

**TRANSLATION OF HUMOUR IN SUBTITLES  
OF PERSONIFICATION-BASED ANIMATION  
FROM ENGLISH INTO PERSIAN**

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**TRANSLATION OF HUMOUR IN SUBTITLES  
OF PERSONIFICATION-BASED ANIMATION  
FROM ENGLISH INTO PERSIAN**

by

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## LIST OF ABBREVIATIONS

AVT	Audio Visual Translation
BT	Back Translation
CR	Culture-bound Reference
ECR	Extralinguistic Cultural References
EF	Education First
EFL	English as a Foreign Language
EPI	English Proficiency Index
L2	Second Language
SC	Source Culture
SDH	Subtitling for the Deaf and Hard-of-hearing
SL	Source Language
ST	Source Text
TC	Target Culture
TL	Target Language
TT	Target Text
TU	Translation Unit

## TRANSLITERATION SCHEME OF THE PERSIAN LANGUAGE

This study has adopted the transliteration system approved by Deutsches Institut für Normung (DIN). The six vowels and 23 consonants of Persian are written using a modified version of the Arabic alphabet with four extra Persian letters to represent sounds which do not exist in Arabic.

	Name	Name in Persian script	DIN 31635 *
0	hamzeh	همزه	ʾ
1	ʾalef	الف	â
2	be	ب	b
3	pe	پ	p
4	te	ت	t
5	ṣe	ص	s
6	jim	چ	j
7	che	چ	č
8	ḥe (ḥā-ye ḥotti, ḥā-ye jimi)	ح	ḥ
9	khe	خ	kh
10	dâl	دال	d
11	zâl	ذال	z
12	re	ر	r
13	ze	ز	z
14	že	ژ	ž
15	sin	سین	s
16	šin	شین	š
17	ṣād	صاد	ṣ
18	dzâd	ضاد	dz
19	tsâ, tsoy (in Dari)	طی، طا	ts
20	zâ, zoy (in Dari)	ظی، ظا	z
21	ʾayn	عین	ʾ
22	ġayn	غین	ġ
23	fe	ف	f
24	qâf	قاف	q
25	kâf	کاف	k
26	ġâf	گاف	ġ
27	lâm	لام	l
28	mim	میم	m
29	nun	نون	n
30	vâv	واو	v / ū / ow / (w / aw / ō in Dari)

31	he (hā-ye havvaz, hā-ye do- čēšm)	ه	h
32	ye	ی	y / ī / á / (ay / ē in Dari)

\* DIN 31635 is a Deutsches Institut für Normung (DIN) standard for the transliteration of the Persian alphabet adopted in 1982.

**TERJEMAHAN UNSUR JENAKA DALAM PENYARIKATAAN ANIMASI  
BERUNSUR PERSONIFIKASI DARI BAHASA INGGERIS KE BAHASA  
PARSI**

**ABSTRAK**

Terjemahan audiovisual, terutamanya penyarikataan menarik perhatian ramai ahli cendikiawan. Walau bagaimanapun, terjemahan penyarikataan kepada Bahasa Parsi adalah amat sedikit. Kajian ini adalah bertujuan untuk mengkaji bagaimana unsur-unsur jenaka penyarikataan diterjemahkan ke dalam bahasa Parsi dan sejauh mana terjemahan langsung telah dipraktikkan. Kajian ini turtut memberi tumpuan ke atas penyarikataan animasi berunsurkan personifikasi khususnya ke atas tiga unsur jenaka – universal, budaya dan linguistik- dari pengkategorian jenaka Schmitz (2002). Definasi strategi pemindahan yang digunakan adalah berdasarkan Gottlieb (1992). Analisa telah dijalankan berdasarkan hipotesis Sapir-Whorf sebagai teori asas rangka kerja kajian ini. Enam belas animasi telah dijadikan korpus kajian ini. Hasil kajian menunjukkan terjemahan langsung adalah merupakan strategi lazim yang digunakan. Penggunaannya menunjukkan bahawa terjemahan turut dibantu oleh kesederhanaan bahasa sumber dan elemen bukan lisan animasi.

