

Université de Montréal

*Frequent translation strategies used by Iranian translators
in subtitles to translate metaphors*

Par

Minou Jalali

Département de linguistique et de traduction
Faculté des arts et des sciences

Mémoire présenté à la Faculté des arts et des sciences
en vue de l'obtention du grade de Maîtrise ès arts (M.A.)
en Traduction,
option « Recherche »

Novembre 2015

© Minou Jalali, 2015

Résumé

En tant que moyen de communication qui détermine les structures de base des langues, la métaphore se classe parmi les enjeux les plus importants du domaine de la traductologie, d'où la complexité de la rendre traduisible. La nature indirecte de la métaphore étant problématique, celle-ci exige une étude approfondie, surtout vis-à-vis le transfert de la culture d'une langue à une autre. Un survol de la littérature académique traitant des théories et des approches différentes en traductologie révèle une façon de rendre possible la traduction de la métaphore. Cette étude traite de la traduction des métaphores du perse aux sous-titres anglais. Elle indique également les approches et les stratégies appliquées à la traduction des expressions linguistiques métaphoriques telles que proposées par Newmark (1988).

En se fondant sur des exemples authentiques tirés des textes sources (deux films perses bien connus) et leurs traductions anglaises, cette étude démontre la façon dont certains traducteurs iraniens traduisent des expressions métaphoriques en se servant d'une des sept stratégies proposées par Newmark. Elle explique également comment certains éléments (par ex. les difficultés de la traduction) ont été influents sur leurs conclusions, tout en soutenant l'hypothèse que la reproduction d'une même image d'une langue source dans une langue cible ainsi que l'effacement sont respectivement la plus fréquente et la moins fréquente des stratégies employées par les sous-titres iraniens.

Mots clés: Métaphore, traduction audio-visuelle, sous-titrage, anglais, perse, expressions métaphoriques, films, stratégies de traduction.

Abstract

Metaphor, as a means of communication that determines the basic structures of language, is currently one of the most important issues in the field of translation studies, especially its translatability. In fact, the indirect nature of metaphors is a problem that needs to be addressed in respect to the transfer of culture from one language to another one. An overview of the literature that explores different theories and approaches in the field of Translation Studies proposes a way to make metaphor translation possible. This study examines the translation of metaphors from Persian to English subtitles. It also highlights approaches and strategies for the translation of linguistic metaphorical expressions as proposed by Newmark (1988).

By using authentic examples from two source texts (two well known Persian films) along with their English translations, this study illustrates how Iranian translators translate metaphorical expressions using Newmark's seven proposed strategies. It also shows how certain elements (i.e. translation difficulties) have influenced their decisions and supports the hypotheses in which reproducing the same SL image in the target language and deletion, respectively, are the most frequent and the least frequent strategies used by Iranian subtitlers.

Key words: Metaphor, audiovisual translation, subtitling, English, Persian, metaphorical expressions, films, translation strategies.

Table of contents

Résumé.....	i
Abstract	ii
Table of contents	iii
List of Tables.....	vi
List of Figures	vii
List of Abbreviations.....	viii
Remerciements.....	x
Acknowledgments.....	xi
Chapter One: Introduction.....	1
1.1 General Overview	1
1.2 Statement of the Problem.....	1
1.3 Research question.....	2
1.4 Objectives of the study.....	3
1.4.1 General Objectives	3
1.4.2 Specific objectives	4
1.5 The State of Art.....	5
1.6 Theoretical framework.....	7
1.6.1 Translation and Culture.....	7
1.6.1.1 Translation Strategies for Culture-Specific Items.....	10
1.6.1.2 CSI Translation in the I.R.I (Islamic Republic of Iran) Constitution and Civil Code.....	13
1.6.1.3 Metaphor as a Part of Culture	15
1.6.2 Newmark’s strategies	15
1.6.3 Definition of Key Terms	17

1.7 Methodology	19
1.7.1 The Collected Data.....	19
1.7.2 Procedure.....	20
Chapter Two: Audio-visual Translation	22
2.1 Overview	22
2.2 Audiovisual Translation.....	22
2.3 Subtitling.....	24
2.3.1 Types of Subtitling.....	25
2.3.1.1 Linguistic Perspective	26
2.3.1.2 Technical Perspective.....	27
2.3.2 Culture and Subtitles.....	28
2.3.3 Subtitling Constraints and Advantages	29
2.3.3.1 Constraints	29
2.3.3.2 Advantages.....	32
2.4 Dubbing.....	34
2.4.1 Dubbing: Constraints and Advantages.....	35
2.5 Subtitling in Iran	36
2.5.1 History of the Practice.....	37
2.5.2 Subtitling Norms in Iran	40
2.6 CSI Translation in Movie Subtitles.....	41
Chapter Three: What is a Metaphor?	43
3.1 What is a Metaphor?	43
3.1.1 Definition of Metaphor	43
3.1.2 Historical Preamble.....	45
3.1.3 Types of Metaphors	48

3.2 Translating Metaphors	53
3.2.1 Problems Translating Metaphors in Iran.....	58
3.2.1.1 CSIs	59
3.2.1.2 Idioms.....	60
3.2.2 Strategies for Translating Metaphors	61
Chapter Four: Data Analysis, Results and Discussion.....	64
4.1 Methods and Materials.....	64
4.1.1 The Corpus	65
4.1.2 Procedures for Data Collection	70
4.2 Data Analysis and Discussion	71
4.2.1 Examples from <i>Hamoon</i>	73
4.2.2 Examples from <i>The Verdict (Hokm)</i>	82
4.3 Strategies used for the Translation of Metaphors	93
Chapter Five: Conclusions and Implications for Further Studies	100
5.1 Conclusions	100
Bibliography.....	103
Appendix: List of metaphors from two films.....	i

List of Tables

Table I : List of film specifications	67
Table II : Reproducing the same SL image in the TL.....	73
Table III: Replacing the SL image with a standard TL image.....	77
Table IV: Translating a metaphor by a simile which retains the image	78
Table V: Converting metaphor to sense.....	79
Table VI: Deleting.....	82
Table VII: Reproducing the same SL image in the TL.....	82
Table VIII: Replacing the SL image with a standard TL image	85
Table IX: Translating metaphor by simile retaining the image	87
Table X: Converting metaphor to sense.....	87
Table XI: Deleting.....	90
Table XII: Examples of mistranslation	92
Table XIII: Statistical analysis of applied strategies of metaphors translation in <i>Hamoon</i>	94
Table XIV: Statistical analysis of applied strategies of metaphors translation in <i>The Verdict</i> (<i>Hokm</i>).....	95
Table XV: Statistical analysis of applied strategies of metaphors translation in both films	96

List of Figures

Figure 1. Subtitling Constraints	32
Figure 2. Subtitling Advantages.....	34
Figure 3. Frequency of applied strategies of metaphor translation in both films	99

List of Abbreviations

For in-text referencing purposes, the abbreviated words and phrases in the study are presented as the following acronyms:

AVT: Audio-visual Translation

CSIs: Culture Specific Items

DMC: Different mapping condition

DTS: Descriptive Translation Studies

IRIB: Islamic Republic of Iran Broadcasting

JVP: Javaneye Pooya (Iranian authorized subtitling company)

SL: The Source Language

ST: The Source Text

SMC: Similar mapping condition

TS: Translation Studies

TL: The Target Language

TT: The Target Text

TDH: Tasvire Donyaye Honar (Iranian authorized subtitling company)

TVC: television, video and cinema (Iranian authorized subtitling company)

To my father, my mother and my sisters.

Remerciements

Je tiens vraiment à remercier l'Université de Montréal. Sa grande ouverture d'esprit m'a permis d'entreprendre pleinement mon projet. En fait, l'opportunité de rédiger et de présenter ma thèse en anglais fut pour moi un privilège. D'ailleurs, ce travail, voire cette aventure, n'aurait jamais eu lieu sans l'appui continu ainsi que les encouragements de l'Université de Montréal.

Je voudrai aussi exprimer ma gratitude envers mon très cher et dévoué superviseur de recherche, Professeur Georges Bastin. Ses conseils de même que ses idées m'ont été indispensables et inspirantes. Ceux-ci m'ont donné la force nécessaire pour que je puisse ouvrir ma propre voie, tant convoitée.

Je tiens également à remercier ma chère famille, qui m'a grandement appuyée durant ma thèse et l'ensemble de mon parcours académique. Mes parents m'ont appris à croire fermement en ce que je fais et m'a donné la conviction que tout est grâce à Dieu. Je voudrais également dire un gros merci à mes chères sœurs, Leila, Sara et Mehrnaz, pour leur indéfectible amitié et soutien lors de mes études.

Acknowledgments

I would like to gratefully acknowledge the Université de Montréal, whose spirit of openness bestowed upon me the great power to undertake this project and granted me opportunity to write and present my thesis in English. Indeed, completing this thesis journey would not have been possible without the constant support and encouragement given to me by Université de Montréal.

I am pleased to express my deep and sincere gratitude to my dear caring research supervisor, Professor Georges Bastin, who furnished me with all valuable guides and inspiring insights, which let me to elaborate my ideas and to find my own paths towards reaching my aspirations. In particular, I feel deeply indebted to my dear family members who never failed to profoundly support me not only during the completion course of this study, also throughout all the academic stages of my life. My lovely parents who blazed the trail for me and gave me the belief that it was possible and all things were done through God. Thank to my beloved sisters, Leila, Sara and Mehrnaz, for their unwavering friendship and support during my studies.

Chapter One: Introduction

1.1 General Overview

When meeting the communication needs between different societies, especially through the exclusive use of language as a tool to negotiate and solve issues such as international trade, translation has often and regularly been seen as controversial, due mainly to its demanding nature. Consequently, scholars and linguists, from "Cicero (1st century BC) to St. Jerome (4th century CE)" (cited in Munday, 2001, p.7) and up to today, have constantly tried to address the challenges related to translation. With translation being defined as one of the major means of communication for the exchange of ideas between cultures and nations, this phenomenon has played an important role in human relationships and development. Translation is so essential to the human collective that one can easily claim that global communication without translation is next to impossible, or at least very incomplete.

The first studies into translation, and its related issues, were originally categorized as a sub-section of linguistics and were merely seen as flaws in transcoding linguistic elements from one language to another. However, in recent decades, the nature of such studies has undergone significant change. Catford (1965), following the lead of some early definitions, describes translation as "an act of transference, in which a text from the source language is replaced by its equivalent in the target language" (p.20). Newmark's definition of the term *translation* is: "often, though not by any means always, rendering the meaning of a text into another language in the way that the author intended the text." (1988b, p.5) in Munday (2000, p.73), a more contemporary scholar, states that "[t]he 1970s and 1980s saw a move away from the static linguistic typologies of translation shifts and the emergence and flourishing of a functionalist and communicative approach to the analysis of translation".

One element which is globally reflective of the communicative and functional mechanism of linguistic and cultural communication is the metaphor. Translating various expressions

properly from the source language to the target language, due to their mentally abstract and complicated nature, is one of the major challenges with which translators have to deal. Contrary to the common belief that metaphors are used exclusively in literary and figurative genres, a careful look at any linguistic corpus reveals that metaphors are often used with high frequency and productivity in everyday communication on many different levels. How we think, perceive and categorize the world around us is reflected in the metaphors we use.

An example of a field which uses casual, everyday language and where metaphors are used with different degrees of frequency is the audio-visual field, most notably films and plays. In fact, film dialogues are often replete with metaphors, and films themselves are generally worlds of metaphoric language.

When translating films, there are three general approaches: subtitling, dubbing and voice-over. Subtitling is a condensed written translation (the target language of the viewing audience) of the spoken dialogue (the source language) placed as captions at the bottom of the television or film screen. Dubbing, on the other hand, is a spoken translation of the source language of the film or TV program into the language of the audience (the target language) and which aims to simulate, and sync up with, the film's dialogue. Voice-over, as the lesser known aspect of audio-visual translation, is viewed as an oral narrative by an off-screen speaker who is often described as proposing an accurate and faithful rendering of the original source text. Not as well known as dubbing and subtitling, voice-over is used to revoice functional and non-functional TV programs and documentaries so as to give the feeling of authenticity to the content, which is provided thanks to the speaker's voice.

The present study focuses on audio-visual translation, specifically subtitling, and the strategies applied in the translation of metaphors in film subtitles.

1.2 Statement of the Problem

The translation of metaphors is greatly subject to cultural variations. At the same time, cultural

features differ from one language to another. As a consequence, the same metaphoric image might not necessarily evoke the same meaning in another language. Since the process of translating metaphors is replete with cultural and artistic alternations between languages, translators have to be aware of appropriate strategies to convey the intended meaning in audio-visual material, such as films. If a film is well understood and shared across different nations with different languages, they can serve as an efficient tool in transferring cultural values, thoughts and ideologies. Therefore, how a metaphor in a given text (be it a written or spoken text) is translated can highly influence the audience's understanding of the messages in the discourse. Metaphors are an inseparable part of any language and are frequently used in films, particularly in Persian cinema. Hence, adapting the different strategies by translators requires careful attention.

However, it should be noted that subtitling is a relatively new activity within the professional Iranian translation field, a field which often progresses through trial and error. Subtitling requires careful scrutiny from both cultural transfer specialists and applied linguists. Moreover, it cannot be denied that the difficulties and limitations a translator faces when making a translation related decision can, in certain contexts, occasionally lead to errors and mistranslations. Keeping this in mind, the aim of the present study is to take a closer look at the ways metaphors are treated by Iranian translators when subtitling Persian film into English.

1.3 Research question

This study aims to answer the research question: What are the most commonly used translation strategies, used by Iranian translators, when they translate metaphors into a subtitle format? For this purpose, the results and conclusions of recent studies on translating metaphors have been used to form the hypothesis for the present study. The results of studies done by Iranian researchers (Jafari, 2008; Medadian, 2009 and Faghiglou, 2010) on identifying regular and consistent translation strategies in Iran show that "reproducing" the metaphor is the most frequent translation strategy in subtitles in Iranian films while "deleting"

the metaphor is the least frequent. Once the findings of the abovementioned studies have been categorised, the generally recognised strategy for translating metaphors is through "reproducing", where both the meaning and the form are well preserved in the target language. However, if the metaphor is interpreted as redundant, unnecessary or serving no practical purpose, then there is an argument in favour of its deletion.

1.4 Objectives of the study

1.4.1 General Objectives

This study is an analysis of the metaphors in the translated subtitles of two Iranian films, *Hamoon* by Dariush Mehrjui and *The Verdict* by Masoud Kimiai. The main goal of this study is to answer the proposed research question based on the analyzed data, thus validating the hypothesis of the preferred strategies used to translate metaphors in subtitles. To do this, various features, such as the cultural peculiarities that influence the translators' decision-making, are investigated. The strategies for translating metaphors in films are identified and evaluated based on Newmark's (1988) framework as to identify a) the problems related to translating metaphors and b) the frequency of each translation strategy as applied to the subtitling of the films in question. The data is analyzed in the form of tables comparing the metaphors used in Persian to their English equivalents as translated by Iranian translators working within government organizations.

Moreover, translators of all levels of proficiency may encounter difficulties when translating metaphors in any text or context. Therefore, awareness of the most frequently used strategies adopted by translators when subtitling a film will help apprentice translators find the most accurate way to transfer faithfully the original meaning in the source language to the target language. Hence, this study aims to make the apprentice translators aware of strategic techniques to translate metaphors with fewer problems.

