



## Difficulties in Inter-Lingual Subtitling and Strategies to Deal with: English Subtitling into Persian on *Hacksaw Ridge* and *Logan*

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### Abstract

This paper examines the obstacles in translating inter-lingual subtitling, and then suggests some weighty theoretical strategies to deal with such difficulties from English translation into Persian. The present study makes an effort to analyze ten main strategies such as Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation (Gottlieb, 1992). This study is a corpus-based, comparative, descriptive and non-judgmental analysis of English-Persian parallel corpus. Moreover, this research is comprised of English audio scripts of two American movies with Persian subtitles. The result indicates that Gottlieb's (1992) proposed strategies are applicable, and the most frequent strategies are Transfer with %76 and Paraphrase with %54 on both movies.

**Keywords:** Cultural bounds, Lexical gaps, Source Language (SL), Target Language (TL)

### INTRODUCTION

Translation is one of the means of communication among human beings. Hence, Translation Studies (TS), as a field of research took place over the recent years. Furthermore, searching on Audiovisual Translation (AVT) in TS as a new field is being increased. According to Diaz-Cintas (2005), "audiovisual translation refers to translation of products in which the verbal dimension is supplemented by elements in other media" (as cited in Hosseinnia, 2014). Moreover, Since the 1990s, with the growth of audiovisual stuff; this new field became more visible in societies. Nowadays people are using many audiovisual materials at home, workplaces, schools, libraries, restaurants, etc. And also, different kinds of screens, like TV, Cinema, DVD players, cell phones, computers, etc. All of which is based on the undeniable role of the images (Diaz-Cintas, 2008, p. 1).

It is worthy to point out *Inter-semiotics* has been known as a way to connect SL and TL. Further, inter-semiotics is a fairly new issue and is vastly used in communication rendering movies from SL to TL. According to Hatim and Munday (2004), inter-semiotics is, "a method of language transfer used in translating types of mass audio-visual communication such as films and television" (p. 350). Consequently, inter-semiotics as a simple way to convey the message from SL to TL is being developed and improved

further. Moreover, inter-semiotics as a pioneer on audiovisual translation has been distinguished in the most wide-spread forms of AVT as *subtitling* and *dubbing*.

According to Baker and Saldanha (2009), “ Subtitling consists of the production of snippets of written text (subtitles, or captions in American English) to be superimposed on visual footage—normally near the bottom of frame—while an audiovisual text is projected, played or broadcast” (p. 14). Further, Shuttleworth and Cowie (1997) have claimed that subtitling is the process of providing synchronized captions for films and television dialogues (p. 161). “Subtitles sometimes referred to as captions, are transcriptions of a movie or a TV dialogue in the same or different language, presented simultaneously on the screen at the bottom” (Cintas, 2008, p. 7).

According to Gottlieb (1992), Subtitling is the written rendering of the spoken language in the SL of a television program or film into the language of the viewing audience in the TL (p.62). There are different types of subtitling patterns based on the different theorists which less or more help subtitlers on their rendering. One of the most applicable sets of subtitling patterns have mentioned by Gambier and Gottlieb (2001) which are as follows:

1. Subtitling from a foreign language (SL) into the domestic majority language (TL)
2. Bilingual subtitling (particularly in cinemas) from a foreign language into two domestic languages
3. Subtitling process from national minority languages into the majority language
4. Subtitling from the majority language (the most noticed one) into an immigrant language
5. Subtitling from non-favored languages (or SL) into the favored language (or TL)
6. Revoking or concentrating on foreign-language dialogue in the favored language (p. 92).

## THIS STUDY

The notion of subtitling strategies has gained more momentum and attention in the past. Different definitions and classifications for subtitling strategies indicate that strategies are vibrant and convey the relevant concept in translation. Further, cultural bounds and subsequently lexical-gap face subtitlers to problems. Hence, the purpose of this study is to investigate the most frequency of using Gottlieb's (1992) strategies for translating subtitles in different movies genre to illustrate what strategies are more common to fill the lexical-gap in subtitling translation of English movies to Iranian subtitles. Thus, choose the best strategies are essential to convey the message from SL to TL.

One of the most prosper areas within the discipline of translation studies is subtitling which it was ignored by academic teachers for many years, it has since the 1990s gained well-deserved visibility thanks to the distribution of audiovisual materials in our society. In spite of the importance of AVT, it has been attended and marked by few researchers in this field, especially in the subtitling.

## RESEARCH HYPOTHESES AND QUESTIONS

In light of the discussion exhibited in the introduction above, the present research provides the following hypothesis:

- Translation of subtitles from English language into Persian language is very challenging.
- Attempts to render English language into Persian subtitle will feature several translation strategies.
- Gottlieb's (1992) model of translation in subtitling is applicable in translating movies from English into Persian.

The above hypotheses draw upon the blurry image of subtitle strategies as they have not been made crystal clear to subtitlers. Moreover, this study aspires to clarify the concept of difficulties in inter-lingual subtitling in Persian language and presents ten main strategies in order to help subtitlers.

There are three main research questions, in this regard:

1. According to Gottlieb's (1992) theoretical framework, how subtitler fills lexical-gaps in subtitling translation of English action and drama films into Persian?
2. Which specific translation strategies are mostly used for the conveyance of expressions in Persian subtitling of the selected movies?
3. What are the major differences in subtitler's approaches for translation of lexical-gaps in action and drama films into Persian?

## METHOD

This paper is a corpus-based analysis of the subtitling strategies and conducted on a descriptive procedure that carries English-Persian parallel corpus. The researcher randomly has selected *Drama* and *Action* genres and one film from each. Drama movie's name is *Hacksaw Ridge* directed in 2017 by Mel Gibson that is 139 minutes and action movie's name is *Logan* directed in 2017 by James Mangold that is 137 minutes. Furthermore, the corpus comprised the first and the last 30 minutes of the *Logan* dialogues in English and its Persian subtitles and whole of *Hacksaw Ridge* dialogues in English and its Persian subtitles. It is worthy to point out in order to obtain the required information; the researcher followed four certain steps: At first viewing the movies and put them under the close scrutiny, second transcribing the English utterances and comparing them with the Persian subtitles. Third determining the used strategies based on Gottlieb's (1992) framework for translating subtitles.