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**ABSTRACT**

Audiovisual translation, especially subtitling, attracts the attention of many scholars. However, the translation of Persian subtitles is scarce. The present study attempts to investigate the translation of humour in subtitles into Persian and determine the extent direct translation strategies are utilized. The study focuses on personification-based animation subtitles and primarily on three types of humour - universal, cultural and linguistic- from Schmitz's (2002) categorization of humour. The definition of transferring strategies here is adopted from Gottlieb (1992). The analysis is conducted in the light of the Sapir-Whorf hypothesis as the underlying theoretical framework of the study. Sixteen animation form the corpus of the study. The result indicates that direct translation strategies are prevalent strategies. Such usage suggests that the translation is aided by the simplicity of the source language and the non-verbal elements of the animation.

# **CHAPTER ONE**

## **INTRODUCTION**

### **1.1 Introduction**

This chapter provides an introduction in which the problem under study is introduced. It starts with a general overview of the audiovisual translation audiovisual translation and its implication on translation and statement of the problem in the translation of subtitled animation. Objectives and significance of the study, statement of the problems, research questions are presented as well. It also includes the formation and explanation of the present study. Limitations of the research and delimitation of essential terms are given at the end of chapter one as well.

### **1.2 General Overview of Audiovisual Translation**

The increasing significance of Audiovisual Translation (AVT) is self-evident with the growth of multimedia technology and rapid globalization. One of the primary ways of connecting with foreign languages and cultures is audiovisual products. Traditional translated products such as books have been replaced with universal audiovisual products. AVT is the most-proliferated translation activity nowadays due to the number of people who can access it and the large number of translated products that are distributed globally (Díaz Cintas, 2004).

Díaz Cintas and Remael identify the limit on subtitling as a system of translation where the text is often written on the bottom of the movie screen (Díaz Cintas & Remael, 2007). Further, the subtitling is trying to achieve the transfer of the original conversations

made on movies and digressing from every subject specifically on elements of the image. These consist of placards, inserts, and letters that are used for such cases. Additionally, subtitling also illustrates original information in regard to the soundtrack of voices and songs (Díaz Cintas & Remael, 2007). Ivarsson and Carroll use the term “display” to represent a written text, which is used for a picture during the recording process of a film (Ivarsson & Carroll,1998). The term “Caption” is also used to indicate any form of narrations and the titles referred to as title cards or added time after shooting a film from the studios (Ivarsson & Carroll,1998). The verbal and nonverbal components in the production of movies are treated differently by translators because they display different audiovisual products in films. Besides, the subtitles as pieces of text written in the movie entail simultaneous audiovisual elements. Notably, the subtitles could also be conferred vertically from the right of the screen in some languages reminiscent of Korean and Japanese. In Persian, subtitles are displayed in a horizontal form which takes place from right to the left of the screen.

The process of subtitling in a movie began in 1907 when it was presented in the silent movie form by College Chums, and the actors could speak behind the screen projected in the film (Ivarsson, 2004, 2009). Another work of the earliest attempt in subtitling is Murnau’s Sunrise: A Song of Two Humans (It can be watched on YouTube at [goo.gl/wpZghb](http://goo.gl/wpZghb)) in 1927 (Hillman, 2012). By early 20th century, the production of silent movies was predominant, and the application of intertitles began to be the criteria indicating the dialogue of characters with vivid images along (Díaz Cintas & Remael, 2007). The term intertitles refer to a given piece of text, which is issued and comes into view between scenes (Díaz Cintas & Remael, 2007). Intertitles could be used as a

mechanism of art for communicating functions and spelling effect. Intertitles were infrequently put between two scenes, which included short phrases and statements that were seen on the black background. Intertitles were interrupted the flow of the images because it was a complete framework that was displayed. The simultaneous interpretation of the intertitles by the storyteller was another way of translating the film and transferring it to the target viewers (Ivarsson, 2009). The nature of the intertitles and the subtitles are entirely different. The intertitles help the viewer to spend less time processing a lot of information, such as a visual picture, a subtitle, soundtrack information that runs simultaneously on the scene. Also, the translation process of intertitles is not complicated because it does not meet the textual and technical constraints, while it serves as a means of transmitting speech, and is also a tool for better interpretation of the movie for those who are not able to hear.