1.4.2 Specific objectives

Specific efforts have been undertaken to highlight the development of Iranian cinema, its audio-visual translation industry as well as the role culture and social structure play in this development. Moreover, due to the actual practical history of this field, one sub-section of this study focuses on introducing documentaries which trace the advent of Iranian cinema. Analysing these documentaries highlights the fact that, being at the physical crossroads between East and West, Iran has always functioned as a gateway in the exchange of merchants, tradesmen and tourists from other countries. This has made Iran a communicative bridge between different cultures and, as a consequence, the country has easily adopted the basis of a western style of cinema. Furthermore, this study aims to emphasize that Iran, as a melting pot of many cultures, has always had a great taste for, and a developed market for, foreign films, thus leading to the development of a subtitling art in Iran. The widespread availability of Western films has encouraged translators to develop the art of subtitling. With this developing art, much effort has been focused on academic studies that address standard subtitling strategies. Furthermore, after an analysis of the selected corpus, the role of skilled translators in advancing and adopting proper translation strategies becomes clear. In the analysis of the two films, this study also evaluates the effect of various elements, such as culture and level of proficiency, on a translator's decision-making when adopting the various proposed translation strategies.

On the other hand, since it is considered a metaphorical language, Persian expressions do reflect distinctive cultural frameworks and references. The analysis of the results demonstrates that translators, when equipped with the required cultural knowledge of both the SL and the TL, as well as with a professional commitment, can enhance translation quality in which the final production carries, in terms of meaning, grammar, orthography, style, omissions, etc., the fewest possible errors.

Metaphors exist in everyday communications and they reflect how we think about, perceive and categorize the world around us, so accuracy is of the utmost importance when translating

them. Accordingly, such few studies may help novice Iranian subtitlers to apply strategies in which both the forms and the meanings of the original are transferred in the most natural way.

1.5 The State of Art

The term "audio-visual translation" (AVT), also called "screen translation" or "film translation", refers to any translation processes which is communicated to the target audience using audio-visual communicative means. In other words, AVT is distinguished from other means of communicating a translation, such as books, radio, etc., by the use of electronic multimedia systems.

In this respect, Diaz Cintas (2004) states that some features of translation studies, such as any major impact on cultural exchanges and their categorization as an academic discipline, make AVT a marginal and even more ignored issue. Keeping this in mind, many previous translation theories and perceptions were not functional in the AVT field and thus disturbed the established translation world as well as the field of translation studies. Based on early studies in the field of translation studies, translation theory has had a comparatively long history in exploring different types of literary and non-literary translation and it has also ventured into audio-visual translation (AVT).

Some scholars, (Karamitroglou 1998/2000; Gambier and Gottlieb 2001; Diaz Cintas 2004) believe that the abundance of problematic issues related to AVT and to polysemiotic codes raises the question whether the proposed translation theories can handle AVT.

On the other hand, other scholars, such as Luyken *et al.* (1991), oppose the idea that audio-visual translation is a specific and distinct type of translation, and they advance several reasons to prove that the term *translation* must be detached from the expression *audio-visual translation*.

"Translation is the replacement of the certain message and/or statement in one language by the same message and/or statement in another language. The message of an audiovisual text is formed by a whole composed of image, sound, language and actor's performance among other elements. The two modes of screen translation would alter only one of these elements, dubbing, the sound and subtitling, the language. An audiovisual text cannot be rendered literally as it needs to be "interpreted" (or paraphrased) all the time. An audiovisual text, once translated, is usually shorter than the original; sometimes it has to be modified in order to be appreciated by a certain audience" (Luyken *et al.* 1991, p.153).

However, other contemporary researchers, such as Araujo (2004), have discussed the related aspects of the translator's tasks, thus opposing Luyken *et al.*'s arguments. In this perspective, every screen translator should be equipped with certain crucial qualities. Having a profound understanding of the culture of the country, or the countries, where the source language is spoken, and the nuances within the culture, makes any translation more comprehensible and coherent for target language audiences. From Araujo's point of view, the language transfer worker or team must be able to convey accurately the spirit and manner of the original work instead of simply applying a conventional translation. Long before Araujo, the translation theorist Nida (1964, p.164) took the view that a standard translation has four fundamental requirements, which are also valid for AVT: making sense, conveying the intended meaning of the source text, using a natural and easy form of expression, and producing a similar response. As for the types of AVT methods used by scholars, subtitling and dubbing are the most frequent AVT practices.

According to early studies on the emergence of subtitling and dubbing, the year 1929 is clearly identified as the year the first sound films reached an international audience. This development gave rise to two methods of film translation: subtitling and dubbing. Among the various definitions for these two AVT techniques, Gottlieb (1998, 2001) provides the following general definition: dubbing and subtitling are a part of our daily lives and a way of shifting from oral to written codes, which has become more and more common. In addition, their perspectives present subtitles as the written reproduction of film or TV dialogues, which are simultaneously shown on the screen allowing audiences to read the dialogues placed at the bottom of the screen, in the centre or left-aligned.

For the sake of the study, more details are presented in the following chapter.

1.6 Theoretical framework

1.6.1 Translation and Culture

For the last 2000 years, translation as a means of transferring the thoughts expressed in one language into another language has been mainly applied to important works of art. In fact, language is the only social institution that implies both cultural and social expressions while "translation is a kind of activity which inevitably involves at least two languages and two cultural traditions" (Toury 1978, p.200).

Amongst the various definitions of "culture" that specifically mention language and translation, Newmark (1988, p.94) states that culture is "[a] way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". Therefore each language conveys its own culture specific features. As this statement implies, translating culture-specific items is the most challenging part of any translation. It is here that translators must know how to treat the cultural aspects implied in a source language and how to apply the proper strategies to successfully convey them to the target text.

Since there is a crucial interrelationship between language and culture, a large number of studies have been done on the important role culture plays in translation. Early translation research centred on the linguistic aspects of translation, exploring the nature of translation in relation to language and linguistics. As such, these studies looked at linguistic asymmetries and isomorphism in the translation interface, the language specific nature of meaning as a factor in translation, the nature of communication in general and its relationship to the limitations of translation, *etc.*. This approach tended to delimit, or establish, the boundaries between the various linguistic aspects of the translator's task. Similarly, literary or poetic approaches to translation constitute another attempt to define translation. These latter approaches focused on the parameters pertaining to literary questions, other questions raised by complex and extended texts, as well as their interests and contexts. In other words, this

school of research look at issues such as I) how translation is shaped and determined by the very nature of literature, II) what practices translators use when translating different literary modes, forms, genres and types of texts, III) how texts relate to literary traditions, and IV) how texts relate to their contexts (Tymoczko 2007). With continued growth in the knowledge of translation science, a third research attempt then developed to expand the definition of translation and to clarify the interrelationship between translation and culture. Based on studies focusing on the cultural aspects of translation, it was concluded that translation should not be limited to the terms in a language or to the types of text, but rather it should, by principle, also take culture into consideration.

Despite the fact that recent work in translation studies within these new approaches has overwhelmingly focused on cultural rather than linguistic transfer, on the function of the target text rather than prescriptions of the source text, Tymoczko (2007) still presents cultural translation as a standard context within translation studies, one which is seen as a complex problem that reduces its importance in many discussions and which also requires proficiency and linguistic knowledge.

Among the traditional ideologies in the area of cultural translation, Post-colonialism and Imperialism were introduced to highlight the cultural differences between two contexts. In cultural translation, translation and postcolonial critiques have traditionally been expressed in terms of power relationships (Niranjana 1992, Bassnett and Trivedi 1999, and Tymoczko 2000). In this perspective, translation has played an active role in colonisation, imposing a hegemonic language, controlling the subjectivity and representation of the colonized, as well as establishing a Western European colonial discourse (understood as a body of knowledge, terms of representation, strategies of power, *etc.*). Following this, with the rise of globalization and multiculturalism, the role of these two previous ideologies gently faded into the distance, with the result being that different cultures started to come together, thus reducing cultural distance.

Nida (1964) believes that in cases where there is no formal equivalent when transferring a lexical unit from the original language to the target language, equivalent dynamic translation

theories can remove and bridge these cultural gaps. According to Bourdieu (1977) and Katan (2004), there is no consensus among scholars and linguists in the social sciences as to how to define or express culture. These authors also believe that the existence of one comprehensive universal structure for culture can overcome this problem. Tymoczko (2007) also suggests something similar since she believes that, because of this matter, translators can be attracted to cultural translation which allows them to create more powerful, inclusive and fluent contexts. These techniques are coded and translators must resolve the problem of cultural equivalencies as best they can by using these codes, signs, beliefs, values, thoughts and opinions.

Since the cultural shift in translation, the field has incorporated a process of cultural de-coding, re-coding and encoding, as well as an awareness that cultural translation theories can empower translators in all contexts. As Tymoczko (2007) states, a translator should not focus solely on any one aspect, such as political or social aspects. For example, a translator should not take into account political issues between two culturally distinct societies; the translator has to adopt a holistic approach when plying the trade. Therefore, it should be noted that translators not only have to eliminate cultural diversities, but they also have to commit to transferring all the concepts of the original language to the target language.

In this perspective, translation scholars have tried to find flexible approaches which would allow any cultural transfer to be correctly and acceptably achieved. A translator cannot imply or transfer all cultural differences, so a directed strategy can enhance the presentation of an acceptable translation, especially if the aforementioned points are applied. To achieve this, Tymoczko (2000) presents a holistic approach which can help translators select a suitable strategy for the scope of the context and for the culture. Despite the efforts made by scholars to demonstrate the efficiency of the holistic approach, each translator should use their own specific strategy according to the context of the text and the limitations caused by various social and political issues. The use of the holistic approach in this regard is not the best solution.

In this same line of thought, Catford (1965) believes that the cultural differences translators should consider should not remain fixed, nor should they be restricted in number, but rather

translators should be dynamic. In this regard, Cronin (cited by Tymoczko 2007, p.256) describes translators as "escape artists" and translation studies as a "branch of escapology". Basically, censorship is imposed on translators due to exterior elements which occur, so translators cannot be completely loyal to the original text. Despite these issues, the vast majority of translation scholars recognise the translator as being responsible for the shortcomings in a translation. With all the efforts to find holistic and effective approaches, translators today may prefer not to use one strategy or a holistic approach due to the cultural distance between two societies and their ethnic prejudices on their values and beliefs. Finding common interests and values between cultures has been seen as the most challenging issues, so translators cannot take all aspects of cultural translation and the holistic approach into consideration. Indeed, a relative awareness of the target culture can help translators in the translation process. The abovementioned factors lead to some forms of censorship / self-censorship; however, a talented and skilful translator should do their best to avoid censorship / self-censorship in their translations by using their own talents.

1.6.1.1 Translation Strategies for Culture-Specific Items

Culture-specific (culture-bound) items, be they single-unit lexemes, lexical phrases, idioms or collocations, are derived from a specific culture. Their presence in a language reflects that culture's specific way of life and thought patterns.

It is already well known that differences between cultures underlie many of the difficulties that translators must overcome when translating, for which they must find an appropriate equivalence in the target language. Since each culture has its own unique terms and messages, which are often quite distinct from those in other languages, the target audience must decode the translation in terms of their own cultural perspectives (Larson 1998, p.436-7). Thus, translators must help the receptor audiences understand the content of the original document by providing an appropriate equivalence. To achieve this, translators must have good knowledge of both the source and target cultures so that they can inform the TL recipients of that specific element of the source culture while making the translation as transparent as

possible for the target audience through proper cultural equivalences (Shuttleworth & Cowie 1997, p.35).

These aforementioned issues explain the fact that translation acts as a process that operates between cultures to transfer cultural elements rather than simply between languages. Translation as a way of transferring cultures from one language to another makes communication possible only if translators take the four basic factors, as identified and explained by Nida (1964a, p.53-5), into consideration : I) the similarity of mental processes inherent in all people, II) the similarities of physical responses to emotional stimulus (somatic reactions), III) having a high level of common cultural experience, and finally IV) the ability to adapt to the behavioural patterns of others.

Different strategies have been developed based on the nature of the culture-specific items. For the purpose of this study, Newmark's 17 strategies for translating culture-specific items have been used (1988b, p.83-110). They are:

- Borrowing (Transference)
- Naturalization
- Cultural Equivalent
- Functional Equivalent
- Descriptive Equivalent
- Componential Analysis
- Synonymy
- Through-Translation
- Shifts or Transpositions
- Modulation
- Recognized Translation
- Translation Label
- Compensation
- Reduction and Expansion
- Paraphrase

- Couplets
- Notes

Newmark (1988b, p.96) also notes that *Transference* and *Componential Analysis* are two opposing methods for translating cultural words. According to him, although *Transference* keeps the cultural names and concepts, which he calls "local color", it may reduce comprehension of certain aspects for the general readership (Newmark 1988b, p.96). *Componential Analysis*, on the other hand, is "the most accurate translation which excludes the culture and highlights the message"

In a similar perspective, Baker (1998) identifies seven different procedures for the translation of culture-bound elements. They are:

- A more general word (superordinate)
- A more natural / less expressive word
- Culture substitution
- Using a loan word or a loan word plus explanation
- Paraphrase using unrelated words
- Omission
- Illustration

Pedersen (2005), another translation theorist, identifies another, new translation problem which arises when translating culture into subtitles. For his 2005 article "How is Culture Rendered in Subtitles", he did a study on the crisis point of Extralinguistic Culture-bound References (ECRs) with particular attention being paid to subtitling. From his perspective, an ECR is defined as follows:

"Extralinguistic Culture-bound Reference (ECR) is defined as reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge

of this audience" (Pedersen, 2005, p.2).

Pedersen (2005), in his proposed model, includes the analysis of an extensive corpus in which he identifies the strategies available to a subtitler. Since the proposed strategies do not actually involve translation, Pedersen refrains from using the term "translate", preferring the term "render" for the process of transferring ECRs from the ST to the TT (Pedersen 2005, p.3). Basically, the proposed strategies in this model are arranged according to the Venutian criterion, which is from the most foreign to the most domestic strategies. This classification might also be called Target Language Oriented (Pedersen 2005, p.3).

"Retention, Specification, Direct Translation, Generalization, Substitution, Omission or the use of an Official Equivalent" are the available strategies for subtitlers as expressed by Pedersen (2005, p.1).

1.6.1.2 CSI Translation in the I.R.I (Islamic Republic of Iran) Constitution and Civil Code

Of all the descriptive studies done on the identification of translation strategies, as applied by translators to render CSIs in the I.R.I Constitution and Civil Code, Rasouli (2011) must be signalled out. He did an extensive corpus-based study the aims of which were to analyse the translations of CSIs from Persian into English while verifying that *Transference*, as defined by Newmark (1988), was the most frequent strategy used by legal translators (Rasouli 2011, p.11-12). Moreover, Rasouli's study did use Newmark's cultural categories, such as ecology, national culture (artefacts), food, clothes, houses and towns, *etc.*, when analyzing the collected data against Newmark's seventeen translation procedures for dealing with culture-specific items.

In his study, Rasouli (2011, p.134-135) concludes that the most frequent translation strategies applied by Persian legal translators when rendering CSIs in the I.R.I Constitution & Civil Code are:

- Couplet
- Generalization
- Calque
- Modulation
- Transference
- Descriptive Equivalent
- Cultural Equivalent
- Omission
- Translation by paraphrase using a related word
- Functional Equivalent
- Translation by a more neutral word
- Componential Analysis

Based on Rasouli's results (2011, p.139), the least used translation strategy in the corpus is *Notes*, which is the explanation of the meaning or implication of a source language item. Rasouli also asserts that due to a lack of specialisation amongst Persian legal translators, they tend to avoid dealing with legal terms. Any incorrect manipulation of such terms could cause translators legal problems, and even prosecution before the Iranian legal system, so translators prefer to render the legal terms as literal as possible.