## TRANSLATION STRATEGIES IN SUBTITLING

### Analysis with the regard of the used strategies

Cultural specific-items like any aspect of a language include two main types. The very first one is universal, and the second one refers to dominated ideologies. The universal aspect of a language relates to the linguistic and grammatical point of views. Furthermore, when the aforementioned factors wrap by the dominated ideologies the consequence will be

idiomatic expressions and cultural specific-items. It is worthy to point out such cultural restrictions make problems for non-native speakers and especially subtitlers. Besides, not only a subtitler is obliged to distinguish these items, but context should be considered in his point of view. As a result, he is supposed to adopt the best strategies to convey the message from the source language into the target language.

In the following ten certain strategies based on Gottlieb (1992, pp. 166- 168) that were used by subtitlers on *Hacksaw Ridge* and *Logan* were analyzed:

### *Expansion*

According to Gottlieb (1992) in this strategy, the elaboration of the film title is considered necessary by the translator or subtitler in order to avoid any ambiguity (p. 166). Further, he continued and said Expansion adds an explanation of, e.g., what is not known in the culture of the source language by explanation will be familiar in the target language. Therefore, it might be one of the appropriate strategies which subtitlers can take advantage from (as cited in Taylor, 2000).

### *Paraphrase*

According to Gottlieb (1992) paraphrase alters a non-visualized expression in the source text such as a language-specific expression so that the target text conveys the same function with a changed form. It is worthy to point out one of the main features in this type of strategies is an obvious elaboration that is done by a subtitler. Therefore, the text has the similar affection in the target text as in the original one (p. 166).

### *Transfer*

Based on Gottlieb (1992) transfer conveys full source text expression into the target text. It is used in 'neutral' discourse and often in slow speech. Furthermore, it refers to the strategy of translating the source text completely and accurately. As a result, all mentioned features in the source language will present in the target language (as cited in Marashi & Poursoltani, 2009).

### *Imitation*

As Gottlieb (1992) said Imitation produces an identical expression in the target text. This can apply to, e.g., proper nouns or greetings person, place, names of magazine, journals, newspapers, the titles of as yet untranslated literary works, international phrases, name of company and institutions, addresses, etc. Thus, a subtitler makes no changes in transferring word and subsequently the message (p. 166).

### *Transcription*

Gottlieb (1992) states that transcription is supposed to be kept when facing anomalous speech such as nonstandard speech, dialect or pronunciation with a specific focus on a syllable (p. 166). In addition, he added that a subtitler makes an effort to convey an adequate rendering of the source text contents in the target text. Transcription includes in the reproduction of a particular usage, fulfilling the textual function of how the language is being used. In this strategy, the very obvious pronounced of the original is reflected in the syllabication of the subtitle (as cited in Taylor, 2000).

### ***Dislocation***

Based on Gottlieb (1992) dislocation produces a different expression in the target text that adjusts the contents of the source text; hence, it conforms to the target text culture and language. Furthermore, it is used in connection with song text in a cartoon and film. Generally speaking, this type of strategies works as a facilitator for a subtitler to convey the message from the source text to the target text (as cited in Eriksen, 2012).

### ***Condensation***

According to Gottlieb (1992) the strategy, as it is used in subtitling, includes concise rendering, results in condensed expressions and entails loss of oral language features that can be regarded as redundant in the context of subtitling. In Gottlieb's points of view, a subtitle is resulting from condensation that transfers the meaning and most of the stylistic content of the original (p. 167). Moreover, he states that in a condensation, as opposed to decimation, the subtitle does convey the meaning and most of the stylistic content of the original. Normally, the only loss implied in a condensation is the loss of repetition of oral language features when dealing with spontaneous speech, as found in interviews, planned discourse (ibid.)

### ***Decimation***

Gottlieb (1992) defines decimation as a strategy which results in an abridged expression with reduced content in that some semantic or stylistic content is lost (pp. 167-168). Further, he added Decimation is a strategy which one or more but not all units of meaning in a segment are omitted completely. Consequently, with decimation, some or all of what is omitted from the subtitles or the dialogue in dubbing cannot be inferred from the image or original soundtrack or the image (as cited in Petersen, 2012).

### ***Deletion***

Gottlieb (1992) said that deletion entails omitting an expression and consequently loss of semantic or stylistic content. In addition, he states that deletion is applied to the fast speech of less importance. He added that this strategy points drastic cut in the original expression, but through positive feedback from the audiovisual tracks, the translated version often manage in transferring the message (p. 167). The total elimination of text should absolutely rest on the conviction that that element is expendable (Gottlieb, 1992, p. 166, as cited in Taylor, 2000, p.14).

### ***Resignation***

According to Gottlieb (1992) resignation occurs in all types of verbal transmissions. In subtitling, this strategy is often found in situations where the subtitler finds himself unable to render culture/language-specific elements because of negative feedback from the non-verbal tracks (p. 167). Furthermore, he added in this strategy, the very nature of the elements in the source text speech makes it impossible for the subtitler to create the same effect in the target text. It is used when facing untranslatable elements. For example, with a play on words like: "A bull in a china shop". It is characterized by a parallel phrase with different content (as cited in Eriksen, 2012).