Nonetheless, the use of intertitles as an aid to convey the linguistic information began to fade away with the generation of the sound film, which was a synchronized dialogue through the production of *The Jazz Singer* released in 1927. Specifically, this created a challenge that affected the film industry in America, the essence of this was to focus on capturing a broader audience which was Non- English speakers (Tveit, 2004). For instance, the challenges arise due to the difference in cultural diversity to plot for a specific audience and considering the costs and satisfactory level of the customers. Due to a large number of non-English speaking audiences that has been growing at an ever-increasing pace, film production companies have experienced various ways to overcome language barriers, including subtitles, dubbing, using multiple versions with different production, casting in different versions, polyglot actors performing in multiple versions



and different languages in a movie (Betz, 2009). Despite the current renaissance (Tveit, 2004), the production of several versions fails because it was unable to meet the cultural differences of target viewers in standardized plots, the results were not satisfactory concerning the quality of being real and high cost. After Hollywood, France and Germany ended the production of multilingual versions of a movie in 1933 (Betz, 2009). Therefore, only two methods subtitling, and dubbing remained for the transference of language.

With the increasing demand for the transference of films in different languages, France was pioneering in both methods of the translation of the film, dubbing, and subtitling in Europe. The introduction of the subtitled *The Jazz Singer* film in Paris in 1929 was successful (Tveit, 2004). However, French audiences have been disappointed with the subtitles over time, and the dubbing has become more popular. Countries like Germany, Spain, and Italy preferred dubbing as the primary method of translation. Countries like Germany, Spain, and Italy preferred dubbing as the primary method of translation. On the other hand, the Scandinavian countries chose a different way when they saw that the cost of the dubbing is much more expensive than the subtitling, and the number of trained dubbing actors is inadequate (Tveit, 2004).

Subtitling seems not to be accepted in the United States as American viewers do not want to read the movies. The reason American viewers are reluctant to read a film as a subtitle is their long-standing national narcissism. Rich announces that Americans see their culture and language as the primary, which consign the other languages as the secondary ones (Rich, 2004). With the development of new technologies and the spread of television, DVDs and online videos worldwide, subtitling became more critical. These new technologies simplified the subtitling method, with the capacity to make up to 32

subtitles tracks. Today, people can create their own subtitles with their personal computer and an appropriate software program that is available for free on the Internet (Cintas, 2009). By circulation of online audiovisual products, the subtitle became commonplace. Given that subtitle production technology has been eased over the years, subtitling is not the privilege of the film production companies. All of these factors contribute to increasing perceptibility of subtitling.

Iran, for the following reasons, has adopted dubbing to subtitling as the primary method of translating non-Persian films and television programs. Most Iranians have low proficiency in English and other foreign languages, especially poor speaking and listening skills. The subtitles disturb the viewing of the image and distract attention from focusing on the movie. However, in recent years, due to globalization and the impact of American culture on Iranian society, the dubbing of American films has not been a popular success. The preference and acceptability of the subtitling are not solely for economic reasons, but because of the enjoyment of authenticity and the combination of art, to hear the real voice of the actors and the scene and environment of the film, which gives the viewer an authentic and real sense of the film. Therefore, Iranian viewers are accustomed to reading subtitles and rely heavily on it. The subtitles allow the viewer to enjoy watching the real movie and to refer to subtitles in cases where they need help in understanding the film.

Compared to the traditional methods of translation and interpretation, subtitling in Iran is relatively a new form of language, and scholars in the field of translation and interpretation have recently begun studying and researching this new linguistic mediation and technology. Finding the lack of sufficient studies in Persian subtitles requires a

comprehensive descriptive study, and this study is intended to examine and further explore the Persian subtitles comprehensively.

### **1.3 Statement of the Problem**

The increasing development of digital technology has led to an increase in attention to Audiovisual Translation, and its types include subtitling, dubbing, and voice-overing, but most of the research done in this field centres on the European scene (Gambier, 2008). The language pairs studied are English vs. Spanish, Italian, German and Scandinavian languages; the cultures involved are closely related and the languages all belong to the same alphabetical writing system, wherein “writing is done by means of sound symbols organized in alphabets” (“Alphabet” in *Concise Oxford Companion to the English Language*, 1998). However, the Persian culture and language are very different from the English culture and language, and the writing systems are different. Furthermore, Iranian are less familiar with English culture than Europeans. The average standard of English comprehension among the Iranian audience is also far lower than that among the European audience. A cultural reference in an animation may be familiar to the European audience but not to the Persian viewers, and thus a direct transfer may not be applicable for the Iranian audience. All these issues will make the subtitling situation different, as the target audience’s knowledge of SC and the cultural relatedness between the SL society and the TL society are believed to be the major factors affecting a translator’s decision-making (Kovačič, 1996, p. 300; Lorenzo et al., 2003, p. 289).