As stated by Rasouli, the results clarify the stated hypothesis, that *Transference*, as defined by Newmark (1988), is the most frequent translation strategy used by Persian speaking legal translators when rendering CSIs in the I.R.I Constitution & Civil Code (Rasouli 2011, p.136). While confirming the hypothesis, several arguments were put forth to explain why *Transference* has been used more than any other strategy (Rasouli 2011, p.139). He is of the belief that such terms do not exist in the legal system of English speaking countries, but if such terms did exist, they would not have any legal impact for translators. In addition, since such terms express cultural and religious traditions, any detailed explanation of them may introduce misinterpretations into the judge's or executor's interpretation and judgement.

1.6.1.3 Metaphor as a Part of Culture

In general, metaphors are the ways we think about and express things that are deeply rooted in our culture. Since metaphors originate in their respective societies, only a limited number of them are likely to show any similarity between languages. Consequently, most metaphors are categorised as culture-specific elements. The dissimilarities are more evident when the two languages belong to distant cultures, such as English and Persian.

Since metaphors provide us with fresh new insights and increase our understanding of underlying values hidden in a culture, their translation can lead outsiders to become involved in the original language's culture. When translating cultural metaphors, early linguists like Catford (1965) noted that, when there is a heavy cultural load in a cultural transfer process, it is substantially difficult to impart the original cultural content and to translate metaphors simultaneously.

1.6.2 Newmark's strategies

As mentioned above, the present study is based on Newmark's (1988b, p.88-91) proposed strategies. They will serve as a standard to identify and to categorize the translated metaphors collected from the two films. The seven proposed strategies are as follows:

1. **Reproducing the same image in the TL:** It is provided by the target language's register, frequency and status.
 - **Example:** to play with someone's feelings با احساسات کسی بازی کردن
 - **Back translation from Persian :** To play with someone's feelings
2. **Replacing the image in the SL with a standard TL image:** This is done within the constraints of the TL's culture. The standard TL image is coined by the translator and resembles the most typical kinds of proverb, generic

metaphor, etc.

- **Example:** More Catholic than the Pope کاسه داغتر از آش
- **Back translation from Persian:** The bowl hotter than the soup

3. **Translating a metaphor with a simile which retains the image:** The modification of any type of metaphor can be applied in translation.

- **Example:** I can read him می توانم او را مثل کف دست بخوانم
- **Back translation from Persian:** I can read him like the palm of my hand

4. **Translating a metaphor by a simile plus its meaning:** This provides the advantage of combining a communicative and semantic translation by simply transferring the metaphor if it is not understandable for most readers.

- **Example:** He is an elephant او مثل فیل است، حافظه بسیار قوی دارد
- **Back translation from Persian:** He is like an elephant, He has a powerful memory.

5. **Converting a metaphor to another meaning:** Replacing an SL image by a TL image which is fairly wide of the original meaning or for which the register is considered the appropriate level for the translation procedure.

- **Example:** To keep the pot boiling امرار معاش کردن
- **Back translation from Persian:** To earn a livelihood

6. **Deleting:** The metaphor is eliminated when its use is unnecessary or useless.

- **Example:** He is a quitter مرد میدان نیست
- **Back translation from Persian:** He has vacated the field/ He is not on the playing field

7. **Translating the same metaphor combined with meaning:** The translator uses an additional gloss to optimize the readers' understanding of the SL text.
- **Example:** Life is a dog. زندگی سگ است، گاه دستت را لیسد گاه پابت را گزد
 - **Back translation from Persian:** Life is a dog, sometimes it licks your hands, sometimes it bites your feet.

1.6.3 Definition of Key Terms

Metaphor

Metaphor is defined as a figure of speech in which a word or phrase is employed to make the comparison between two things that are basically dissimilar and it is applied in order to emphasize their similar qualities. Indeed, how we think about, perceive and categorize the world around us is reflected in the metaphors we use. Not limited to literature and visual art, metaphors exist in everyday communications. The very nature of English phrasal verbs, collocations, idioms and proverbs is metaphorical. Given these challenges, a metaphor is now understood to be one of the most complex and important areas of studies in the field of translation (Newmark 1988b; Schaffner 2004 and Al-Hasnawi 2007).

Persian, as well as English, makes extensive use of non-literal compounds in figurative speech. And although certain metaphorical patterns are thought to be universal (i.e. certain patterns are commonly found in unrelated languages (Grady 1999)), many others reflect the distinctive cultural frameworks and references, categories of understanding, histories and values of a particular community.

Subtitling

The very core and universal definition of subtitling, as defined by Shuttleworth and Cowie 1997, Gottlieb 1998, Baker 1998 and Cintas 2001, is the technique which provides a visual transcript of a film's dialogue in the lower-most section of the TV or movie screen in either the original language, so as to facilitate the clarity of the audio in the film, or in another

language, allowing the dialogue to be understood by a foreign audience.

Translation Strategies

Translation strategies are the mechanisms by which translators solve translation related problems encountered during the translation process. These strategies are the means used to encode, in a target language, the ideas and concepts of a source language. These strategies serve as a link or a bridge between our basic plans and our final targets.

Venuti (1998, p.240) states that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." In his view, translation strategies refer to the concepts of domestication and foreignization.

Translation strategies, as described by Newmark (1988b, p.45-47), are as follows:

- **Word-for-word translation:** preserving the SL word order and simply translating it by its most common meaning, out of context.
- **Literal translation:** the SL's grammatical structures are converted into the nearest equivalents in the target language, but it retains the original meaning.
- **Faithful translation:** attempting to stay within the constraints of the grammatical structures of the TL while attempting to produce accurate contextual meaning.
- **Semantic translation:** a natural TL feel is more significant than a faithful translation. It emphasizes translating certain cultural words into a neutral equivalent in the target language.
- **Adaptation:** the freest form of translation in which the transfer of the target language's intentions are prioritized during the process.
- **Free translation:** expressing the same content in the target language, but with very different grammatical structures and forms than in the source language.
- **Idiomatic translation:** making use of idioms and colloquialisms which do not exist in the original text.
- **Communicative translation:** reproducing the exact contextual meaning of the

original text where both content and context are readily comprehensible and acceptable to the targeted audience.

1.7 Methodology

To study the strategies used to translate metaphors in film subtitles, as practiced by Iranian translators, a careful juxtaposition of the original L1 (Persian) dialogues and the respective translated subtitles of the two selected Iranian films, based on extracted data from the two films, was created. Then, to analyze the metaphors used in the two films included in this study, a qualitative and descriptive comparative analysis was carried out by the researcher. The percentage of each strategy practiced by translators when creating subtitles was measured and put into tables. Finally, a quantitative evaluation, based on the collected categorized data, was performed.

1.7.1 The Collected Data

To collect the required data to conduct this study, two famous Iranian films, *Hamoon* (1990) by Dariush Mehrjui and *The Verdict* (2005) by Masoud Kimiai, were selected from the Visual Media Institute and Moasese Rasanehaye Tasviri, two Iranian government institutions. Given that most subtitled Persian films do not have an official, reliable authority for their distribution, locating subtitled copies of the films that followed the norms for translation was one of the biggest difficulties for the researcher (see § 2.5.2). Indeed, government institutions are the most reliable resources for finding such copies as they broadcast films which are subtitled by official subtitlers who have been trained to follow the established norms and trends. Hence, selecting representative films was done under the limitations of multiple versions of each film and the following criteria were applied:

- The films were produced in 1990 and 2005, in Persian, and they present the social and cultural concepts that are most representative of the Iranian context.

- As for the metaphorical aspects of such films, the chances of finding metaphors were perceived to be high since these films convey old traditions as well as the cultural beliefs and values of Iranian culture.
- It is assumed that the used metaphors and related elements, such as idioms, are a good source of data to evaluate how these elements are translated cross-culturally.

1.7.2 Procedure

For the data collection, two Persian films subtitled in English were selected according to the criteria stated above. The analysis then proceeded as follows:

First, the two original films were carefully viewed twice to provide the researcher with a thorough understanding of their themes and cultural features.

Second, thanks to a third viewing of the films, all the metaphors as well as metaphoric and figurative expressions were extracted from the dialogue. Then, their subtitled equivalents in English were recorded. Following this, and relying on Newmark's framework for translating metaphors, all the recorded metaphors were categorized based on his classification. To do this, it was necessary to carefully recognize the mechanism through which each metaphor was translated by the subtitlers. This step was the most challenging part of the study because any mistake, failure to properly classify or recognize a metaphor, would lead to invalid conclusions.

To insure the accuracy of the classification of metaphors, based on Newmark's seven categories, an experienced audio-visual translator, who is also an expert in translation studies and applied linguistics, double-checked and confirmed the original identification and classification of the data, thus insuring maximum validity in the matches between the raw data and the seven categories of our framework.

The final step was to count the number of metaphors for each of the seven categories. At this point, the most and the least used strategies for translating metaphors by Iranian translators could be defined. This led the researcher to further investigate the reasons pushing the Iranian translators to make these choices.

Chapter Two: Audio-visual Translation

2.1 Overview

The present chapter is divided into two sections. The first section is dedicated to explaining what Audiovisual Translation (AVT) and subtitling are - its definitions, its types, its relationship with Iranian culture and its history. The second section focuses on addressing translation strategies for culture-specific items (CSIs) as well as the difficulties encountered in the Iranian context.

2.2 Audiovisual Translation

As stated in the introduction, the 1990s, commonly referred to as the golden age of AVTs, was known as a flourishing decade during which the field, from a translation perspective, underwent more systematic research and its results were published in scholarly and academic circles. The early works of prolific authors such as Gambier (1994, 2001) and Diaz Cintas (2001), leading figures in AVT, bear witness to AVT's emergence thanks to their contributions and true scholarly publications in the field.

Although some translation studies scholars like Luyken *et al.* (1991), Gambier (1994) and Diaz Cintas (2001) identified and categorized several types of language transfer within the audio-visual communication field, some crucial elements such as tradition, cultural disposition and financial considerations made subtitling and dubbing the most popular AVT forms within the industry.

At this point, a very brief and general definition of these two forms can be presented, based on the work of Gottlieb (1994), Baker (1998) and Cintas (2001). As previously stated, subtitling

is a way of reproducing a film's dialogue in a written form, usually placed at the bottom of the screen, which makes the film's dialogue understandable to foreign audiences. Dubbing, on the other hand, is an alternative soundtrack for the film, which includes the dialogue in another language. In this complex, multilayer process, the foreign (TL) dialogue is adapted to sync, as accurately as possible, with the actors' lip movements.

In recent years, the impressive efforts undertaken to improve AVT activities have led to a positive knock-on effect, turning this field into a true academic discipline which can be taught and in which research can be done. Thanks to numerous conferences and the increasing volumes of research published by young, dedicated and up-and-coming scholars in AVT, the field has rapidly changed from a minor area within translation studies to a specific academic discipline in universities. According to Diaz Cintas (2010), the rapid growth in the references in the field testifies to AVT's transition from basic theories to a systematic and academically mature field.

There is a specific theoretical framework as well as courses on subtitling (for the deaf and hard-of-hearing), dubbing and voice-over (for the blind and visually impaired), and accessibility to the media for translators. This situation clearly asserts a certain level of awareness and importance of the topic in universities and academic institutions.

Although the abundance of references in the field shows the importance of AVT as an independent discipline, some scholars such as Romero Fresco (2011), based on a quick literature review of the field, state that most studies appear to point out certain contradictions in the two basic assumed notions: the independence of AVT as an autonomous discipline and its dependency, as a subgroup, on other related disciplines. Seeing AVT as a separate and independent entity in the broad field of translation studies corroborates the first notion which is the focus of the present study. Moreover, this privilege, i.e. making AVT an independent discipline rather than a subcategory of literary translation, has led it to be classified as two different AVT modes within the larger field of literary translation, with influential translation studies scholars such as Bassnett (2002, p.17) and Snell-Hornby (1995, p.32) equating these modes with "Film translation" and "Cinema translation".

"Globally, this is the age of mass communications, of multimedia experiences and a world where audiences demand the right to share the latest text, be it film, song, or book simultaneously across cultures" (Bassnett, cited by Szarkowska 2005, p.4). Thus, the increase in foreign productions has pushed the issue of translation forward, with the power inherent in translation being identified by film translators as their main concern. Consequently, the huge demand for the translation of dialogues has promoted the two major types of film translation: subtitling and dubbing.

Among the major methods used to translate films, subtitling is the preferred mode of translation. Beyond any financial considerations, it also offers the advantage of retaining the film's authenticity by giving the audience the opportunity to hear the original dialogue.

The aforementioned features have led to the development of a subtitling industry and had made it the preferred mode for translating films destined for countries where maintaining the film's original production authenticity is paramount.

2.3 Subtitling

A general definition of a subtitle, as found in the prolific works of linguistics and film translation studies scholars such as Baker (1998), Gottlieb (1998, 2001) and Cintas (2001), is the written transcription of a film or TV dialogue which simultaneously appears on the screen. To maintain coherence between the original message and the written translation / transcription, subtitles should not go beyond two lines, with a maximum of 30 to 40 characters per line.

The definitions given below present slight variations to the generally accepted definition of subtitles. Although a basic definition of subtitling is the translation of speech to a written text, it can also include intersemiotic translation where the facial expressions and gestures, along with verbal utterances, are transferred into the written text. According to Jakobson's (1959)

definition of intersemiotic translation: "an interpretation of verbal signs by means of signs of nonverbal sign systems" (p.233), subtitles fall into the intersemiotic translation category since they convert verbal signs into a readable text for viewers. In a similar thought process to that of Jakobson, the film translation scholar Díaz Cintas (2001) takes the view that subtitles are a translation practice which presents a condensed written translation of the original dialogue as well as the discursive components that appear in the image, e.g. letters, inserts, inscriptions, *etc.*. The written translation is generally placed at the bottom of the screen.

A common feature of these definitions is the notion of coordinating the technical levels so as to create efficient subtitles. To achieve this, technical constraints such as time, space, presentation, *etc.* need to be compatible with certain levels of readability and to be as concise as possible so as not to distract the viewer's attention from the program. The lack of certain translation based definitions of "subtitling" testifies to the role that the numerous technical constraints play as important factors for translators when applying these techniques so as to help the audience better enjoy the film. For the purpose of this study, subtitling constraints and their advantages are clarified below.

Despite the abovementioned attempts to define subtitling, Munday (2008, p.186) does not appear to be concerned with defining this term. In his view, giving more attention to the integration of subtitling and having a broader analytical model can prevent subtitling from being interpreted as a simple perspective rather than a growing theoretical branch of its own.

2.3.1 Types of Subtitling

Gottlieb (1998, p.247) classifies the various types of subtitling into two major categories: linguistic and technical perspectives¹. This study will cover these two categories, as well as several other types of subtitling which could also be classified into these two categories.

¹ See also Díaz Cintas 2003; Pérez González 2009.

2.3.1.1 Linguistic Perspective

Gottlieb (1998, p.247) identifies the following types of linguistic perspectives:

- a) Intra-lingual subtitling (vertical): This refers to subtitling in the same language as the original film. The mode changes, but the language remains the same. The goal of this type of subtitling is to facilitate communication rather than to be a translation aid. This type of subtitling is commonly referred to as captions and it includes:
 - Subtitling of domestic programs for the deaf and hard of hearing
 - Subtitling of foreign-language programs for language learners
- b) Inter-lingual subtitling (diagonal): This refers to subtitling in a different language than the original language. Subtitlers are required to cross over, translate, from one language to another. In this case, both the mode and language change.