## SUBTITLING STRATEGIES ADOPTED ON HACKSAW RIDGE

The study in this part of the research seeks to consider the strategies, based on the Gottlieb's (1992) model of translation, used in the translation of culture-bound elements in the English subtitles of *Hacksaw Ridge* and the frequency of such strategies. In doing so, the researcher took three steps. In the first step, the data was gathered from the English movie and the corresponding subtitled on Persian translation. To collect and gather the required data, the movie was viewed and its original transcript was extracted.

In the second step, the culture-bound elements of this movie were detected, compared with their Persian subtitles and were collected in a table. The third one was to identify the strategies used in the translation of the collected samples. This was followed by the count of the frequency of the employed strategies to find out the potential trends dominating the subtitler's mind in dealing with the meaning transference of the words, expressions and the sentences under the examination. Moreover, the researcher put the blending strategies by subtitlers in order to fill the lexical gaps under the close scrutiny.

**Table 1.** Data Collected on Hacksaw Ridge

English Transcript	Persian Subtitle	Type of Strategy Timeline
1. Pete's sake, Smitty give him back his Bible	محض رضاي خدا، انجيلشو بهش پس بده، اسميتي	Transcription, 00:40:10 Imitation
2. I fought with him in France at Belleau Wood	توي نبرد بلو وود توي فرانسه همزمش بودم	Paraphrase, 00:56:24 imitation,
3. All you girls certainly <u>seems</u> to think so	دختراکه شيفتهش بودن	Condensation, 00:19:41 Paraphrase
4. Like I find you go smothering and kiss him	باشه تو با قربون صدقه آرومش کن	Transcription, 00:07:14 Paraphrase
5. Where are you going looking all spruce and nice?	تيپ زدي داري کجا مي ري؟	Transcription, 00:14:02 Condensation
6. Like a simple entry wound not what you miss	مثلا تير به قلبش بخوره و خرابکاري نشه	Resignation 00:19:57
7. I wouldn't have been well repaid	همين اجر برام کافي بود	Paraphrase 02:10:40
8. He had them flocking to him.	بهش چسبيده بودن.	Paraphrase, 00:19:44 Condensation
9. I just hope that when all Hell gets shot it's through the front of his jacket.	فقط اميدوارم پسر مون هل از جلو تير بخوره	Paraphrase 00:19:55 condensation imitation
10. You have to ask your mom about that greaseball.	مامانت بهتر مي دونه، کله روغي	Paraphrase 00:48:10 condensation
11. In peace sons bury their father. In war fathers bury their sons.	در صلح، پسران پدرانشان را به خاک مي سپارند در جنگ، پدران پسرانشان را به خاک مي سپارند	Transfer 01:24:58
12. You're a conscientious objector	تو يه مخالف وجداني هستي	transfer 00:37:07 (expansion)

(کسی که از لحاظ اخلاقی با اصول ارتش مخالفت میکند)		
13. I don't care	-----	Deletion 00:45:13
14. Your honor. Private Doss. Wave his morality like it's some kind of badge of honor.	جناب قاضي، سرياز داس طورياصول اخلاقيش رو به رخ ما مي كشه انگار يه جور مدال افتخاره	Transfer 00:58:27 Imitation
15. If you would kinda tell me Corporal Thomas Doss would've appreciate a brief word.	اگه ميشه بهش بگين سرجوخه توماس داس ممنون ميشه باهاش دو كلمه صحبت كنه	Imitation, transcription 00:56:16

In the table above, the researcher has analyzed Gottlieb's (1992) strategies of subtitling which serve as the theoretical ground for further explanations in the ongoing survey. Fifteen examples from *Hacksaw Ridge* were extracted and their corresponding translations in the subtitles were written by their sides in the columns. Then, the type of subtitling strategy deployed by the subtitlers for each of the instances was recorded. To address the accuracy of extraction of the examples and the subsequent detailed analysis, the researcher printed the timeline on the right end of the column in front of each example.

It is worthy to point out in example one '*Pete's sake, Smitty give him back his Bible*' subtitlers in order to avoid an anomalous expression in the target text used transcription strategy. So, '*Pete's sake*' translated as '*محض رضاي خدا*'. Further, a proper noun is used subsequently; hence, imitation strategy is used. As a result, '*Smitty*' without any change translated as '*اسميئي*'. This originates in the fact that in example number two '*I fought with him in France at Belleau Wood*' subtitlers used paraphrase strategy to convey the message with the same function as the original one. So, '*I fought with him*' translated as '*همرز مش*' in Persian. In addition, imitation strategy is used because '*Belleau Wood*' is a proper noun.

In example number three '*All you girls certainly seems to think so*' to convey the message obviously from ST to TT, subtitlers paraphrased the English speech. Moreover, they condensed the sentence and entails loss of oral language features that can be regarded as redundant in the context of the target text. Therefore, they utilized condensation strategy as well. The sentence is translated as '*لختره كه شيفتهش بودن*'. In example number four '*Like I find you go smothering and kiss him*' transcription and paraphrase were used side by side. Subtitlers, in order to transfer an obvious rendering from ST to TT, used transcription strategy and in order to avoid non-visualized expressions in the target language used paraphrased strategy.

Example number five '*Where are you going looking all spruce and nice?*' subtitlers used transcription strategy to keep rendering out of the unusual script and used condensation to concise translation. Moreover, in example number six '*Like a simple entry wound not what you miss*' they utilized resignation strategy because of cultural constraints in the target language. In addition, in example number seven '*I wouldn't have been well repaid*'

in order to match the original speech with the appropriate and obvious equivalents in the target language, subtitlers used paraphrase strategy.

Moreover, in example number eight '*He had them flocking to him.*' subtitlers used paraphrase and condensation to get the rendering both obvious and in the short form. In example number nine '*I just hope that when all Hell gets shot it's through the front of his jacket.*' they used paraphrase and condensation to convey the message properly and without any distortion. However, imitation strategy is utilized to as well. Hence, '*Hell*' is translated '*هَل*' in Persian with no mentionable changes.