The subtitling is applied more than any other method in the adaptation of animation. Animation must be compatible with the language and culture of the target audience to

achieve a satisfactory result, which means that cultural issues, especially elements of humour, must be reflected in the cultural concept of the target audience. This descriptive, comparative study is intended to analyze the transferring strategies that are employed in the translation of elements of humour in the Persian subtitled version of the 16 animation and to determine their percentage. This study focuses on interlingual subtitling that involves translation of verbal aspects of original audiovisual products in the target language. The subtitling must, in addition to the linguistic issues, consider the non-linguistic aspects of the communication, along with the limits and the amount of effort required to process the movie by the target viewers.

Subtitling differs from the traditional concept of translation from the written text of the source language (SL) to the written version of the target language (TL). The verbal and non-verbal information is converted from audiovisual products to the text screen with time and space limitations. A considerable amount of scholar's researches has been focused on the prevalence of the translated audiovisual products. Moreover, many researchers have started to address the various difficulties in the translation process and the impact of AVT on target culture. Most of the language pairs in these studies are relatively close together. Considering the fact that studies in Persian subtitles are not sufficient and the fact that Persian language and Iranian culture are very different from English language and culture, this study is conducted with the aim of studying the methods of transferring Persian subtitles of elements of humour in English-language animation.

Iran has preferred the dubbing method as the primary method of translating foreign language films and television programs. The preference of dubbing in Iran rather than subtitling is due to low level of proficiency of foreign languages and, in particular, the

poor skills of speaking and listening among the Iranians. Another reason why the subtitles are not favorite method is to distract the viewer's attention. The dubbing preference is mainly due to cultural, social, and political factors, as the Iranian government has always had a solid control and defensive guard against the impact of the West and foreign cultures. In dubbing, the government has more control over filtering, modifying, or revising the information that it wants to provide. However, with the growing passion for learning English over the past years, some TV channels in Iran show Persian subtitles, which are relatively few. Unlike most English or European viewers, the Iranian viewers are not disturbed or distracted with subtitles in a movie as they rely heavily on these subtitles. Although a large number of subtitles have been produced, the subtitle in Iran, except in some articles and case studies, seldom has been studied. Most of the researches are the master-level thesis and case studies, and in practice, there have not been any specific or comprehensive studies in this field.

The purpose of this study is to examine the subtitling of the elements of humour and to evaluate the verbal factors which are constrained by the limited time and space on the screen. Subtitling of elements of humour in personification-based animation and how subtitling constraint influence a subtitler's decision in choosing an appropriate translation are worth questioning; this study aimed achieve these objectives.

## **1.4 Objectives of the Study**

The objectives of this study are as follows:

1. To determine the strategies used to translate elements of humour in English personification-based animation are translated into Persian.
2. To determine the extent of direct translation strategies as opposed to other strategies in the subtitling of animation.

## **1.5 Research Questions**

So, this research is looking for answers to the following questions.

1. What strategies are utilized in translating elements of humour into Persian in subtitles of personification-based animation?
2. To what extent are direct translation strategies used in the subtitling of animation?

Question (1) is about the transferring strategies of elements of humour in Persian subtitles of animation. Gottlieb's classification of subtitling strategies is used in determining the transferring strategy applied by subtitlers. Although statistical data such as frequency and percentages have been presented using SPSS, and the results have been compared with the similar researches, the primary purpose of the study is to examine these transferring strategies and how elements of humour have been accommodated in Persian animation.

Question (2) is concerning the extent of the direct translation, or "transfer" according to Gottlieb's classification. Direct translation is used as an umbrella term covering the translation strategies that are ST-oriented.

## **1.6 Significance of the Study**

Translation of cultural differences is even more difficult when a movie has to convey the interesting parts such as humour that includes a broad collection of cultural and linguistic expressions. Therefore, the subtitlers have to handle numerous comical phrases, wordplay, allusions, irony, or metaphors, which make a subtitling job more complicated because some items are not simply translatable.