As Gottlieb (1998) observes, subtitling can be vertical and diagonal. In vertical, or intra-lingual, subtitling, oral discourses are written / transcribed in the same language; the mode changes, but not the language. In diagonal, or inter-lingual, subtitling, the subtitle crosses the language barrier, going from one language to another. Both the language and the mode change.

Bearing this distinction in mind, despite sharing many common elements, these two types of subtitling differ in a variety of ways. Based on the elementary differences, such as the demands of the target viewers (*i.e.* accent recognition problems), different objectives are prioritised. As De Linde (1995) states, dialogue transition and other important features of a soundtrack are the main aims of intra-lingual subtitling, while inter-lingual subtitling seeks to achieve translation equivalency.

2.3.1.2 Technical Perspective

Gottlieb (1998, p.247) divides this perspective into two sub-sections based on certain technical aspects. These sub-sections are:

a) **Open Subtitles:** This refers to subtitling that is seen by all viewers. It is not optional and cannot be turned off. It is also called hard subtitles and it includes :

- Cinema subtitles which are integrated as a physical aspect of the film or which are broadcast separately.
- Inter-lingual television subtitles which are broadcast as a part of the TV image.

b) **Closed Subtitles:** This refers to subtitling which is under the viewers' control; it can be turned on or off. The remarkable features of this type of subtitling, since it is optional and transmitted as teletext, is that it gives the viewers the opportunity to choose the subtitles in the language of their choice. This type includes:

- Television subtitles for viewers who are deaf or hard of hearing. The main feature of this type of subtitling is that the subtitles, generated by a decoder in the TV set, can be selected by the viewers using a remote control.
- Inter-lingual television subtitles transmitted by satellite belong to this category. This type of subtitling allows different speech communities to receive the subtitles in their preferred language for a given TV program.

Furthermore, Diaz Cintas (2010, p.347) states that subtitles can be presented on the screen in two different ways. In the first option, known as "pop-up" subtitles, the subtitles appear in a single block of text at the bottom of the screen, which then disappears and is replaced by another block with the next set of subtitles. In the other option, the text in the lower section of the screen continuously scrolls horizontally upwards and is often referred to as "roll-up" subtitles.

2.3.2 Culture and Subtitles

When discussing issues pertaining to cultural matters, the role of culture in Translation Studies (henceforth TS) becomes fairly obvious. And this role becomes all the more important when it comes to the media, where our cultural identities, due to globalisation, can be more easily disseminated. Since culture impacts us so profoundly, it deserves to be studied in greater detail.

According to Schwarz (2002), as well as Paolinelli (2004), a smart and skilful marketing of American films has led to English language products being imposed on cinema chains and the expression "Made in Hollywood" has almost become synonymous with the film industry in general. Consequently, the distribution of English language films has increased the importance of translation in the media worldwide. With such a trend in communication and exchanges around the world, the importance of subtitles has become more prominent in society. So important in fact that academic studies and research on this topic seem even more imperative (Diaz Cintas 2004). Furthermore, culture refers to a system in which people share their beliefs, values and generally the forms of things that they have in mind. It is generally agreed that translation is primarily a cross-cultural transfer or intercultural communication between languages and media, thus reflecting our cultures. Bearing this in mind, screen translation has always been a sensitive issue in the central debates in TS, such as those concerning domestication and foreignization approaches to translation (O'Connell 2007, p.120). As Baker and Hochel (1998, p.76) state, in any form of AVT, the translator's decision to choose domestication or foreignization as the translation method helps form "national identities" and "national patterns". If one considers the essence of subtitling as properly preserving the source language soundtrack, the translation is typically seen as foreignization. Moreover, subtitling intentionally encourages the viewer's interests in experiencing a foreign language culture while transferring the foreign cultural features to the target text (Venuti 2005, p.184-186). To this end, by ignoring the subtitler and attempting to move the audiences more toward the him /

her, subtitling harmonises cultural diversity and allows the target language viewers to recognize their own cultural features in a cultural other (Venuti 2005). This condensed overview reveals just a small fraction of the infinite area of research to be done in this field.

2.3.3 Subtitling Constraints and Advantages

2.3.3.1 Constraints

During the subtitling process, subtitlers often encounter technical restrictions which limit subtitle length. These temporal, spatial and visual constraints lead to a substantive reduction of the source dialogue. As many scholars have argued (e.g. Thompson 2000; Schwarz 2003; Paolinelli 2004, p.17; *etc.*), these restrictions are all barriers to subtitling which good subtitlers can overcome when they are well versed in the art of subtitling.

As for media-defined constraints on television subtitling, Gottlieb (1992, p.164) identifies three categories of nature-oriented restrictions: Textual (qualitative), Formal (quantitative) and Extra Linguistic Constraints. These categories are explicated as follows:

A- Textual (Qualitative) Constraints: This refers to the visual context of the film where subtitles intrude into the picture and limit the dialogue, thus possibly restraining the freedom of the subtitler. Among the various possible constraints in this category, the stylistic and structural differences between oral and written discourse is considered the major problems subtitlers encounter while converting an oral dialogue into a written text. Since a written text usually expresses a more formal language style, including a higher lexical ratio, spoken language can be characterized as a more informal style. Consequently, converting spoken words into a written format is the main problem for subtitlers (De Linde 1999). Redundancy and repetition are inseparable features of oral utterances, so subtitling plays the role as a cross-medium activity between oral and written texts since processing the information received through the eyes takes longer than through the ears (Bogucki 2004, P.72). As Kovačič (1994) states, when subtitling, maintaining a certain oral feel is one of the main aims that a skilled subtitler should

seek to achieve, which is, in fact, achieved by the subtitler being aware of the differences between stylistic and structural systems in both spoken and written texts.

Synchronization, on the other hand, is mentioned as an obligatory element of subtitling. The three types of synchronicity between subtitles and audio-visual elements (synchronicity between sound and subtitle content, between image and subtitle, and between subtitles and camera takes) clarify the level of constraints of which skilled subtitlers should be aware in order to retain a good match between dialogue and written style during the transfer process. The difficulty with synchronicity is seen when combining time matching and additional dialogues. Due to the additive nature of subtitles, a part of the image over which subtitles appear is obscured and the image is thus disfigured, which distorts the composition of the film as an artistic production (Sponholz 2003, p.14).

Some other effective barriers related to subtitling have been identified by Reid (1990, p.101) and Gottlieb (2001, p.17). According to their observations, a lack of intonation in subtitling, grammatical difficulties in sentence constructions, and culture-bound constraints are known as the biggest difficulties when transferring spoken words to written words. Since subtitling, like all printed texts, lacks intonation, subtitlers should attempt to convey the original meaning of the dialogues along with any added emphasis expressed through an actor's intonational patterns (Reid 1990, p.101). Moreover, in spoken discourse, the subtitles need to expand the message to fill the gap produced by implicit language, which is produced when things are not explicitly verbalized, and to transfer the full meaning of the dialogue (Gottlieb 2001, p.17).

In speech, typical elements such as improper starts, incomplete sentences or even sentences with grammatical errors put subtitlers in a difficult situation where they have to make the decision about how deal with these constraints. Their ability to make appropriate decisions becomes obvious when difficulties, such as actors interrupting each other or speaking at the same time, are resolved (Gottlieb 2001).

B- Formal (Quantitative) Constraints: These are restrictions which refer to both time factors and space factors. Properly using both the time and space factors would help subtitlers push the subtitling process forward more easily, leading to the development of qualified subtitling.

The length of time that subtitles remain on the screen should mirror the average viewer's reading speed; however, the audience cannot completely engage with the film when their attention is divided between watching the images on the screen and reading the subtitles at the bottom of the same screen. Confined by time and space restrictions, subtitlers must convey the original message while compressing sentences so as to make reading easier for audiences who are not accustomed to reading subtitles and who may consequently miss some images or parts of the subtitles (Sponholz 2003, p.14; Paolinelli 2004, para.17). Guardini (1998a, p.98) identifies time constraints as "(a) the duration of the utterance in the original version, (b) the reading speed of the viewers, (c) The visual information given on the screen, and (d) the editing style adopted in the film".

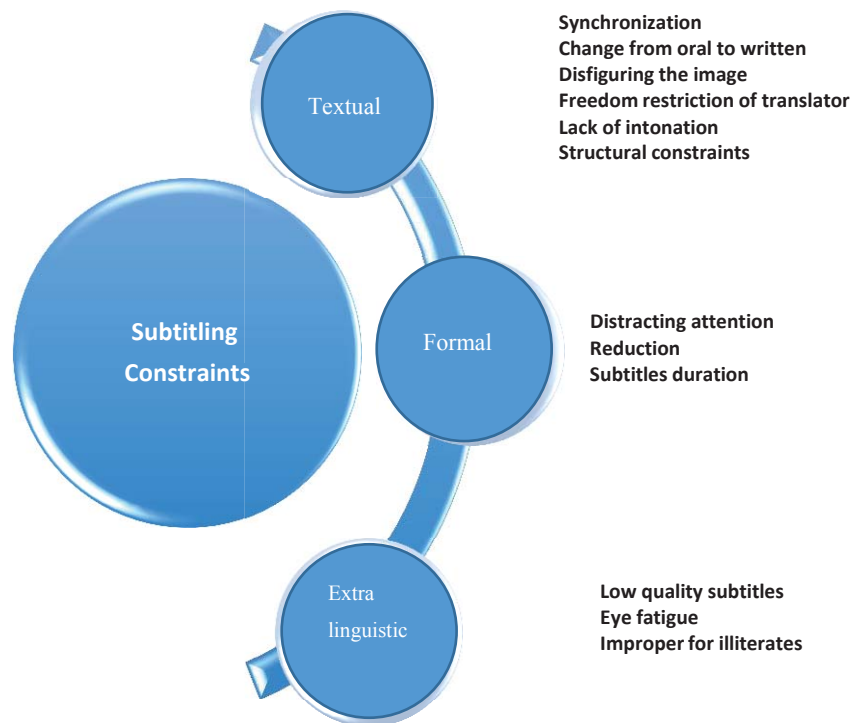
Due to spatial restrictions, there is a substantial reduction in the source dialogue, transferring a complete transcription of the film's dialogue is not possible. Kovačič (1994) describes these reductions as partial ('condensations' or 'paraphrasing') or even total ('omissions' or 'deletions'), which explains the causes for the loss of information in the subtitling process. Thus efforts to preserve the original syntax and style while applying both types of reduction lead to the constraints subtitlers encounter. These reductions are used to make the film as effective despite the loss of accuracy, which varies based on the length of the film (Thompson 2000, p.1)

C- Extra-linguistic Constraints: This refers to constraints which might lead to a preference for dubbing over subtitling. These constraints do not arise from the subtitling process itself.

Subtitling is a less expensive form of AVT and it has been the most common way of translating a film. However, there a lot of foreign films on the market with low quality subtitles which damage the reputation of high quality subtitling. As a result, audiences pay less attention to subtitle quality and appreciate subtitles less. It might be concluded that efforts to be economical, in both time and money, encourage and promote low quality translations.

Furthermore, compared to dubbing, the high and prolonged level of concentration needed to read subtitles leads to eye fatigue, especially for those who suffer from different forms of visual impairment.

Figure1. Subtitling Constraints



2.3.3.2 Advantages

Apart from the abovementioned constraints that have made subtitling the second choice in AVT modes in many countries, it also has some outstanding features and advantages, which

have lead it to being the dominant AVT form in other countries.

In terms of advantages, subtitling is described as a great opportunity for viewers to hear the original sounds and voices of the film (Ivarsson and Carroll 1998). Moreover, as the dominant AVT mode, subtitles are considered more authentic in that they respect both aesthetic and artistic aspects of the original text (Pérez González 2009, p.16).

This mode also allows subtitlers to maintain the links between various aspects of nonverbal communication, such as body language and facial expressions, along with gestures and the original language (Diaz Cintas 2001, p.48). Being the most efficient (time, space and money) to use, Diaz Cintas (2003, p.199) states that subtitles can be used to translate the most popular audio-visual products, namely films, interviews, television series, news programs, *etc.* Similar to Diaz Cintas's theoretical perspective, O'Connell (2007, p.126), another translation theorist, points out that subtitling is between ten and twenty times less expensive than dubbing, for it is a less laborious and time-consuming activity.

Subtitling's pedagogical implications are mentioned as another important advantage. When done under proper guidance and training, subtitles can give foreign language learners the confidence they need in the learning process. To this effect, a myriad of research has been done all around the world to clarify the role subtitles play in enhancing most language learning contexts. When reading subtitles, learners can develop word recognition skills as well as improve their vocabulary knowledge in the foreign language (Zabalbeascoa *et al.* 2001, p.109). It should also be noted that subtitles provide viewers, be they novice or professional readers, with the opportunity to compare the original spoken dialogue with the written text. It also makes the film understandable for viewers who are deaf or hard of hearing. In addition, thanks to the rapid growth of, and access to, new technologies, subtitling software is seen as a beneficial digital learning tool which raises a student's awareness of concrete translation problems. In Iran, the study of subtitling has been limited to some qualitative researchers, and of the few studies that do exist on its pedagogical implications, the focus falls on its contribution to listening comprehension. The availability of subtitling software has led to a revolution in the subtitling industry in recent years (Saadati 2009, p.35).

Figure2. Subtitling Advantages



2.4 Dubbing

In countries where the subtitling industry is still very young, dubbing is still the preferred AVT option. Dubbing is a multiplex film making process in which the original sound track is replaced by a target language recording. In this process, the target language recording is adapted to be in sync with the actors' lip movements (see Díaz Cintas 2003, p.195; Dries

1995a). Since synchronization is the most important factor in this type of AVT, both in terms of time and phonetics, dubbing is also known as "post-synchronization".

As Dries (1995a) states, dubbing attempts to transport the viewers into a world of illusion, letting them experience the production of the original language without them noticing that they are watching a dubbed film.

2.4.1 Dubbing: Constraints and Advantages

As with every AVT mode, dubbing has its advantages and disadvantages. In terms of disadvantages, cost is considered a major one. Compared to subtitling, dubbing is "fifteen times more expensive than subtitling" (Baker and Hochel 1998, p.75). The related expenses and time requirements have both contributed to making subtitling a much cheaper alternative for film producers especially since cost-effectiveness is considered one of the main objectives when adapting foreign films for a different language audience.

Loss of authenticity has already been presented as the second major disadvantage of dubbing. Replacing the original soundtrack with another one which uses the voices of different actors speaking the target language highlights or, to some extent, censors the original content so it conforms to local ethical issues, standards or political viewpoints without the audience being truly aware of the original text (see Ivarsson and Carroll 1998). Although some changes need to be made to maintain lip synchronization, these changes can affect major elements of the script. Some film translation scholars, such as Díaz Cintas (2001, p.39) and Chaume-Varela (2006, p.7), believe that lip-synchronization is a very difficult task; it creates linguistic issues for translators and dubbing directors since the process greatly interferes with syntactical and grammatical elements of the target language, whereas subtitling addresses these same issues by condensing the dialogue. In addition, Chaume-Varela (2006, p.7) and O'Connell (2007) subdivide synchronization into three types: I) lip synchrony or phonetic synchrony, II) kinetic synchrony or body movement synchrony, and III) Isochrony or synchrony between utterances or pauses. Another constraint in dubbed films is that the dialogues generally have to be

shortened. The translator must do this without the audience noticing any differences between the original version and the dubbed version, without creating the world of illusion for the audiences.

The obvious advantages of this mode explain why a large number of countries opt to dub films: translators tend to have greater freedom in the translation process. In dubbed films, there is not the burden of the audience simultaneously hearing the original dialogue (Ascheid 1997, p.40), so translators can easily take liberties and make any required changes in the text to make the film appear more natural and domestic in the TL.