Example number ten '*You have to ask your mom about that grease ball.*' subtitlers took advantage from paraphrase and condensation once again to avoid any perplexing translation with cadenced form in the target language. In example number eleven '*In peace sons bury their father. In war fathers bury their sons.*' subtitlers used transfer strategy to reproduce of a particular sentence and fulfill the textual function. In example number twelve '*You're a conscientious objector*' they took advantage of transfer strategy to transfer full source text expression into the target text. Of course, subtitlers expanded the rendering to get the translation as obvious as the original script.

It is worthy to point out in example number thirteen '*I don't care*' subtitlers used deletion strategy because they found it less important. As a result, there was not any mentionable distortion in the message in the case of omission. Moreover, in the example number fourteen '*Your honor. Private Doss. Wave his morality like it's some kind of badge of honor.*' Transfer strategy is used because of convey the message completely from the SL to TL. This originates in the fact that imitation strategy was used because confronting to a proper noun. Hence, Doss is translated as '*داس*' in Persian. In example number fifteen '*If you would kinda tell me Corporal Thomas Doss would've appreciated a brief word.*' transcription strategy is utilized in order to avoid any anomalous rendering in the target language. Further, imitation strategy shows that subtitlers were faced to a proper noun in subtitling.

### Data processing of *Hacksaw Ridge*

The following processed data is the depiction of the frequency and percentage of the subtitling strategies in *Hacksaw Ridge* displayed in the table, and in the forms of bar and pie charts:

**Table 2.** Frequency and percentage of subtitling strategies used on *Hacksaw Ridge*

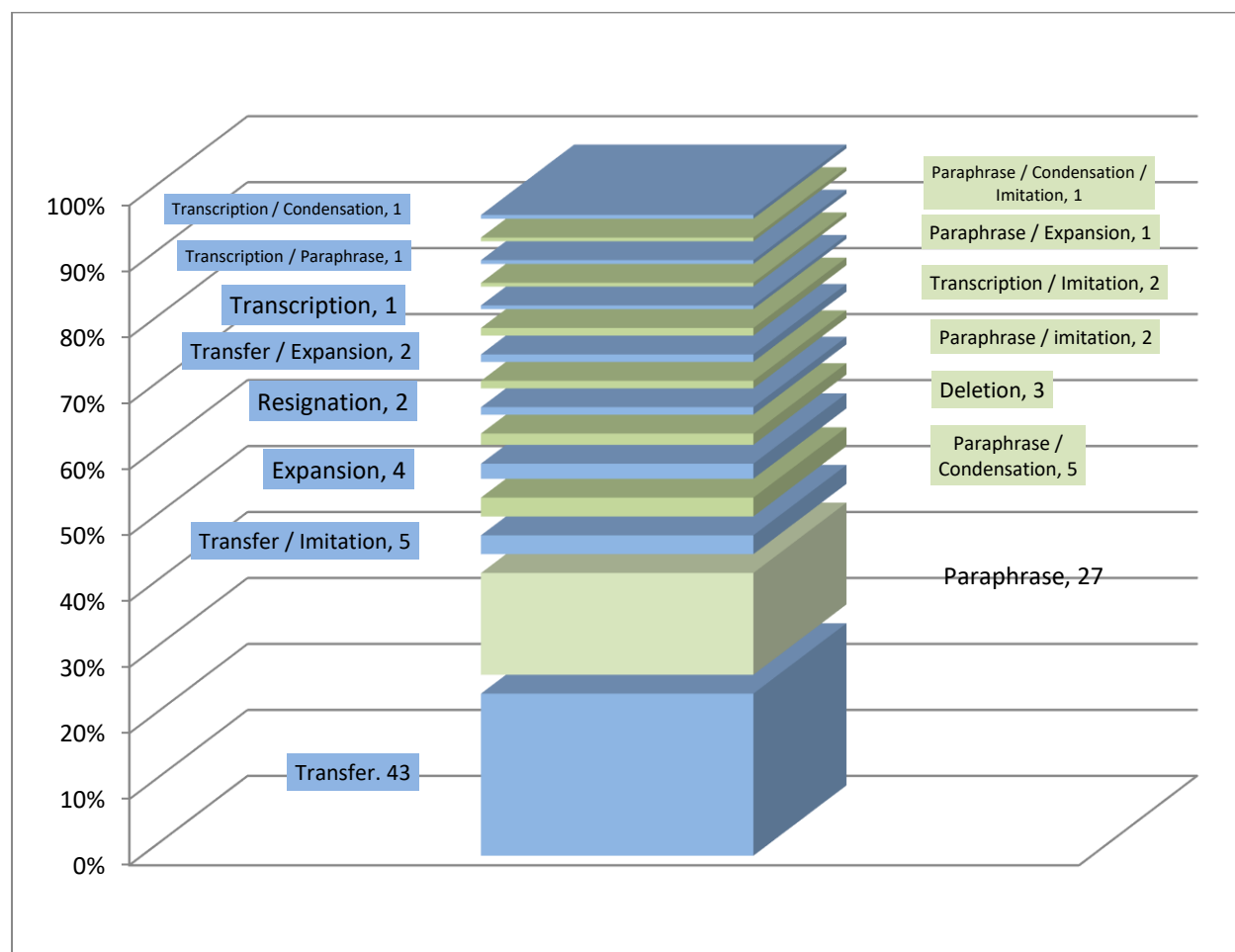
No	Type of the strategy	Frequency	Percentage
1	Transfer	43	%43
2	Paraphrase	27	%27
3	Transfer/ Imitation	5	%5
4	Paraphrase/ Condensation	4	%4
5	Expansion	4	%4
6	Deletion	3	%3
7	Resignation	2	%2
8	Paraphrase/ Imitation	2	%2
9	Transfer/ Expansion	2	%2
10	Transcription/ Imitation	2	%2