Most of the researches in Audiovisual Translation focused on the European scene, despite the growing attention on AVT research (Gambier, 2008). English, Spanish, Italian and German people are sharing almost the same culture. These language pairs all also belong to the same alphabetic writing system. The language and culture of the Iranian people are very different from the English language and culture, and the Persian writing system is different from English. English is written from left to right, while Persian is written from right to left, that is an essential factor in subtitling considering the constraints of the screen. Persian alphabet is similar to Arabic script with four additional letters (پ [p], ت [t̪], ژ [ʒ], and گ [g]).

Possible challenges and constraints between two languages with a different system of writing are very different from those of the two languages with the same writing system. There is a significant gap between cultural and linguistic differences between English and Persian. Transferring strategies between English and European

languages are not necessarily applicable to translations between English and Persian. Copy-pasting English words into the Persian subtitle rarely appear in subtitles movies and TV programs. Although the new generation has started to use more English words in their everyday conversations, most Iranian viewers do not accept the appearance of English words in Persian subtitles. Many of the viewers are not familiar with English words, so they will not be able to understand these words if appear on the screen. The fleeting nature of subtitles requires the simple Persian translation to be understandable for all viewers. Moreover, English proper names are usually copied directly into a language like Spanish subtitles that is impossible in Persian subtitles. Pronunciation problem is another aspect of Persian subtitles of English alphabetical names. Culture-related elements and humour should be handled separately as Persian has less similarity to English culture than Europeans. The English first (EF) English Proficiency Index (EPI), the world's largest ranging of countries with English skills calculated the difference between 72 countries and territories by adult English proficiency in 2017. EF EPI proficiency bands help researchers to identify countries with similar skill levels and to draw a comparison between and within regions. Based on this index, compared to other countries, Scandinavia is among the first five countries and under the category of "very high proficiency," and most European countries are classified under "moderate proficiency" to "high proficiency" category. (See Appendix A). Iran's rank is 65 (46.60 score) under the category of very low proficiency that is considerably lower than the European countries ("EF, English Proficiency Index (EF EPI)," 2017). The direct transfer of the original movie may not be applicable for Persian as the cultural references are less familiar to the Persian audience. However, it is difficult to determine how well either source or target



audiences are familiar with explicit references. Translator hesitates between being faithful to ST (foreignization) and offering acceptable translation for the target audience (domestication) (Lorenzo, Pereira, & Xoubanova, 2003). Knowledge of the target audience of the SC and cultural closeness of two language societies may impel subtitler to choose a specific translation strategy (Kovačič, 1996).

Another significance of the present study is that systematic descriptive research concerning Persian subtitles has not been done, only a few papers and case studies have been published so far; therefore, there is undoubtedly a need for such research. The researcher does not claim that the subtitling of audiovisual products has never been seriously studied before, but it is apparent that not many translation scholars, professional subtitlers or movie experts have considered a comprehensive study.

Delabastita highlights that translation in mass communication has been completely ignored. He emphasizes the urgent need for further research to develop descriptive capabilities in audiovisual products and provide structured formative questions and hypotheses that should direct any future research (Delabastita, 1989), which continues the tripartite model (competence, norm, performance) by Toury (Toury, 1980). Cintas also argues that descriptive approach is an ideal platform for film and TV translation as it gives a real account, not the abstract, nature of the translation that has taken place (Cintas, 2004). He further emphasized the significance of descriptive research, stated that descriptive translation studies should show a panoramic position of the translation phenomenon. The systematic and detailed organization of what really happens in the subtitling world is a necessary condition for examining both norms that regulate the profession as well as those that determine the

behavior of the translator. He also encourages conducting collaborative research that analyzes the broad corpora and provides the substantial results (Cintas, 2004).

Comprehensive descriptive research in audiovisual translation is widely encouraged by translation scholars. Pedersen states that one problem that confronts the discipline and regulations of audiovisual translation research is that there are many case studies, for example, only one film has been investigated and analyzed. Although small-scale studies and case studies are useful in “introducing and testing methodologies” and can be applied to “illustrate some points of translation theory and can, in a small way, add to the general descriptive knowledge of the discipline and provide tentative generalizations to be tested again on other material”, it is hard to draw comprehensive conclusions from these studies (Pedersen, 2011).