In terms of the dominant advantages, offering a more homogenous type of discourse, compared to subtitling, lets viewers concentrate better on the film's content instead of having their attention divided between the images and the written subtitles, thus allowing the audience to fully appreciate the film (Baker and Hochel 1998). In addition, dubbing provides viewers who have reading difficulties or who are illiterate with the chance to fully understand and enjoy the film in a less stressful, more relaxed context.

2.5 Subtitling in Iran

Known as a country with a preference for dubbing, Iran has had a well developed market for dubbed productions for many years. This market satisfies the dominant social group who are more comfortable watching a dubbed film. Despite the dearth of academic studies on the current status of subtitling in Iran, which might explain the preference for dubbing as the dominant AVT mode, some recent undertakings in the development of a subtitling culture has led to the creation of improved techniques in the use of subtitles. In recent years, there has been a growing interest among both the youth and adults alike in watching subtitled films in order to help improve their English language skills. This underscores the usefulness of subtitling in Iran. Although subtitling has recently become an emerging area of scholarly interest in Iran, and particular efforts have been made in developing the field, academic research still needs to be done to help the practice evolve.

Despite attempts to do academic research on standard subtitling strategies, compared to European countries where subtitling is the most frequent AVT mode, there have been no conclusive results, based on the small number of academic studies, determining the most frequent subtitling strategies in Iran, especially from Persian to English.

To this end, it is worth mentioning that in Iran, the 1979 Islamic Revolution introduced a wide variety of norms and regulations, including barriers and constraints on film translation. The consequences cannot be denied. Many words and expressions which were once regularly used in everyday conversation were now seen as taboo. In addition, film translation companies and subtitlers were put under the strict control of The Ministry of Culture and Islamic Guidance. Acceptable subtitles had to conform to these new socio-political and local norms, which a good subtitler, familiar with the art of their trade, could achieve. As this study shows, the broadcasting policies of the Islamic Republic have had a profound effect on the decisions a subtitler must make. Thus, being aware of the diverse translation strategies that are available can lead to better subtitles that conform to the policies imposed after the Islamic Revolution.

Due to the popularity of subtitles in Iran, and to put this study in its proper context, a brief history of the evolution of the subtitling industry is presented, covering both its practical and academic aspects.

2.5.1 History of the Practice

A short overview of the history of cinema in Iran shows the long cinematographic tradition in Iranian society, in which the earliest visual representations can be tracked back to approximately 500 B.C. Located at the crossroads between East and West, Iran has always functioned as a hub for merchants, tradesmen and travellers from other countries. These encounters have made Iran a communicative bridge for the exchange and sharing of different cultures, thus facilitating the country's adoption of a western style cinema (Talachian 1984).

The official introduction of cinematography to Iran was during the reign of Muzzafar e-Din Shah who, like his father, was interested in Modernism. As Talachian (1984) states, in 1900, Mirza Ebrahim Khan Akas Bashi, who accompanied Muzzafar e-Din Shah on a trip to Paris, obtained the first camera. It has been claimed that Akas Bashi filmed the Shah's official visit to Europe (see Talachian 1984). It has also been claimed that most broadcasted films at the time contained news reels of various activities, such as religious events, births and connotation ceremonies of the Iranian royalty, which were mostly screened at the royal palace (Talachian 1984). In 1904, Mirza Ebrahim Khan Sahafbashi opened the first movie theatre in Tehran and by offering low ticket prices all social classes could partake in the screenings. During this period, early film makers were supported by the royalty, especially when the content of their films dealt with religious or royal ceremonies.

Although the first Iranian feature films were silent and box-office success encouraged the production of other films, audience dissatisfaction with silent films gradually grew. To overcome this growing dissatisfaction, the proposed solution was to narrate the story during its projection, thus making the film more understandable for the audience. Since the vast majority of people at this time were illiterate, reading the intertitles was not a legitimate option, so a narrator would recite the story (Mehrabi, cited in Medadian 2009, p.43).

Historical documentaries claim that the advent of film translation in Iran traces its origins back to Ishaq Zanjani and his attempts to translate intertitles for the audience (Baharlou 2001, p.77). Other attempts included translating intertitles into Persian calligraphic writing, which was then filmed and inserted into the film. Although these calligraphic intertitles initiated the art of subtitling in Iran, this technique did not progress due to the arrival of "talkies" (speaking films) by the end of 1945.

Despite the outstanding efforts to develop the art of subtitling in Iran, the high level of illiteracy slowed its progress and dubbing, as a government regulated mode, became the dominant AVT mode. Over time, with Western films becoming more accessible, as well as the introduction and availability of digital subtitling software, there was a large expansion in the use of subtitles by 1998 (Medadian 2009, p.37). Then, with the increased availability of

Hollywood films on CD, freelance subtitlers started plying their trade outside the scope and control of the Ministry of Culture and Islamic Guidance.

Although the first established companies, set up by the government, such as JVP and TVC (television, video and cinema), were among the pioneering private companies working on subtitling in Iran, the poor quality of their subtitles pushed translators to again favour dubbing. So despite the growing market for Persian subtitles between 1998-2005, dubbing became the dominant AVT mode (Medadian 2009, p.38).

Today, well known government companies, such as Javaneh Pooya, TDH (Tasvire Donyaye Honar) and Farabi, release mostly dubbed, and sometimes subtitled, films under the authority of the Ministry of Culture and Islamic Guidance. The wide availability of dubbed films, especially if one considers both the financial benefits and the ease of understanding of the form, is partially due to the low quality of subtitling in films and the degree of difficulty in finding films conforming to government policies. However, Iranian national television does broadcast documentaries and TV series with Persian intralingual subtitles, which can be seen as a starting point for further progress in this field, despite the occasional weaknesses in transferring semiotic and paratextual information, two of the biggest obstacles with this type of subtitling.

In the sluggish subtitling market, underground companies and novice subtitlers have helped push the practice considerably forward such that Persian subtitles, although non-official, can now be found for almost all imported films. Since the official subtitling industry is not so advanced, and dubbing is more a socio-political preference, unofficially subtitled films have become available on the internet and in the marketplace without the required legal seal.

In recent years, the growing popularity of subtitled films among young and middle-aged people has stimulated an academic interest in different aspects of subtitling in Iran; however, subtitling can never achieve high standards in terms of performance quality.

2.5.2 Subtitling Norms in Iran

As for subtitling norms, the main concern for subtitlers comes from a mismatch or a problematic concept in the ST that has to be somehow adapted to meet the prevalent norms in the TL audience's society. Recent attempts at analysing the frequent techniques and strategies applied by Iranian subtitlers when confronting a diversity in norms clearly show that culture-specific items, verbal visual signs, language varieties and linguistic features are the main challenges that need to be addressed.

Basing their frameworks on normative patterns of subtitling, some Iranian researchers, such as Lezgui (2006) and Jabbarzadeh (2007), have attempted to provide a series of collected data in a categorized format in order to figure out i) whether Iranian subtitlers, or subtitling organizations, follow a similar set of norms when dealing with technical and linguistic features as professionals in the field would be expected to follow, and ii) what patterns are used by translators when dealing with the aforementioned challenges. In fact, the characterization and explanation of the norms have been a core element of empirical work in translation studies, and long-term efforts have been undertaken to explore certain subtitling norms.

Through the development of a corpus of English language films, Lezgui (2006) tried to discover what regular norms subtitlers employ, thus allowing him to generalise norms across a larger population in Iran. As Lezgui claims (2006), the figures demonstrate that the performance of Iranian subtitlers, be they freelance or government dependent, appears to be completely rule governed, even if the results stray quite a bit at times from established norms. In the end, Lezgui (2006) concludes that translators, when subtitling, demonstrate certain similarities, but only in terms of the actually applied technical norms, while linguistic and textual norms garner less attention.

Jabbarzade (2007), on the other hand, in several studies on the subject of norms, applied Toury's norms theory (Toury 1995). She based her research on five Iranian films subtitled in English, comparing both Persian and English norms in the translation of culture specific items

(CSIs), verbal visual signs and songs. Her findings show that in the English subtitles for Iranian films, language varieties and social dialects are translated into proper English forms while culture-bound lexical items are domesticated, based on applying different approaches such as Manipulation, Generalization, Preservation, Omission and Substitution. As for visual signs and songs, since there were no examples identified in the subtitles of the Iranian films studied, the author could not identify any specific norms.

Even though a few studies, which focused on in-depth analysis of outstanding features in subtitled films, have been done, this area in Iranian cinema is still fertile ground for further research. Within the last decade, the study of audio-visual translation has garnered great interest, with annual, or at least biennial, studies being done. This is due in part to the demands of the marketplace; the political and economic situation is helping drive AVT awareness forward.

2.6 CSI Translation in Movie Subtitles

In the AVT field in Iran, most studies have focused on issues pertaining to the technical and linguistic constraints of subtitling while others have addressed cultural specificities. In another study, Samakar (2010) conducted a case study using Pedersen's (2005) framework to investigate ECR translation strategies (see § 2.6.1) in the English subtitles of the Persian language film "The Lizard" (2004), directed by Kamal Tabrizi.

In his study, Samakar (2010) observed that most culture-specific elements were rendered by means of TL oriented strategies; however, the translators did not show any indication of applying SL oriented strategies. Moreover, the results clearly show that among the used ECR translation strategies, *Substitution*, *Direct Translation*, *Retention*, *Specification*, *Omission* and finally *Generalisation* are respectively rated as the most to the least used strategies (Samakar 2010).

Samakar (2010) also points out that, since most of the Persian culture-bound elements do not

exist in the target culture, the subtitlers prefer to replace these elements with some sort of paraphrase that does not include any target culture-bound terms. Therefore, *Substitution* and, more specifically, *Paraphrase* are rated as the most frequently used strategies when attempting to transfer the intended meaning from the original culture to the target culture (Samakar 2010).

As for the conflict between paraphrasing and subtitling, Samakar (2010) also notes that, despite being the most frequent strategy, the paraphrase has its own shortcomings. Since the goal of a paraphrase is to replace the SL terms and sentences with a TL cultural term, paraphrasing naturally introduces some distortion in the translation, whereas subtitling is simply a condensed form of the translation in which parts of the original dialogue are usually omitted (Samakar 2010, p.45).

Chapter Three: What is a Metaphor?

3.1 What is a Metaphor?

How we think about, perceive and categorize the world around us is reflected in the metaphors that we use. Not solely limited to literature and visual art, metaphors also exist in everyday communication. The very nature of English phrasal verbs, collocations, idioms and proverbs is metaphorical. Although certain metaphorical patterns are thought to be universal, due to their presence in several unrelated languages (Grady 1999), many others reflect the distinctive cultural frameworks and references, as well as categories of understanding, histories and values, of specific communities. The cultural-specificity of this second class of metaphors can provide many challenges for translators who have to creatively express a communicative message from a source language (SL) to a target language (TL). Given these challenges, the metaphor is now understood to be one of the most complex and important areas of study in the field of translation (Newmark 1988, Schäffner 2004, Al-Hasnawi 2007).

3.1.1 Definition of Metaphor

A metaphor is often presented as a means of comparison that does not rely on certain standard comparative terms (i.e. *as*, *such as* and *like*). These standard comparative terms are usually taught to students at the primary level; however, at the post-secondary level, metaphors are introduced, especially as central notions in poetry, literature and, more generally, the arts. It is a powerful tool for the expression of complex notions which would be otherwise difficult to express if limited to the literal meaning of the words used. Many researchers, including the researcher in this study, have gained an appreciation for the important role metaphors play in translation, especially since its proper, or improper, use has an impact on the meaning conveyed, specifically when that meaning is culturally-bound.

The following definitions offer slight variations on the generally accepted understanding of what a metaphor is. The term itself comes from Greek and it is a combination of the terms *meta* ('over') and *phora / pherin* ('to carry'). According to the *Cambridge Learner's Dictionary* (2004, p.414), a metaphor is "a way of describing something by comparing it with something else which has some of the same qualities". In the *Longman Dictionary of the English Language* (1993, p.1002), a metaphor is "a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them". In the *Macmillan English Dictionary for Advanced Learners* (2007, p.944), a metaphor is "a word or phrase that means one thing and is used for referring to another thing in order to emphasize their similar qualities". The underlying common element in these definitions is that of similarity between two terms, notions or concepts. Moreover, they all emphasize the figurative meaning, thereby highlighting the fact that a metaphor refers to the abstract sense of the first term, and not its more literal meaning. In other words, something is described as though it were different than what it actually is – as if it were something entirely different.

Peter Newmark, in his book *The Textbook of Translation* (1988), defines the metaphor as any figurative expression in which each word can be used in its figurative sense. He perceives metaphors from two different aspects: structural and functional. Structurally, metaphors are represented in two different ways, I) simple, or when a metaphor is expressed by a single lexical unit and II) compound, or a metaphor which is expressed through a phrase, a sentence or an entire text. Functionally, metaphors have two functions: connotative and aesthetic. The connotative function refers to a metaphor consisting of the explanation of both concrete and abstract concepts. In this view, the outstanding feature of a metaphor is its ability to express thoughts and identify the quality of an explained object in more detail. The aesthetic function, on the other hand, refers to the ability of a metaphor to symbolize for the readers the artistic aspect of a word in order to draw the readers' attention and interest to it.

According to Lakoff and Johnson (2003, p.5), experts in the cognitive theory of metaphors, "[t]he essence of metaphor is understanding and experiencing one kind of thing in terms of another". A metaphor is thus an implicit comparison, whereas the simile - with its

accompanying preposition - is explicit. A metaphorical statement borrows elements of experience from one area (e.g. location, temperature, time, *etc.*) and applies it to another, seemingly dissimilar, area (e.g. social status, relationships, the body, *etc.*). The terminology in cognitive linguistics used to describe these two areas is "source domain" and "target domain". The means by which these two distinct areas are merged are referred to as a "conceptual metaphor".

Lakoff and Johnson (2003) identify two types of metaphor: the abstract concept of a metaphor and the latter's linguistic expression. The abstract concept of a metaphor reflects the conceptual system from which it derives, while the linguistic expression is the metaphor's creative use in everyday language. It is in the mind's subconscious that, linguistically speaking, we create conceptual metaphors. Metaphorical expressions allow us to follow the conventions of the language we are speaking without having to consciously restructure the concept in other terms.

The cognitive theory of metaphors clarifies the role and influence of conceptual metaphors in ordinary language, while shedding light on translation issues related to metaphors, idioms and collocations. This theory, among others, is introduced in section 3.2.

3.1.2 Historical Preamble

A quick review of the main studies on metaphors reveals that the source for metaphors, in which the metaphor is a figure of speech, is literature. In this perspective, the metaphor is defined as speech in which one thing is compared to another by saying that one is the other, as in "He is a lion".

Shaw (1972), in his *Dictionary of Literary Terms*, follows the generally accepted definition(s) for metaphors, defining it as:

"A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literary applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twist, the meaning of a word."

A quick overview of the main definitions of metaphor clearly indicates that this point of view traces its origin back to Aristotle, who is considered by most scholars to be the first person to address the question of what a metaphor is. Aristotle's definition of a metaphor as "the application to one thing of a name belonging to another thing" (cited in Dorsch, 1965, p.60) originates in his dichotomized view of nouns in general. From his point of view, Aristotle claims that "every noun is either a word in current use or a foreign loan word, a metaphor or an ornamental word, a poetic coinage or a word that has been expanded or abbreviated or otherwise altered; every noun is either simple or double" (cited in Dorsch, 1965, p.60). Indeed, for Aristotle, a metaphor could lead to the clarity of diction and it moves writers forward to greater achievements when used properly.