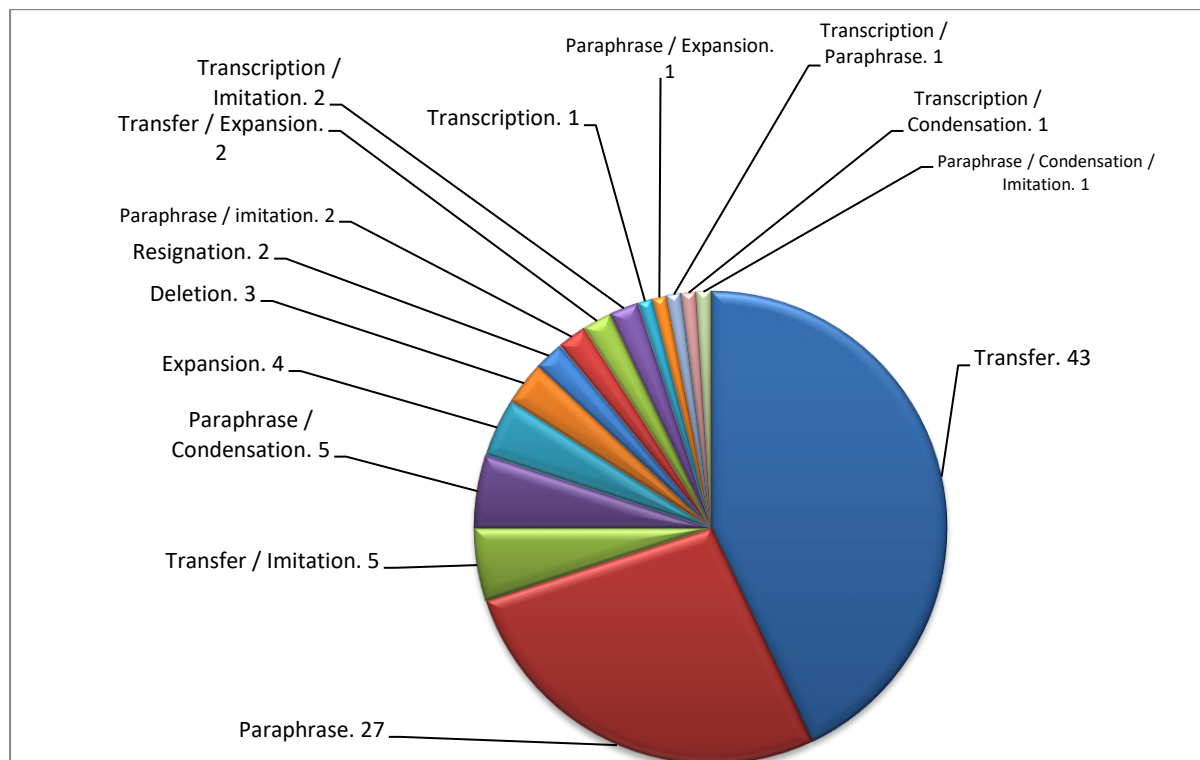
11	Transcription	1	%1
12	Paraphrase/ Expansion	1	%1
13	Transcription/ Paraphrase	1	%1
14	Transcription/ Condensation	1	%1
15	Paraphrase/ Condensation/ Imitation	1	%1
Total		100	

The above table represents strategies used in *Hacksaw Ridge* from the most commonly used strategies to less commonly used ones. As the distribution of strategies shows, out of 100 data collected by the researcher from *Hacksaw Ridge* Transfer with %43 and Paraphrase with %27 are the most frequent strategies on the film. Moreover, Transcription, Paraphrase/ Expansion, Transcription/ Paraphrase, Transcription/ Condensation, Paraphrase/ Condensation/ Imitation with only %1 each are the least common strategies on the film.

Moreover, Transfer and Paraphrase altogether have occupied %70 of the entire of the used strategies; however, the other used strategies due to lexical gaps just took place only %30 in the present study. As a result, based on the analysis the researcher has concluded lexical gaps and subsequently, cultural bounds did not prevent subtitlers to render the items, and both cultures have obvious similarities.



**Figure 1.** Frequency and percentage of subtitling strategies used on *Hacksaw Ridge*



**Figure 2.** Percentage of Subtitling Strategies on *Hacksaw Ridge*

### SUBTITLING STRATEGIES ADOPTED ON *LOGAN*

In this part of the paper and in the process of tracking down the samples, the collected data will firstly be sorted and organized in tables. These samples are collected from the examples in the English version of *Logan*. In order to analyze the data, the researcher has devised tables, consisting of the examples from both the original and Persian subtitled transcripts. In the final stage, the researcher shows the exact frequency and percentage of any used strategy and by bar and pie chart show them clearly.

**Table 3.** Data Collected on Logan

English Transcript	Persian Subtitle	Type of Strategy	Timeline
<u>1.</u> Get the animal	-----	Deletion	22:20:00
<u>2.</u> Everyone is asleep, Burt.	همه در خوابن، "برت"	Imitation/ transfer	00:04:52
<u>3.</u> You know.. You got some buck shot on your door.	میدونی، چند تا گلوله روی درت هست	transfer/ condensation	00:07:33
<u>4.</u> She took me something of mine when I wasn't looking.	چیزی ازم دزدیده، وقتی حواسم نبود	Paraphrase/ condensation	00:08:31