Most of AVT researches into Persian are in the form of short articles and case studies, and the majority of analyses focuses on dubbing which is the primary method of AVT in Iran. Investigations in this area include difficulties in interlingual subtitling (Vazifekhhah, 2017), subtitling strategies in translation of humour (Hassanvandi, Ilani, & Kazemi, 2016), translation of allusions (Salehi, 2013), humour translation in Persian subtitled comedy movies: Lizard case study (Sadeghpour & Omar, 2015), and revisiting the humour translation, the case of Woody Allen (Kianbakht, 2015) amongst others, are clear examples. Since there is not much research in this specific field, it may be accompanied by generalization, introspection, and bias, as can be observed most of the translation strategies by these authors, are based on their personal experience and subjective opinions.

Translation studies is a new field in Iran, many studies in this field focus on the impact of subtitling on language learning of Iranian EFL learners. Studies in this field like the impact of bimodal, Persian and no-subtitle movies on vocabulary learning (Naghizadeh & Darabi, 2016), effects of English and Persian subtitles on oral fluency and accuracy of Iranian Learners (Hashemi & Pourgharib, 2015), (Ayand & Shafiee, 2016) and study of standard and reversed subtitling (Fazilatfar, Ghorbani, & Samavarchi, 2011) are apparent examples.

Subtitling of English animation that often has many culture-related and language-related factors and expressions that includes conversation and a high degree of wordplays, repetition, pun, irony and other features of humour requires high cultural and linguistic knowledge to be able to understand the meaning of jokes. This descriptive study examines subtitle translation techniques in Iran, and many of the results of the discussion can be further studied and tested in other genres to provide a complete picture of the national subtitling guideline. Furthermore, many examples have been presented in the research to explain the transferring strategies employed by the subtitler and to understand the international, cultural, and linguistic issues related to the language, which can be used as a practice of translation and recognition of Persian translation challenges for students and translators.

Since such research does not exist in the Persian subtitle field, the necessity and importance of this research are entirely justified. The researcher hopes that this study will provide a new direction for the subtitling guide and translation practice in the real world and add value to translation studies.

## **1.7 Limitation of the Study**

This study examines the elements of humour in subtitling from English to Persian. The primary concern of this research is the interlingual subtitle, which is the translation of the original spoken or written text in audiovisual products into the text form of the target text that is added to the main product images and displayed at the bottom of the screen (Karamitroglou, 1988). Therefore, the non-verbal elements and visual factors have not been investigated in selected data of the study. The required English data for the study is extracted from 16 animation which include:

All Creatures Big and Small, Barnyard, Finding Dory, Hoodwinked, Horton Hears a Who, Ice Age: Collision Course, Ice Age: The Meltdown, Kung Fu Panda, Madagascar 3: Europe's Most Wanted, Norm of the North, Ratatouille, Sing, The Angry Birds, The Secret Life of Pets, Trolls, and Valiant.

The primary reason for choosing these animation among the wide range available of English animation is the use of animals instead of humans as their main characters which also brought about a kind of laughter for the viewers. Hence, the present study has mainly focused on personification animation, which means only one genre is evaluated. The researcher watches the English and Persian subtitled versions of the 16 animation to identify the elements of humour. The researcher should point out that these discussions, the categorization of humour and the methods of translation all are based on the understanding and perception of the researcher, and how these jokes are presented in the language of origin.

These assessments will surely be subjective because different people take jokes differently, relating to their individual, social, and cultural and linguistic conditions. The Sapir-Whorf hypothesis as the underlying theoretical framework of the research is presented to explain that the way people understand and their views on issues is related to their cultural and linguistic background. This hypothesis is discussed in detail in chapter 2. In selected jokes, the most dominant one which is mainly focused on the translation of the elements of humour is considered as the translation strategy used in the TT, but there may be more than one translation strategies in each TU.

The study is a descriptive analysis of personification-based animation based on Schmitz's categories of humour and transferring strategies used by subtitler based on Gottlieb's classification of subtitling strategies, in the light of the Sapir-Whorf hypothesis as the underlying theoretical framework.

## **1.8 Definition of Key Terms**

### **1.8.1 Animation**

Animation or animated film is an active medium in which images or objects are manipulated to appear as moving images.

### **1.8.2 Condensation**

The condensation is one of Gottlieb's translation strategies for subtitling film which is applied in this study. Condensation is a typical strategy in which the text is shortened in a way that the original text retains its original meaning (Gottlieb, 1992).