Such perspectives on the metaphor have modified Aristotle's original beliefs and have become the fundamental issues in many theoretical studies; they are still the most common issues in contemporary studies on metaphors. The superlative works of Horace and Longinus, seen as subsequent theoretical studies, clarify the importance of Aristotle's work as a prelude to the issue. In the Aristotelian tradition, Horace, in his *Art of Poetry*, considers the metaphor to be a way to present a harmonious relationship and it is more widely applicable in real life than in a novel.

A quick glance at the dominant studies indicates that the people in the Middle Ages and in Christian societies tended not to participate in any purely personal experiences such as creating metaphors.

According to Richards (1936), one of the pioneering semanticists, the belief that the metaphor is a linguistic anomaly whose primary purpose is to add flair is based on the Aristotelian view in which the metaphor is a stylistic tool, the use of which "is the mark of genius" (p.89). Instead of being an ornamental and stylistic device used only by writers in the production of

high literature, Richards presents the metaphor as the purview of all, since the very nature of "thought is metaphoric" (p.94). As he states, "when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction" (p.93). Later, echoes of this notion are found in Lakoff and Johnson (1980b): "Most of our normal conceptual system is metaphorically structured" (p.56).

Despite having ignored Richards' view on the cognitive origins of the metaphor, Dagut (1976) and Broeck (1981), along with Cameron (2003), have used his conceptualization of the metaphor as being composed of a "tenor" and a "vehicle". The tenor is "the underlying idea or principal subject which the vehicle or figure means" (Richard 1936, p.97). The metaphor, then, is "the whole double unit" (Richard 1936, p.96). And while there seems to be some confusion in his early work, specifically in relation to the exact application of certain terms (e.g. "vehicle"), Richards was a forerunner in the cognitive metaphor field within translation studies.

In the studies that followed, several different cognitive theories on the metaphor developed. The three most influential theories, arising from the prominent works of Black (1955), are:

- **Substitution Theory**
- **Comparison Theory**
- **Interaction Theory**

In contrast to the philosophical perspectives, cognitive theories of the metaphor present it as the means through which experience and thought are organized, thus making it comprehensible and perhaps even meaningful (Lakoff & Johnson 1980b).

This short historical overview shows how the thought process concerning the metaphor has developed over the centuries. The main studies define the metaphor as decorative language which adds style and impact. The relative perspectives have gradually shifted towards the idea that the metaphor plays a fundamental role in thinking and concept formation. Such

definitions, rooted in contemporary cognitive theory, describe the metaphor as the substance which systematically permeates language and thinking, even controlling our minds and actions.

The outstanding developments in the field continued through the work of Newmark (1988) and Goatly (1997) who believe that metaphors reflect experiences that are both cultural and personal. From this view, a metaphor incidentally indicates sameness, a common semantic area shared between two more or less similar things. For Goatly (1997, p.1-40), "Metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way". Goatly (1997) also claims that literal and metaphorical languages can be seen as two ends of a continuum, since the only difference between them is the size of the gap between a speaker's thought and the proposition expressed. Newmark (1988b) defines the metaphor as a useful element for writers which helps them achieve a pure viewpoint, be it physical or emotional, into a character or situation. He also believes that a shared feature among metaphors is that they are used to describe one thing in terms of another in a figurative expression. For this, he states that metaphors transfer the meaning of the physical world while using a word or collocation in a different way than the literary aspect normally expresses it (Newmark 1988b, p.104).

The complete explanation of Newmark's theory of the metaphor is presented and discussed in section 3.2.

3.1.3 Types of Metaphors

The countless views on the metaphor and the numerous metaphor types proposed by scholars over the decades have led to quite complex distinctions between different kinds of metaphors. For the sake of the present study, among the various perspectives, the outstanding categories as distinguished by Newmark (1988), Broek (1981) and Dagut (1976) are presented and discussed below.

Newmark (1988) presents the following six types of metaphor:

- **Dead Metaphors:** These metaphors are so common that awareness of the image they are meant to evoke is greatly diminished. They often pertain to time, space, the body and ecology. For example, the words: *top*, *foot*, *mouth*, *field*, etc. (p.106) appear to be easily translatable; the problem being that, in metaphorical sentences, it is not always possible to translate these metaphors literally.

Generally speaking, a dead metaphor is a word or a phrase which, through its frequent use, has lost its metaphorical force. Consequently, the translation of dead metaphors into the target language should be undertaken through the principles of lexical combinability. In other words, with this kind of metaphor, the translator should establish a link, during the translation process, between the dead metaphor in the original language and its equivalency in the target language.

In addition, dead metaphors can be classified into three different groups: idioms, metonyms and synecdoches. Idioms are those that retain the same image and sense in the target language (e.g. "reflect" meaning "think"). Metonyms are those which replace the name of an object or concept with the name of some other object or concept associated in meaning with the original object or concept (e.g. "crown" for "kingdom"). The third group, synecdoches, refers to non-technical words which can carry a figurative meaning when used in combination with other words (e.g. "foot of a hill").

- **Cliché Metaphors:** According to Newmark (1988), this type of metaphor includes those that are used in place of thoughtful analysis and a response, often when feeling threatened or angry; they bypass the facts (p.107). They fall between dead and stock metaphors and they are also categorized in terms of connotative functions, in which the metaphor has lost its aesthetic sense and expresses thoughts with a larger share of emotions.

When translating a cliché metaphor, translators should convey all the clichés used by the author in the target language while avoiding using any literal translation. Moreover, translators

encounter the most serious challenges when cliché metaphors have to be replaced by cultural equivalencies in the TL. Hence, classified between dead and stock metaphors, cliché metaphors can be replaced by a simile or even a dead metaphor when there is no exact cultural equivalency.

Examples include the words such as *backwater*, *breakthrough* and *set trends* used in the following sentence: "The Country School will in effect become not a backwater but a breakthrough in educational development which will set trends for the future" (Newmark 1988, p.107).

- **Stock or Standard Metaphors:** This type of metaphor is an effective shorthand for expressing something psychological or physical; it fulfills both the referential (i.e. cognitive) purpose and the pragmatic (i.e. aesthetic) purpose. In contrast to cliché and dead metaphors, the emotional appeal of stock metaphors keeps them relevant. Despite their overuse, they do not become ineffective (e.g. "wooden face") (p.108).

As it is difficult to render these metaphors, it should be noted that translators sometimes encounter outdated metaphors, or even metaphors pertaining to specific social classes or age categories. In addition, the best way to distinguish between standard metaphors and cliché metaphors is to take the style of the text into consideration. Since standard metaphors are usually found in informal texts and they express a mental or physical situation, Newmark (1988) proposes, as the ideal solution, replacing the direct equivalent metaphor with a similar image in the target language. In most cases, translating such metaphors into the TL by reducing them to their most basic sense is also possible.

- **Adapted Metaphors:** This is a known metaphor with a slight modification. Newmark (p.110) provides, as an example of this type of metaphor, a statement by Ronald Regan: "The ball is a little in their court". When translating this type of metaphor, especially in journalistic texts, Newmark mentions the impressive role translators have in retaining the shape and content in the target text. Since adapted metaphors include proverbs, the outstanding role of cultural differences cannot be denied. Hence, translators usually take great care when

translating such metaphors in a text.

- **Recent Metaphors:** Newmark (1988) considers these metaphors to be anonymous metaphorical neologisms that have become widely used in the SL. Recent metaphors are often categorized as slang or colloquial and they are specific to each language. By applying a componential analysis, translators can, to the best of their abilities, translate recent metaphors into the TL.

Two examples of recent metaphors are: "in/ with it", meaning to be fashionable, and *head-hunting*, meaning to recruit a specialized employee, sometimes covertly (Newmark 1988, p.111-112).

- **Original Metaphors :** According to Newmark (1988), original metaphors are those created by the SL author which "contain the core of an important writer's message (...) and though they may have a more or less cultural element, these have to be transferred neat" (p.112).

Newmark (1988, p.112) states that, since the original metaphor is unique to the author, which is a manifestation of the author's style and personality, it should be rendered almost verbatim as in the original language. In his perspective, in vocative texts, original metaphors should be translated literally as they "contain the core of an important writer's message..." (Newmark 1988, p.112). With this in mind, if the metaphor is obscure and of little importance in the text, it should be replaced with a descriptive metaphor or reduced to its sense. On the other hand, in informative texts, consideration should be given to the number and variety of original metaphors in the text as a whole and a decision should be taken whether to translate them literally, to reduce them to their core sense or to simply modify the metaphor.

Difficulties sometimes arise when original metaphors contain cultural elements that may be unclear for the recipient. In such a case, translators can adapt the translation to the readers in that the translator can replace the unknown image for one that is familiar to the receivers.

Moreover, Newmark mentions that transferring the intention of the author's original metaphor should be the main priority for translators. When confronting cultural differences that create ambiguity for the recipients, he recommends that translators adapt the cultural elements for the readers by replacing the unknown image for one which is familiar to the TL receivers.

Dagut (1976), on the other hand, does not concern himself with defining what a metaphor is, and thus does not take issue with the Aristotelian tradition. Nevertheless, since he shares Broeck's (1981) view that the metaphor is "a pivotal issue in translation" (1981, p.74), his focus falls on determining their types and applications. The various categories and types of metaphors, as articulated by Dagut (1976) and Broeck (1981) are presented and discussed below.

Dagut (1976, p.23) presents the following three categories of metaphors:

- The ephemeral and forgotten metaphors of literary / journalistic origins, or of spontaneous speech. This category shares elements of Broeck's "private metaphors", which are the "bold [...] creations of individual poets"(Broeck 1981). Broeck also affirms that these metaphors, being less culturally-bound, are more translatable in literary texts.
- The "unique semantic creations" that are created and preserved (i.e. those that stand the test of time); they are usually of literary origin. Here, Broeck refers to the outcrop of this category - the metaphor used in everyday speech, whose referent is now fixed - as "lexicalized metaphors" (1981, p.75). They are also characterized as being a very translatable type of metaphor.
- Metaphors which are adopted and repeated at such a high frequency that their originality and resonance are lost, thereby hastening their introduction into the dictionary. Similarly, Broeck refers to "conventional metaphors" as those that are established within a particular sub-group or community (1981, p.75).

In contrast to Dickin's assertion (2005, p.256), Newmark's model is far from "the most

practical". First, as Newmark freely admits (1988, p.108), there is a lack of clarity in what distinguishes certain categories of metaphor from others (e.g. *stock* and *cliché*). While Newman (1996) indicates that there are similarities among some categories, Dickins suggests that cliché is but a stock metaphor that is disliked (2005, p.238). Furthermore, when Newman argues that stock metaphors fulfill both referential and pragmatic purposes in a formal context, he appears to suggest that these metaphors do not fulfill these purposes in an informal context. This is akin to saying that a stock metaphor is not, in fact, a metaphor, given that, according to his definition, metaphors must fulfill both purposes. As a result, there appears to be some confusion in his categorization of metaphors.

3.2 Translating Metaphors

In Newmark's (1988) definition of the metaphor, as mentioned previously, the figurative aspect is emphasized over the literal. To describe the metaphor, he breaks it down into three elements - the image, object and sense (1988a, p.104) -, clarifying what he believes to be "the most important particular problem" in translation (1988a, p.105). A metaphor evokes a mental picture (this is Newmark's "image"). The "object" is what the metaphor refers to. The concrete meaning of the metaphor is the "sense", the corresponding element between the object and the image (1988a, p.105). To deal with the complicated process of translating metaphors, Newmark offers systematic procedures and tools, presenting them alongside a ranking of metaphors. The ranking is based on the usefulness and relevance of the metaphor within a given text, the type of text (i.e. expressive), and the type of metaphor (e.g. stock, original, *etc.*). While some academics have praised Newmark for his thorough analysis, others have taken issue with an approach that is believed to be overly prescriptive while betraying a certain disdain for translators (Dickins 2005, p.236).

Newmark, like Dagut, believes that metaphors reflect experiences that are both cultural and personal. He also shares Broeck's view that universal metaphors exist, despite Dagut's opposition. Ultimately, metaphors, for Newmark, have two aims: referential and pragmatic. On the one hand, when used to describe "a mental process or state, a concept, an object, a

quality or an action" more effectively than concrete language could otherwise do, a metaphor fulfills a "referential" or "cognitive purpose" (Newmark 1988, p.104). On the other hand, the "pragmatic" purpose of a metaphor, also referred to as the "aesthetic" purpose, is to visually or graphically describe, delight and please the senses. In other terms, its appeal is more artistic than cognitive (Newmark 1988, p.104).

These differences in approach can be viewed as that of two existing perspectives: descriptive and prescriptive approaches to translation studies. Of the former, Toury (1995) firmly disagrees with Newmark's concern for determining proper translation methods, stating that translation studies should describe rather than prescribe. Schäffner (2004), who adopts a non-evaluative stance in her approach to the study of translation techniques, regards translation as a communicative activity that is centered on the target that exists within a given cultural context. As a result, she avoids setting criteria and rules for translators, preferring to give them the flexibility they require to accomplish their work according to the determinants of a given context.

Following in Schäffner's train of thought, Katan, another translation theorist, takes the view that translation consists of intercultural communication between source and target cultures. In *Translating Cultures*, Katan (1999) emphasizes the translator's role as a mediator. He also states that if the reader is to be taken into consideration, then the translator must keep in mind, and mediate between, the cultural frameworks of interpretation used in both the source and target culture.

In the 1970s, awareness of the importance of the metaphor, as well as its impact, in translation studies grew as people such as Dagut (1976), Broeck (1981) and Newmark (1981, 1988) bemoaned the previous lack of interest in the matter and how there were limited resources developed to address the matter.

Given the "semantic novelty" of the metaphor, as Dagut (1976) mentions, its translation poses many challenges. It is thus very difficult to find an equivalency between the SL and TL. Moreover, translators must also be creative writers, since the same tone and effect of a

metaphor in one language must, as much as possible, be evoked in the other, something which is much more than simply translating an expression word for word. Metaphors play a double role. They communicate meaning efficiently and they create new linguistic possibilities. Dagut (1976) questions whether the translation of a metaphor is possible at all, wondering if all we can hope for is "reproduction". Moreover, given that language embodies culture, and cultures, like metaphors, reflect cognitive frameworks of reference, the implication seems to be that metaphors are only comprehensible by people of closely related languages and cultures.

The question as to whether metaphors are translatable or not is answered by two different camps (Dagut 1976). Some believe that the translation of metaphors is a simple matter of word for word translation (e.g. Reiss), while others believe that metaphors are untranslatable (e.g. Nida, Vinay), with Newmark positioning himself somewhere in between.

Clarifying his view, Dagut (1976, p.23) stated:

"[s]ince a metaphor in the [source language] is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing 'equivalence' in the [target language]: what is unique can have no counterpart. Here the translator's bilingual competence – 'le sens', as Mallarmé put it 'de ce qui est dans la langue et de ce qui n'en est pas – is of help to him only in the negative sense of telling him that any 'equivalence' in this case cannot be 'found' but will have to be 'created'. The crucial question that arises is thus whether a metaphor can, strictly speaking, be translated as *such*, or whether it can only be 'reproduced' in some way'"

Following Dagut's perspective on translating metaphors, Van den Broeck (1981) formulated a law concerning metaphor translatability: "translatability keeps an inverse proportion with the quantity of information manifested by the metaphor and the degree to which this information is structured in a text" (p.84). Since he, in his proposed model, focuses his attention on the importance of context as well as the contextual interaction and the functional relevance of metaphors in discourse, his contribution plays an effective role in optimizing a proper model within the field of translating metaphors.

Later on, Snell-Hornby (1995) extended Broeck's model, focusing on the culture-bound aspect of metaphors. She put forth a model for translating metaphors within an integrated approach

which does not view language "as an isolated phenomenon suspended in a vacuum but as an integral part of culture" (Snell-Hornby 1995, p.39).