5. Well. Poor you.	بیچاره	condensation	00:11:03
6. The new "quesalupa" from Taco Bell	تاکوبل جدید کونسالوپا	Imitation	00:12:22
	(برند مواد غذایی مکزیکی)	(expansion)	
7. How 'bout you blow on them to make you safe.	چطوره قورتشون بدیتا جاشون امن باشه؟	Paraphrase	00:14:07
8. They're waiting for you at the Statue of Liberty.	اونا در مجسمه‌ی آزادی منتظرت هستن	transfer	00:14:57
	(اشاره به قسمت اول ایکس من)	(Expansion)	
9. When I found you... You were persuing your career as a cage fighter.	وقتی پیداات کردم برای پول درآوردن داخل قفس مبارزه می‌کردی	paraphrase	41:15:0
10. Sun is the key word.	سان (=خورشید)، کلمه‌ی کلیدی	Imitation, (expansion)	00:18:43
11. I'm told agency classifies his brain as a weapon of mass destruction now	شنیدم سازمان "اچ.اس.ای" مغزش رو بعنوانیه سلاح کشتار جمعی طبقه‌بندی کرده	expansion/ transfer	04:28:00
12. Is he by himself?	تنه‌است؟	Decimation	00:29:55
13. You're with your pals. You made it.	الان پیش دوستانت هستیبه خواسته‌ت رسیدی	transfer	01:52:52
14. Something for which I am responsible.	چیزی که من مسئولشم	transfer	00:08:31
15. That hurts.	کردی بدی کار	paraphrase	00:28:36

In the table above, the researcher has analyzed fifteen examples from *Logan* based on Gottlieb's (1992) strategies of subtitling. In example number one '*Get the animal*' the subtitlers ignored its direct translation because no change has happened in the message by its omission. This originates in the fact that in example number two '*Everyone is asleep*,

*Burt.* subtitlers took advantage of transfer and imitation. In order to convey the message with no change, transfer strategy is used. But, whenever they face to a proper noun, imitation is utilized often. In example number three '*You know... You got some buck shot*' subtitlers in order to convey the message completely and shorten the translation took advantage of transfer and condensation strategies.

In example number four '*She took me something of mine when I wasn't looking.*' subtitlers used paraphrased strategy to make the translation obvious and used condensation strategy to shorten the sentence. Furthermore, example number five '*Well. Poor you.*' indicates that subtitlers concise rendering and utilized condensation strategy. In example number six '*The new "quesalupa" from Taco Bell*' the word '*Taco Bell*' and '*quesalupa*' have translated with no change as two proper nouns. As a result, imitation strategy is used. Moreover, they expanded subtitling to make the translation more obvious; so, expansion strategy is used as well.

In addition, example number seven '*How 'bout you blow on them to make you safe.*' shows that subtitlers used paraphrase strategy to convey the same function with a changed form. In example number eight '*They're waiting for you at the Statue of Liberty.*' subtitlers transfer the message with no change; however, they expanded the translation to make the message more obvious. Moreover, in example number nine '*When I found you... You were persuing your career as a cage fighter.*' subtitlers took advantage from paraphrase strategy to match cultural aspects of the source language with its corresponding in the target one. Example number ten '*Sun is the key word.*' imitation strategy is used to show the proper noun '*Sun*'. Moreover, expansion strategy utilized to make the sentence more obvious.

Example number eleven '*I'm told agency classifies his brain as a weapon of mass destruction now*' in order to convey the message completely and obviously subtitlers used expansion and transfer strategy. Further, in example number twelve '*Is he by himself?*' subtitlers to reduce stylistic content have used decimation strategy. Example number thirteen '*You're with your pals. You made it.*' and fourteen '*Something for which I am responsible.*' show that subtitlers conveyed full source text expression into the target text and used transfer strategy. Finally, in example number fifteen '*That hurts.*' subtitlers in order to transfer the same function from the SL in the TL took advantage from paraphrase strategy.

### Data processing of *Logan*

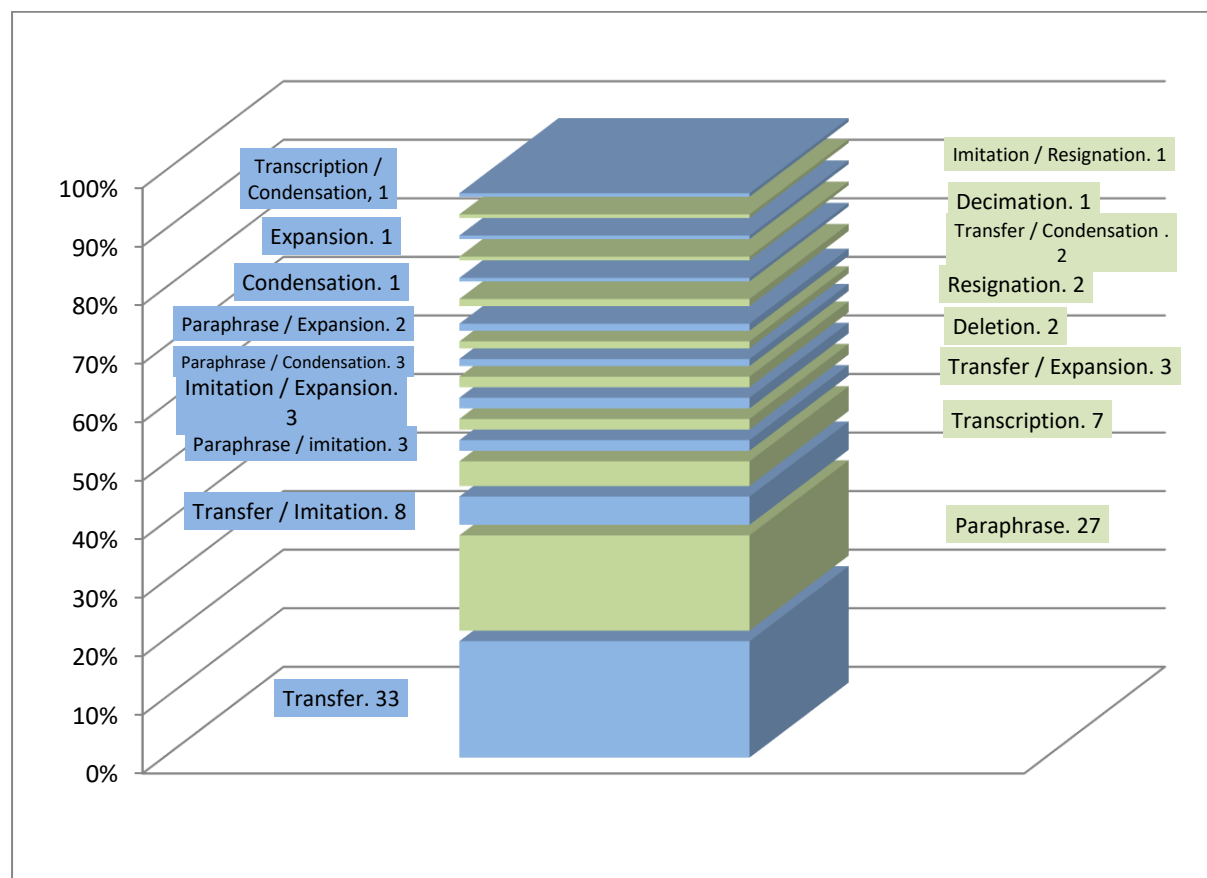
The following processed data is the depiction of the frequency and percentage of the subtitling strategies on *Logan* displayed in the table and in the forms of bar and pie charts:

**Table 4.** Frequency and percentage of subtitling strategies used on *Logan*

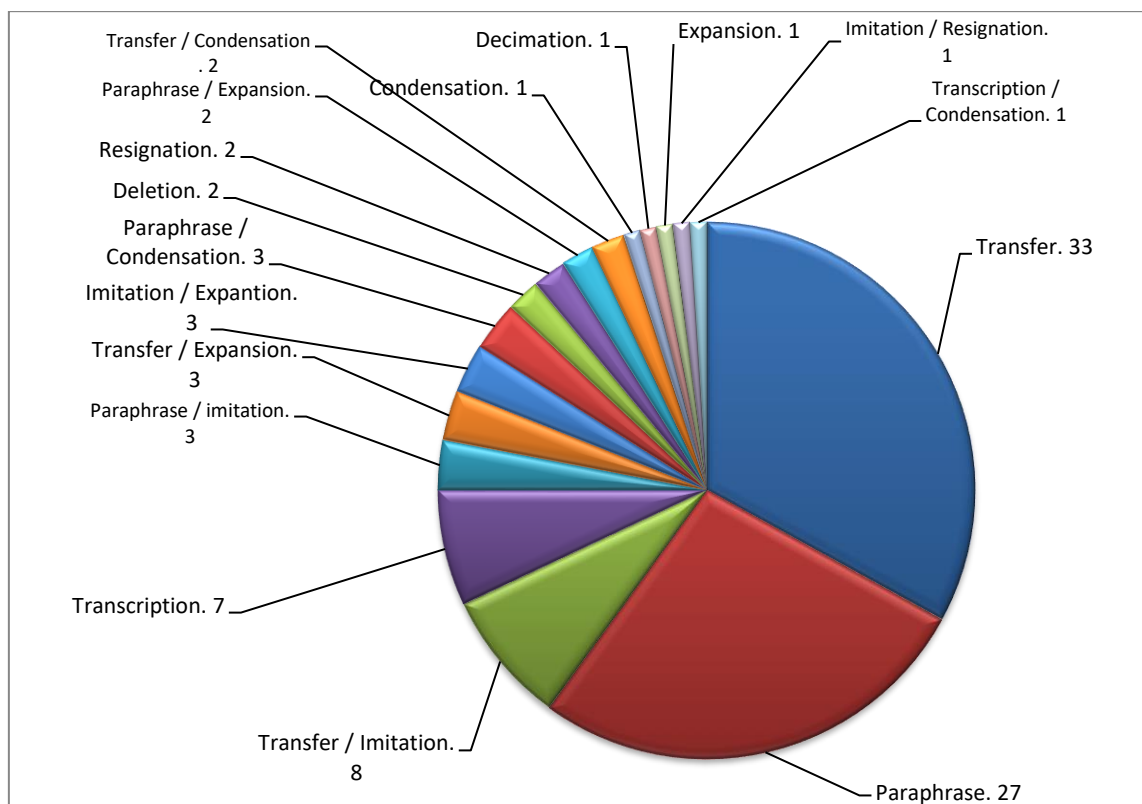
No	Type of the strategy	Frequency	Percentage
1	Transfer	33	%33
2	Paraphrase	27	%27
3	Transfer/ Imitation	8	%8
4	Transcription	7	%7
5	Paraphrase / imitation	3	%3

6	Transfer / Expansion	3	%3
7	Imitation/ Expansion	3	%3
8	Paraphrase / Condensation	3	%3
9	Deletion	2	%2
10	Resignation	2	%2
11	Paraphrase / Expansion	2	%2
12	Transfer / Condensation	2	%2
13	Condensation	1	%1
14	Decimation	1	%1
15	Expansion	1	%1
16	Imitation / Resignation	1	%1
17	Transcription / Condensation	1	%1
Total	100		

The above table indicates strategies used on *Logan* from the most used strategies by subtitlers to less commonly used ones. As the analysis shows, out of 100 data collected by the researcher from *Logan* Transfer with %33 and Paraphrase with %27 are the most frequent strategies on the film. This originates in the fact that Condensation, Decimation, Expansion, Imitation/ Resignation, Transcription / Condensation with only %1 each are the least common strategies on the film. Furthermore, the analysis has shown Transfer and Paraphrase strategies have been utilized at %60 in the current study. One of the main reasons is the cultural similarities between the source language and the target one. Whenever subtitlers encountered to lexical gaps they used the other strategies.