### **1.8.3 Cultural Humour**

Cultural humour or culture-related joke relates to the cultural background of individuals, which has been integrated into the culture of origin, the listener must be familiar with the language of the original to understand it (Schmitz, 2002).

### **1.8.4 Decimation**

The decimation is one of Gottlieb's translation strategies for subtitling film which is applied in this study. Decimation is more extreme than the condensation. In decimation the text may be shortened due to the high speed of the speech of the source language, in this way some important and essential elements may have been eliminated (Gottlieb, 1992).

### **1.8.5 Deletion**

The deletion is one of Gottlieb's translation strategies for subtitling film which is applied in this study. In this strategy, part of the text is completely deleted (Gottlieb, 1992).

### **1.8.6 Dislocation**

The dislocation is one of Gottlieb's translation strategies for subtitling film which is applied in this study. This strategy is used when the original language uses some special effects in the film, such as a stupid song, in which the translation of this effect is more important than text and content (Gottlieb, 1992).

### **1.8.7 Expansion**

The expansion is one of Gottlieb's translation strategies for subtitling film which is applied in this study. The expansion is when the original text is incomprehensible due to cultural differences in the target language and needs further explanation and interpretation (Gottlieb, 1992).

### **1.8.8 Imitation**

The imitation is one of Gottlieb's translation strategies for subtitling film which is applied in this study. Imitation preserves the original language form, this method is particularly applicable to the names of individuals and places (Gottlieb, 1992).

### **1.8.9 Linguistic Humour**

Linguistic humour or the language-related joke is based on specific features of phonology, morphology or syntax in the original language, and the listener should be familiar with the source language to understand this type of humour (Schmitz, 2002).

### **1.8.10 Paraphrase**

The paraphrase is one of Gottlieb's translation strategies for subtitling film which is applied in this study. This strategy is used when the original language structure cannot be preserved in a syntactic way in the target language and the translator have to restructure the phrase or sentence (Gottlieb, 1992).

### **1.8.11 Personification-based Animation**

Personification-based animation is an animation in which most characters are animals that act and behave like humans.

### **1.8.12 Resignation**

The resignation is one of Gottlieb's translation strategies for subtitling film which is applied in this study. When the translator finds no solution or strategy for translation, and meaning is inevitably lost, this translation strategy is called resignation (Gottlieb, 1992).

### **1.8.13 Subtitling**

Subtitling is defined as a system of translation where the text is often written on the bottom of the screen (Díaz Cintas & Remael, 2007).

### **1.8.14 Transcription**

The transcription is one of Gottlieb's translation strategies for subtitling film which is applied in this study. This strategy is used when a word or phrase is not even meaningful in the original language, for example, a third language or meaningless language is used in the original language (Gottlieb, 1992).

### **1.8.15 Transfer**

The transfer is one of Gottlieb's translation strategies for subtitling film which is applied in this study. Transfer is the strategy in which the original text is fully and accurately translated (Gottlieb, 1992).



### **1.8.16 Translation Unit**

Translation unit is a term used to indicate the linguistic level at which source text is recodified in the target language (Shuttleworth & Cowie, 1997, p. 192). Barkhudarov states that TU is the smallest language unit in the ST that corresponds to an equivalent in the TT, these potential units are morphemes, words, phrase, sentences and whole text (Barkhudarov, 1993, p. 40).

### **1.8.17 Universal Humour**

Universal humour point to humour that generally derives from the content and overall performance of the world, in other words, anyone with any culture and language can laugh at it (Schmitz, 2002).

## **1.9 Outline and Organization of the Study**

This study will be organized into seven chapters as followings:

Chapter one includes an introduction, research objective and research questions, the significance of the study, and justification of the problem under investigation. A brief history of Audiovisual Translation has been presented as well.

Chapter two is the literature review on interlingual subtitling and translational strategies. Types of subtitling and AVT research and various constraints of subtitling such as technical, textual will be discussed. Empirical studies of particular translational issues between English and European languages will be reviewed in this chapter as well.

Chapter three gives some information about the collected data, cultural and linguistic backgrounds of the source and target audience. The procedures of data collection and analyses are introduced. Questions and hypotheses of the study are examined.