Overall, her approach is very similar to Dagut's (1967) analysis in which there is no simplistic general rule for the translation of metaphors; the translator is the person who decides to replace the direct equivalency, depending on the structure and function of the particular metaphor.

In agreement with Dagut (1967), Snell-Hornby (1988-1995, p.59) believes that "[w]hether metaphor is "translatable" (i.e. whether a literal translation could recreate identical dimension), how difficult it is to translate, how it can be translated and whether it should be translated at all cannot be decided by a set of abstract rules, but must depend on the structure and function of the metaphor within the text concerned". On the concept of culture-bound metaphors, she concludes that:

"The essential problem posed by metaphor in translation is that different cultures, hence different languages, conceptualize and create symbols in varying ways. Therefore, the sense of the metaphor is frequently culture-specific, such is the case with metaphors involving animals, as in the one also quoted by Newmark "She is a cat", where the sense can be identified as 'spiteful, malicious' "(Snell-Hornby1988, p.56).

Despite the best efforts of some authors to provide tools and guidelines, it is not possible, when translating metaphors, to follow a simple procedure. It is increasingly understood that effective translations cannot be achieved without considering culture in both the source and target language. This awareness exists, especially in the communicative school of thought, regardless of the tradition, be it prescriptive (e.g. Newmark) or descriptive (e.g. Toury, Schäffner). Translators thus assume the role of cultural mediators as reflected in the newest developments in teaching in translation departments at universities as well as in approaches. Given that metaphors are shaped by cultural reference and values with which language is imbued, intercultural awareness and competence become a necessary part of the translator's background and skills.

To this end, when translating metaphors which are characterized as culture-specific, the degree

of overlap between the two cultures determines the ease with which the metaphor can be translated. Consequently, being bicultural as well as bilingual, translators can accomplish the translation task with greater ease.

More recently, with the emergence of cognitive linguistics in the 1980s, the metaphor finally started to command the respect and attention it was due. For the present study which looks at metaphors through linguistic approaches, the seeds of the cognitive approach towards metaphors are briefly presented below.

This perspective presents the metaphor as the means through which experiences and thoughts are organized, making them comprehensible and perhaps even meaningful (Lakoff & Johnson 1980b). At their geneses, metaphors are cognitive, and over time they develop in the language by inhabiting words and phrases to eventually become linguistic expressions. Metaphors, therefore, are not simply linguistic anomalies with poetic flair, as translation theorists had believed, but rather are the linguistic instantiations of thought, sometimes aptly referred to as "representations".

A review of previous studies on the process of translating metaphors, done from the cognitive perspective, shows that previous studies had identified two aspects of metaphor translation. The linguistic and conceptual elements are introduced as the aspects which respectively express the role of cross-cultural variations in translating metaphorical expressions, and the effect of metaphor translation, to make the metaphors comprehensible to target text receptors.

Therefore, from a cognitive linguistics perspective, the metaphor is seen as a set of conceptual concordances which can be defined as conceptual-linguistic mapping between the source and target language (Lakoff and Johnson, 1980). Moreover, the main attempts to show this cognitive mapping condition were done by Mandelblit (1995, cited in Al-Hasnawi 2007) who tried to show that " the difference in reaction time is due to a conceptual shift that the translator is required to make between the conceptual mapping systems of the source and target languages" (Mandelblit 1995, p.493). He identifies two cognitive mapping conditions, namely "similar mapping condition" (SMC) and a "different mapping condition" (DMC).

Hence, the translation of metaphorical expressions is deemed more challenging when translators have to find a direct equivalency between languages with different cognitive domains. To do this, skillful translators, whose task it to look for a similar cognitive equivalency in the target culture so as to perform conceptual mapping for the recipients, should be bicultural as well as bilingual.

3.2.1 Problems Translating Metaphors in Iran

Rooted in linguistic and cultural elements, difficulties in translating metaphors differ from one language to another, and thus need to be studied in the context of different cultures and languages. Since the foremost problem in translating metaphors is related to interpreting them, much effort has been made within translation studies to analyze the effective variables in this process. The difficulties that are most frequently cited by scholars are cultural references, a translator's skill in transferring cultural concepts, the image used in the metaphor, simplification of the topic of the metaphor, the degree to which conceptual elements overlap between two languages, time pressure and idiolect.

These difficulties align with Dagut's (1976, p.28) observations: "what determines the translatability of a SL metaphor is not its 'boldness' or 'originality,' but rather the extent to which the cultural experience and semantic associations on which it draws are shared by speakers of the particular TL." The difficulty in translating metaphors "is not the absence of an equivalent lexical item in the TL, but rather the diversity of cultural conceptualization of even identical objects or worlds in both communities whose languages are involved in translation" (Al-Hasnawi 2007).

Snell-Hornby (1988, p.41) adopts the same idea as Dagut, stating that "the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of times and place." It can be said that the difficulties in translating metaphors differ

from one language to another, so each translator encounters specific difficulties in rendering them.

The aim of the present study is to study the difficulties related to translating metaphors in the subtitles of Persian language films. With this objective in mind, and based on observations and comments by Iranian translators, the most frequent culture-bound predicaments can be identified (see below). Moreover, these findings have been extracted from scholarly surveys the objectives of which were to identify the most frequent translation difficulties.

3.2.1.1 CSIs

Since culture plays an important role in the formation of people's minds, the translation of CSIs is amongst the most challenging parts of any language and it requires specific attention and study. In fact, cultural phrases reflect special events and concepts that are not found in other cultures and which could make foreign recipients unable to understand the message in the film.

Confronted with metaphorical language and religious issues, Iranian translators encounter more translation difficulties than other translators. Different languages have different ways of using metaphors and metaphorical expressions, so it is very likely that metaphors frequently used in one language are untranslatable in another. Hence, one of the most common difficulties in translating metaphors between English and Persian is related to different specific cultural modes and culturally distinct values. Faced with such a problem-causing situation, Iranian researchers have published many works on finding the most effective strategies to deal with it.

The attempts to find the most applicable strategies to translate CSIs show that Iranian subtitlers encounter a much more serious challenge when cultural or religious items are absent in the TL. Therefore, translating the dialogues of Persian films, which are replete with CSIs, leads each subtitler to adopt miscellaneous strategies based on the subtitler's skills and

knowledge of the target culture.

After analyzing several films, Iranian researchers, such as Samakar 2010 and Rasouli 2011, concluded that among the various proposed strategies for translating CSIs, cultural substitution was found to be the most frequent strategy adopted. These results indicate that domestication, or using the closest culturally equivalent words, has been the most common strategy adopted by subtitlers while deletion was reported as the least frequent.

3.2.1.2 Idioms

Idioms are generally defined as a fixed pattern of language which contains more than one word and often carry meaning that cannot be understood by simply knowing the meaning of the individual words. According to Baker (1992, p.67), idioms are "at the extreme end of the scale from collocations in one or both of these areas: flexibility of patterning and transparency of meaning. They are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components."

In contrast to metaphors, which describe a subject by comparing it to another distinct subject, idioms are expressions and phrases that mean something other than the literal meaning of its parts (the words composing the expression / phrase). Although there is no link between an idiom and a metaphor, there are some examples where an idiom could also be a metaphor. A good example of this phenomenon is "carrot and stick" in which the phrase refers to the use of inducements and punishment to motivate a horse or donkey. Here, the carrot is hung in front of the animal as a lure, while the stick is used as dissuasion. Without knowledge of the relationship between the carrot and the stick, the group of words is not understandable. Translators can identify when an idiom is acting as a metaphor by first looking for signs of an equation being made and then by verifying whether the equation can be extended. However, there are times when translators cannot distinguish between idioms and metaphors, and mistaking one for the other is a fairly common error.

Moreover, the very nature of English idioms and proverbs is metaphorical. Translators encounter many challenges when trying to distinguish between metaphors and metaphorical idioms. Since idioms often involve different aspects of a metaphor and of metonymy, translators should be aware that while most metaphors are not idioms (e.g. "she saved some time"), many idioms are metaphorical (e.g. "to skate on thin ice").

The studies oriented towards finding the ideal translation strategy for idioms have revealed that the problem-causing nature of idioms comes from two main areas: I) recognizing an idiom and interpreting it correctly, and II) deciding how to translate it into the TL. They are both crucial steps that need to be taken before choosing the proper strategies for translating idioms (Baker 1992).

Since they are such a problematic area, Iranian researchers have done studies in the subtitling realm to identify problem-solving strategies. For the present study, an analysis of recent surveys conducted by researchers on strategies for translating Persian idioms into English in subtitles was done. Its results are summarized below.

The data analysis reveals that the findings, based on the different translation strategies as proposed by Baker (1992, p.71-78) for idioms and fixed expressions, can be broken down as follows: I) using an idiom of similar meaning and form as the SL one, II) using an idiom of similar meaning, but dissimilar form, III) using an idiom of similar meaning, but dissimilar form from the SL idiom, and IV) translation by paraphrasing.

To this end, these findings confirm that in Persian - English subtitles, paraphrasing is the most frequent translation strategy used by Iranian subtitlers while using meaning and form is the least frequent.

3.2.2 Strategies for Translating Metaphors

It has been seen that cultural content is the most important factor when translating metaphors. Although translators need to be aware of both cultures in addition to the languages used, they will also, due to the cultural content, face content that is not translatable. As per this cultural translation difficulty, Larson (1998, p.137) states that "one of the most difficult problems in translating is found in the differences between cultures". This challenge would appear more difficult when the translator deals with metaphors. Reaffirming this difficulty, Newmark (1988, p.104) admits that "whilst the central problem of translation is the overall choice of translation method for a text, the most important particular problem is the translation of metaphor." To present a proper translation for target language audiences, a translator should have at their disposal a wide variety of knowledge and skills that would enhance the translation process.

Linguistic and extra-linguistic elements are these tools. The first is the actual language itself which appears inside the translated text, such as words, phrases, sentences and paragraphs; whereas extra-linguistic elements are those elements whose content is beyond, or outside, the language itself, such as socio-cultural contexts and the style of the language.

Since finding a direct equivalency in the target text when translating metaphors is perhaps the most difficult part of a translation, experts admit that translators often have to work extra hard when they translate texts containing figurative expressions. Since one of the main purposes of translation is to re-express the content and message of the source language in the target language, using appropriate strategies for translating metaphors is a crucial matter for translators.

Seen as a challenging task, the translation of figures of speech has been carefully studied by researchers focusing on the translation strategies used in these processes and the regularity and efficiency of each strategy. To explore linguistic manifestations that affect quality in translating metaphors, experts have tried to classify different translation strategies. Although there is no single set of standard strategies for translating metaphors, much effort has been made to provide guidelines to help address difficulties in translating metaphors. As mentioned in section 1.6 of this study, the methods of data analysis used in this study are based on those

proposed by Newmark (1988b, p.88-91). Newmark ranked these strategies from the most favorable treatment to least favorable for translators when dealing with metaphoric content in a text.

Chapter Four: Data Analysis, Results and Discussion

4.1 Methods and Materials

Metaphors are considered one of the most important features in cinematic language, so mistranslations greatly distort the message to be conveyed. Consequently, how they are translated has garnered much attention from scholars. The question whether to keep or to delete a metaphor during the translation process is amongst the most commonly debated questions in the field. Another issue is identifying and studying the most, and the least, frequent strategies used to translate metaphors from Persian to English in subtitled films, a subject which is also the focus of the present study. With this goal in mind, two sets of subtitled films have been analyzed for comparative and contrastive purposes.

Nevertheless, it cannot be denied that the concepts of norms, regularity and patterns go together with Descriptive Translation Studies (DTS). Most studies show that the best available method for studying behavioural regularities and recurrent translational patterns is the descriptive method. On this topic, Toury (1955, p.1) states:

"[w]hether one chooses to focus one's effort on translated texts and/or their constituents, on intertextual relationships, on models and norms of translational behavior or on strategies resorted to in and for the solution of particular problems, what constitutes the subject matter of a proper discipline of translation is facts of real life rather than merely speculative entities resulting from preconceived hypothesis and theoretical models."

Moreover, in the TS field, Williams and Chesterman (2009, p.49) introduced three traditional, common types of theoretical models: comparative, process and causal. They state that the comparative model is considered a stable and product-oriented model which presents the translation and the source text side by side. Unlike the comparative model, the process model is known as a dynamic model which describes translation as a process, not a product. Finally, the causal model helps explain certain effects caused by translation and why translation behaves the way it does.

Of the abovementioned theoretical methods, the present study adopts the descriptive method; it objectively aims to describe regularities in translation behavior. More precisely, it describes how film metaphors are objectively translated from Persian to English without any prescription or judgment. In addition, this research also relies on comparative and target text oriented (TT) methods. By comparing the original spoken discourse in Persian with the English subtitles, one can identify the most commonly used strategies. The comparative method is recognized as the first ever proposed theoretical translation model and it is based on an equivalency relationship. However, it should be noted that finding exact equivalences between the ST and the TT is a bit misleading; there is no pure identity in translation.

In this chapter, we present the results from our analysis of the procedures adopted by Iranian translators to translate the metaphors in the selected films. In analyzing the data, the results were tabulated and presented in the form of tables. Each table shows the original Persian metaphors, their English translations as well as the type of strategies chosen by the Iranian translators to translate them. In addition, this section provides I) a synopsis of each film, II) the relevant data, which has been classified into separate tables, and III) a statistical analysis. The statistical analysis is presented under each heading to clearly illustrate the process by which we draw our conclusions and summarize each example.

4.1.1 The Corpus

In this study, the Persian linguistic metaphors identified in two different films were compared to their English subtitles. The Persian components of the corpus, serving as the ST, are from two famous films translated by two Iranian government subtitling companies. The films are: *Hamoon* (1990) directed by Dariush Mehrjui and translated by Visual Media Institute, and *The Verdict (Hokm)* (2005) directed by Masoud Kimiai and translated by Moasese Rasanehaye Tasviri.

Choosing the appropriate films was an important aspect of this study. The decision had to be made in accordance with the stated objectives, criteria and priorities of this study. The choice

of these films was based on the old Iranian traditions, cultural beliefs and ethical values found in them. Directed by two well known directors who were founding members of the Iranian New Wave Movement of the early 1970s, both films exemplify different genres and a great diversity of topics. In fact, most of the films written or directed by Dariush Mehrjui and Masoud kimiai are inspired by, and based on, prized novels and plays with a high level of metaphorical expression in the dialogues. The two selected films are no exceptions. In addition, the films have been subtitled by government companies, so they are legally and easily available to the general public. These two films have won awards at international film festivals and have had great box-office success. Each film was also amongst the most popular films in the year of their release (1990 and 2005 respectively). Since films with rich cultural and moral concepts receive greater attention from audiences and are more prone to criticism, the selected corpora are seen as pioneering films that opened the way for many talented young filmmakers, thus leading to a fundamental change in the Iranian film industry after their release. The introduction of realism, symbolism as well as of the sensibilities of cinematic art in the work of both directors highlights the major roles that Mehrjui and Kimai played in promoting this modern film wave in Iran. Since the modern Iranian cinema era began with Dariush Mehrjui's early work, his films have been instrumental in paving the way for an Iranian cinematic renaissance.

Before embarking on the analysis of metaphors in these films, it is important to highlight certain features of each film as well as to provide a synopsis of each film's plot.