**Figure 3.** Frequency and percentage of subtitling strategies used on *Logan*



**Figure 4.** Percentage of subtitling strategies on *Logan*

## RESULTS AND DISCUSSION

The following table is the sum of the percentage of the strategies used on *Hacksaw Ridge* and *Logan*, generally:

**Table 5.** percentages of subtitling strategies

No	Type of the strategy	Hacksaw Ridge	Logan
1	Transfer	%43	%33
2	Paraphrase	%27	%27
3	Transfer/ Imitation	%5	%8
4	Transcription	%1	%7
5	Paraphrase/ Imitation	%2	%3
6	Transfer/ Expansion	%2	%3
7	Imitation/ Expansion	-----	%3
8	Paraphrase/ Condensation	%5	%3
9	Deletion	%3	%2
10	Resignation	%2	%2
11	Paraphrase/ Expansion	%1	%2
12	Transfer/ Condensation	-----	%2
13	Condensation	-----	%1
14	Decimation	-----	%1
15	Expansion	%4	%1
16	Imitation/ Resignation	-----	%1
17	Transcription/ Condensation	%1	%1
18	Transcription/ Imitation	%2	-----
19	Transcription/ Paraphrase	%1	-----
20	Paraphrase/ Condensation/ Imitation	%1	-----

The above table represents strategies used on *Hacksaw Ridge* and *Logan* from the most commonly used strategies to least utilized ones. As the distribution of strategies shows, out of 200 examples collected by the researcher from drama and action films and its Persian subtitles, eight individual strategies (Transfer, Paraphrase, Transcription, Deletion, Resignation, Condensation, Decimation, Expansion) introduced by Gottlieb's (1992) model of translation and twelve blended ones (Transfer/ Imitation, Paraphrase/ Imitation, Transfer/ Expansion, Imitation/ Expansion, Paraphrase/ Condensation, Paraphrase/ Expansion, Transfer/ Condensation, Imitation/ Resignation, Transcription/ Condensation, Transcription/ Imitation, Transcription/ Paraphrase, Paraphrase/ Condensation/ Imitation), the structure of which was implied by his theory, are involved in the translation methods by the subtitlers.

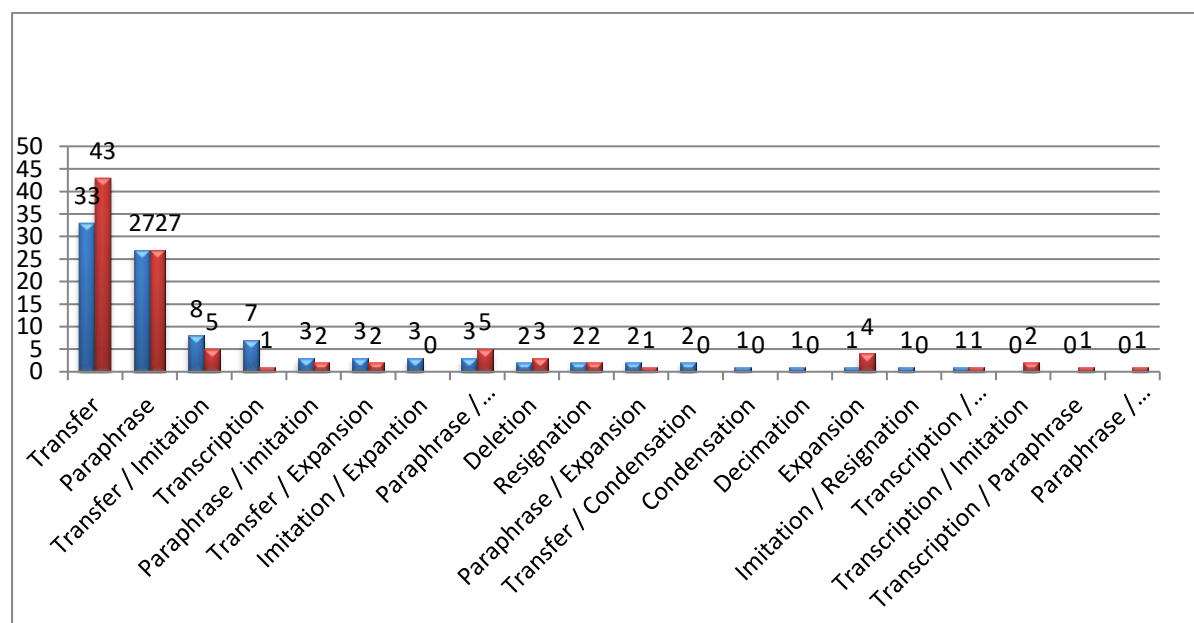


Figure 5. Percentages of subtitling strategies

## CONCLUSION

Through different parts of paper, it was shown that Gottlieb's (1992) proposed strategies were applicable in the English-Persian subtitlings. Based on the analysis, the most used individual strategies were Transfer (%43 *Hacksaw Ridge*, %33 *Logan*) and Paraphrase (%27 on both films). This originates in the fact that Condensation and Decimation with only %1 usage on *Logan* each were the least used individual strategies. Furthermore, Transfer/ Imitation (%5 *Hacksaw Ridge*, %8 *Logan*) as blended strategies have been utilized the most; and, Transcription/ Paraphrase (only %1 usage on *Hacksaw Ridge*) and Paraphrase/ Condensation/ Imitation (only %1 usage on *Hacksaw Ridge*) were the least used blended strategies in this regard.

Moreover, the analysis of the obtained data shown that whenever the subtitlers faced to cultural bound items by blending any individual strategy filled the cultural gaps. Also, they took advantage of aforementioned ways to come over lexical gaps. However, Deletion strategy was used when there was no direct equivalent. Furthermore, the

analysis has shown that in both genres (drama: *Hacksaw Ridge* and action: *Logan*) subtitlers gained the same strategies. In both genres Transfer with %76 and Paraphrase with %54 have been utilized as the most appropriate strategies in the current research.

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