The discussion of the Persian subtitles of the elements of humorous will be presented in 3 chapters with tables and figures. Animation, animal characters in animation and personification-based animation are introduced in chapter four. The types of humour are reviewed in Chapter five, and examples of each are discussed comparatively. Types of translation strategies in the subtitle are analyzed in chapter six, and in this chapter, samples of each are analyzed as comparisons as well.

Chapter seven is summary, discussions, and conclusions of the study. Some results based on the findings of the study will be presented as well.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter presents the translation of the audiovisual products and the translation of subtitling. Translation constraints including time and place limitations are discussed, and then the translation strategies in the subtitling in general, the translation of cultural elements and the translation of humour are discussed.

#### **2.2 Cultural Consideration in Animation**

Culture, like many other concepts is difficult to define. However, different scholars and authors have attempted to define the term from numerous points of view. In his attempt, Spencer-Oatey compiled different definitions of culture and did a critical review of the term, its ideas and its manifestations (Spencer-Oatey, 2012). Culture includes traditional tools, that is, everything from the physical layout, the mode of dressing and greeting of a people, the way a place smells and feels as well as its emotional intensity down to company filing system, products, ideologies, and annual reports (Schein, 1990). Culture 'is a manifestation of basic ideas and customs, civilizations, values, approaches, measures and principles of human behavior that are collectively employed by a particular group of people (Spencer-Oatey, 2008).

According to Hofstede (1991), the term culture is used to refer to the attribute of the individual's mind to collectively arrange in a manner which makes the individuals of one society appear different from another society (Hofstede, 1991). Matsumoto on the

other hand believes that culture is the combination of values, beliefs attitudes, values and actions shared by a certain society. However, these attributes may not always be the same for each of the people in that society as they change with generations (Matsumoto, 1996). Nida equally thought of it as ‘the collective beliefs and traditions practices of a country’ (Nida, 1964). According to Vermeer, culture is the ‘variety of behavioral patterns and actions, which each and every member of the society is expected to understand even if they vary from one society to another (Vermeer, 1987).

Hofstede is of the opinion that, people have diverse levels of the mind’s encoding associated with the various categorization of culture. They are as follows; A state-based level (based on a person’s native country); Ethnic, Religious, Regional, and Tribal affiliation and Linguistic; level of gender; A Generational level; A category of Role, for instance, teacher, daughter, parent, student; A Social Class level, connected with a person’s education, their profession or occupation; and for the employed, an institutional level (Hofstede, 1991).

For a long time, many people have presupposed that translation only concerns language, but they failed to consider the cultural aspect. There are many instances where while proposing definitions for translation, authors have focused only on language and textual concepts without considering culture. These instances are examined in the following sentences; Catford states that translation involves giving priority to corresponding textual material from the language in question instead of that from the source natives (Catford, 1965). To Nida and Taber the process of translation involves reconstructing the closest natural match of the base language in the intended language, while maintaining the style and intended meaning (Albert & Taber, 1982).

There are many translation studies carried out in regard to culture and various strategies of directly transferring into the intended culture. The cultural framework should be exhibited in the marked culture as major features that every nation should have. Also, just as translation happens between two languages, it occurs in two cultures (Toury, 1978). Thus, to get proper cultural equivalents, there is a need to invest a great effort. Nida notes that the translation of disparities in cultural practices between two nations may be more vulnerable to uncertainty than the translation of the many distinctions in the organization of the two languages (Nida, 1964). For an effective translation of cultural differences, it is important to understand the practices and standards of the destination countries. Dollerup (1974) reinforced that it is very important to examine history of the languages, the social as well as cultural differences between them (Dollerup, 1974). To reveal the nature of the film in animation movies with subtitles for target language audience, Nida (Nida, 1964) applied Newmark's equivalence of culture and functionalism (Newmark, 2001). Cultural Equivalence is defined as the act of replacing the cultural concept from the source language while Functional Equivalence is defined as the act of adopting and spreading cultural words in their original form. Functional equivalence aids the translation process to successfully accomplish SL goals. However, it also tends to give cultural phrases more meaning to the intended language.

Most humorous expressions are cultural-specific, this calls for translator to carry out an investigation into the mindset of both language audiences. Chiaro recommends that this humour should be shared with persons who have a common history and therefore understand the ways the occurrence can be described. Chiaro further states