Table I : List of film specifications

<i>No.</i>	<i>Film Title</i>	<i>Director</i>	<i>Year & Genre</i>	<i>Subtitling Company</i>
<i>1</i>	Hamoon	Dariush Mehrjui	1990 Drama	Visual Media Institute
<i>2</i>	The Verdict (Hokm)	Masoud Kimiai	2005 Crime Drama Romance	Moasese Rasanehay Tasviri

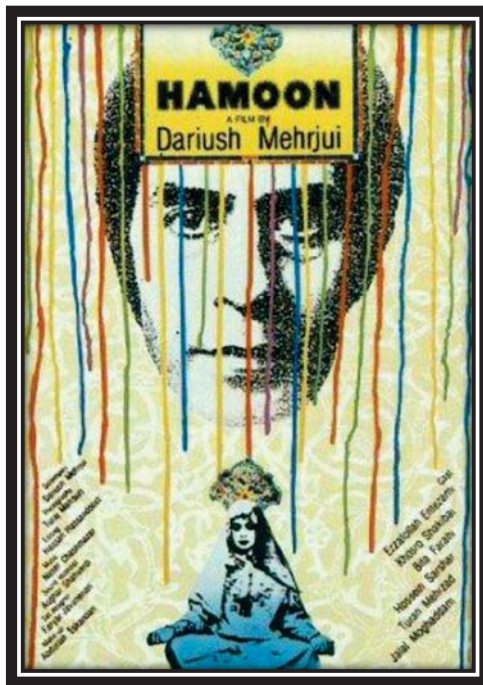
***Hamoon* (1990)**

120 min

Drama

Director: Dariush Mehrjui

Iran



Hamoon is a portrait of an intellectual whose life is falling apart. While Hamid Hamoon, the film's protagonist, is working on his PhD thesis on love and beliefs, he is confronted with his wife's request for a divorce. Hamoon must deal with a lot of intellectual and mental health problems while trying to overcome both his past and his carelessness towards his family. However, he cannot deal with the stress of his studies and the problems related to his daily life and job. His surrealistic and philosophical beliefs prevent him from solving these problems. The story then reveals Hamoon's inability to deal with the reality of losing his wife and living with unrealized dreams. Driven to the brink of madness by the strong pressure of his philosophical beliefs, Hamoon tries

unsuccessfully to kill his wife, who is trying to forge a new life for herself. The conflict related to his mental health and daily problems comes to a head and pushes Hamoon to attempt suicide by drowning himself in the sea. The last scenes of the film depict Hamoon realizing his dreams, where his entire family kindly surrounds him and helps him overcome his problems, only for him to actually wake up in a boat after being rescued by his friend. The dream-like sequence and how the film is directed often resemble the work of Fellini. Like this famous Italian director, who is known for his distinct style which blends fantasy and baroque images with earthiness, Mehrjui tries to depict, in this film, his generation's post-revolutionary turn away from politics and towards mysticism. According to readers and contributors in the Iranian magazine *Film Monthly*, Mehrjui's efforts make *Hamoon* the best Iranian film ever made.

The Verdict (Hokm) (2005)

Hokm (original title)

105 Min

Crime | Drama | Romance

Director: Masoud Kimiai

Iran



This film deals with the interactions between gangsters in Iran and their illegal activities. The major plot in the film is a love story between Mohsen and Forouzandeh, a former couple. They are young and in love, but due to certain illegal acts, Mohsen has been sentenced to death and is to be soon executed. To avoid this fate, they try to obtain forged passports so they can flee abroad. In this quest, they contact Reza Maroufi, one of Iran's most notorious gangsters to help them, but along the way the couple continually fight with each other, which exposes untold secrets from Mohsen's past. In this scene in the film, the dialogues between the couple and Reza

Maroufi express the film's main idea. Here, the director attempts to show the illegal acts of these Iranian gangsters and Mohsen's involvement with this group. Reza Maroufi, who is now an old retired gangster, decides to protect Forouzandeh from Mohsen because he knows this criminal organization well and he also knows that Mohsen will have to choose guns, blood and money over Forouzandeh. Through the use of street language, idiomatic phrases and metaphorical expressions in most of the scenes, the director attempts to externalize the characters' internal world and to illustrate the gangsters' wretched personalities.

Stuck between love and responsibilities, Mohsen decides to fulfill his last obligation to the gang and then flee abroad with Forouzandeh, but his punishment is soon meted out by Reza Maroufi himself. In the end, Mohsen is a victim of the gangster's deception.

4.1.2 Procedures for Data Collection

The first step in this study was to gather the required data. As mentioned above, due to certain difficulties finding a reliable source of subtitled films which conform to the norms explained in section 2.5.2, film selection was fairly limited despite the abundance of possible films. Although online resources make it easier to access multiple versions of a film, finding an accurate subtitled version of the film is next to impossible. The most reliable source for accurately translated films is government companies since the films are translated by official subtitlers who have been trained to apply norms and current trends. As well, these are the versions of the films that are broadcast by the national media. Staying within the objectives and criteria of this study, the films were selected for their conformity with these established criteria - their expression of old traditions and cultural beliefs as well as of the values of Iranian culture. The choices were thus limited to films which have metaphors and related elements, such as idioms, in order to be a good source of data for judging how these elements were translated cross-culturally. Since the Persian language is replete with metaphors as well as words which are very commonly used metaphorically in everyday language, the average Persian speaker uses metaphors so regularly that often they are not even aware that they are using them. As such, films with the socio-cultural concepts that best reflect the Iranian context were judged to be the best resources for this study. Given the metaphorical aspects of such films, the likelihood of there being metaphors was judged to be high. Nevertheless, it cannot be denied that these two films, directed by these two famous Iranian film directors (Dariush Mehrjoui and Masoud Kimiai), have been highly praised by critics for their reflection of Iranian social problems through the use of metaphorical language, including slang and street language based on the dialects of ordinary traditional communities. By cross-referencing films subtitled by the government approved companies, Visual Media Institute and Moasese Rasanehaye Tasviri, with films directed by the abovementioned directors, a group of films was identified. After viewing these films of various genres, the films *Hamoon* and *The Verdict (Hokm)* were selected based on their popularity and the large number of metaphorical expressions present, thus helping increase the reliability of the results. In addition, to ensure the consistency in any trends in applying Newmark's proposed strategies, as well as using the

same frequency of the most and the least frequent strategies used by Iranian translators when translating metaphors over time, the films selected were released fifteen years apart (1990 and 2005).

The subtitled versions of each film were obtained from Visual Media Institute and Moasese Rasanehaye Tasviri. Once the films were viewed, the metaphorical linguistic expressions identified in the original Persian were tabulated and matched up with the corresponding English subtitles. Then a detailed comparison was made to identify the applied strategies. The analysis and comparison were done within an AVT framework and identified based on the linguistic aspects of the metaphors. Amongst 200 metaphors and metaphorical expressions identified in the selected films, 100 linguistic metaphors were retained, based on their high frequency in everyday communication. Indeed, the main reasons for selecting this number of linguistic metaphors were to provide a sample size for the analysis that was representative and manageable, without being repetitive and unnecessarily long, as well as to provide series of samples which represent all strategies proposed by Newmark. Next, each metaphor was carefully compared to its English translation. To ensure greater reliability in the results and to accurately identify the strategies applied by Iranian subtitlers, all 100 metaphors were verified several times.

In the next section, the data analysis and the frequency of each of the seven strategies proposed by Newmark for translating metaphors are presented. A list of all 100 metaphors identified and selected from the films in the database, with their English translations, as well as the translation strategies used, are available in Appendix.

4.2 Data Analysis and Discussion

To identify the strategies used when translating linguistic metaphors and to investigate the difficulties related to their translation, an analysis was done based on the linguistic and translation features of metaphors. Thus the present study uses Newmark's theoretical framework for translating metaphors, which includes various strategies for facilitating the

translation process. In other words, in the context of this study, these strategies help Iranian translators when they must confront difficulties and limitations in the translation process. Moreover, the objective of this study is twofold: to investigate I) the most frequent translation strategies, as used by Iranian translators, when subtitling / translating metaphors as well as II) the difficulties and challenges encountered by these same translators in the translation process. Within the scope of this study, the focus on translating metaphors using Newmark's theoretical framework for translating metaphors provides clues as to the validity of the proposed strategies and the decision making translators must perform in overcoming translation difficulties.

Since this research focuses on strategies applied to the translation of metaphors, the unit of analysis in the metaphor itself, not the entire sentence. After analyzing the data, the frequency of each strategy used was calculated. In the final step, the frequency, in terms of percentage for each strategy, as used by Iranian translators, was also calculated.

With this goal in mind, this section presents the identified and selected metaphors as well as metaphorical expressions, including idioms, for each film along with a discussion of the strategies used. It focuses on providing a brief explanation of the procedure and the analytical skills used by Iranian translators. To make this section more manageable, some examples of the different strategies used have been taken from each film. In this procedure, the original expressions are compared to their English translations so as to identify the strategy used by the translator. Indeed, the analysis of the data reveals the frequency of the seven proposed strategies and to what degree the strategy used helped them transfer, with the fewest errors, the original sense to the target language. However, the analyzed examples, which are representative samples of different types of strategies used by Iranian subtitlers, are shown in the tables below. The tables contain three elements: a) the complete sentence of the examples carrying the metaphors or metaphorical expressions, b) the English subtitle, and c) the type of strategy used to transfer the original sense to the target language. To achieve a useful and understandable analysis, the explanations focus on comparing the original metaphorical expressions with their equivalents in the target language and analyzing the way in which the Iranian subtitlers used the seven proposed strategies. It should also be mentioned that the

explanations and analysis are critiqued, while no prescription or judgment whatsoever is made.

4.2.1 Examples from *Hamoon*

Table II: Reproducing the same SL image in the TL

<p>آقای دکتر من تو زندگیم شلنگ تخته می اندازم ولی به جایی نمیرسم <i>Dr., I am throwing the hose under the board, but I don't get anywhere</i></p>	<p><u>Dr., I knock around in my life but I don't get anywhere</u></p>	<p><u>1</u></p>
---	--	-----------------

Since Hamoon is suffering from intellectual and mental health problems, he regularly consults a psychiatrist who helps him address these problems. When Hamoon expresses his feeling about his life, he mentions that throughout his lifetime, he has been "throwing the hose under the board" and that he had not yet found the right path in life. The original idiom used in the dialogue clearly concerns a person who has doubt about something and cannot make a firm decision. Indeed, the dialogue attempts to express the sense of someone wandering from place to place trying to find the right path in life.

As previously mentioned, idioms are generally defined as a fixed pattern of language which contains more than one word and often carry meaning that cannot be understood by simply knowing the meaning of the individual words. Hence, awareness of the different idioms used in the dialect or of the jargon of a certain group of people can help translators find an equivalent in the target language. In this example, the idiom is commonly used in very informal language and its global meaning is quite distinct from that evoked by combining the meanings of the individual words. In the English translation, the translator created in the TL the identical image as in the SL, but did not convey the underlying sense to the audience, which is expressed with the English idiom "to knock around".

As Newmark (1988) mentions, the first strategy is provided by the target language's register, frequency and status. In this example, the original idiom has been translated by reproducing the same image, thus transferring the original idiomatic sense while using different lexical items.

<p>دارم فرو میرم. به هیچکس اعتماد ندارم به هیچ چیز اعتقاد ندارم.</p> <p><i>I am going down/ sinking. I don't trust anyone, I don't believe anything</i></p>	<p><u>I am sinking.</u> I don't trust anyone, I don't believe in anything</p>	<p><u>1</u></p>
---	--	-----------------

In this scene, Hamoon is talking with the psychiatrist about his problems and he explains how his problems have affected his life. He expresses his feelings about his difficulties through metaphorical language which clearly shows his sad situation.

The original metaphor "I am sinking" mostly refers to a person who is so overwhelmed with serious difficulties that he feels that he is no longer able to overcome them. In this context, the verb *sink* is used in its figurative sense. This metaphorical sense creates, in the audience's mind, the image of a dejected person.

The translator used the first proposed strategy, where the same SL image is reproduced in the TL.

<p>نه اینجوری نمیخوام دارم می یوسم با تو</p> <p><i>Not this way, I am rotting with you</i></p>	<p>Not this way, <u>I am rotting</u> with you</p>	<p><u>1</u></p>
--	--	-----------------

Mahshid, Hamoon's wife, who is now also suffering from depression, keeps complaining about their relationship and expresses her unhappiness through the use of the metaphorical expression "I am rotting with you". Through the use of this metaphor, she attempts to describe how heart-broken she is, how she is wasting away her life with Him. Hamoon tries to calm her down, suggesting that she find a solution to their problems. But Mahshid tries to express to her husband how much she wants to get away from this life and how she feels she is wasting her time by being with him.

Indeed, the original metaphor creates the image of a person whose life is being ruined and who wants to do something to stop the situation or prevent it from becoming worse.

In English, the verb *rot* carries different meanings according to the context. In this example from the film, given the context in which the dialogue takes place, the verb *rot* is used as a figure of speech. It conveys the image of a worsening situation, in which an implied

comparison has been made between two different situations that, in fact, share many similar characteristics.

By reproducing the same SL image in the TL, the translator used the first proposed strategy, which preserves the register, the frequency and the status of the original metaphor.

<p>قبلا کہ بہت گفتیم نگران نباش ما با ہم کنار می اییم. <i>I told you before, don't worry, we will be compatible to each other/get along</i></p>	<p>I told you before, don't worry, <u>we will</u> <u>get along</u></p>	<p><u>1</u></p>
--	---	-----------------

Hamoon still loves his wife, so he is trying to rekindle their relationship. When he tries to encourage her to talk about their situation and to find common ground for their future, he uses a very common idiom which conveys the sense that "we get along with each other." The original idiom refers to a situation where someone attempts to persuade others to do something together. In the film, Hamoon attempts to reassure his wife that he will change his behavior and that her life will be easier. In Persian, the idiom "Get along" refers to a situation in which the two parties gently convince each other to do something. Since this idiom has different meanings in different contexts, being aware of its various interpretations can help translators transfer the original sense to target language recipients.

In this example, the translator created the same standard SL image in the target language by using an idiom conveying a similar meaning and with similar lexical items.

<p>ولش کن بره این زنیکه احمقوتا کی میخوای اسیرش باشی؟ <i>Let her go this stupid broad, how long will you be her slave?</i></p>	<p><u>Dump</u> this stupid broad, how long will you be her slave?</p>	<p><u>1</u></p>
---	--	-----------------

Hamoon's friend, who is also his lawyer, suggests that Hamoon stop arguing with his wife and that he avoid these daily arguments with her. To be brief, the lawyer uses the idiom "Dump this stupid broad" which conveys the meaning "let her go because you don't need her in your life." Indeed, the lawyer, as a mature man using street language in a regular everyday conversation, wants to encourage Hamoon to accept his wife's request for a divorce and to put an end to these daily arguments with her.

Since the English expression *dump* has different meanings depending on whether the situation is positive or negative, consideration of the entire sentence can help translators find the closest equivalent in the TL.

In this example, according to the story, the lawyer wants to express his anger by using an idiom that conveys a negative meaning, present in the original Persian, of "let her go because you don't need her in your life". Although the use of the idiom "Let her go" could transfer the original sense, the translator used "dump her" which expresses the sense of "throw her away".

In subtitling, the objective is to reduce the original text to its essence, to produce a short, yet rich, translation that avoids long sentences. In this example, the translator created the same image as in the original Persian by using the idiom "Dump", which conveys the original sense as well as produces a short translation in the TL.

<p>اون باعث شد پوست بندازم خیلی چیزارو فهمیدم. <i>He made me shed my skin, I learned many things</i></p>	<p><u>He made me unfold, I learned many things</u></p>	<p><u>1</u></p>
---	---	------------------------

Mahshid, Hamoon's wife, who is now suffering regular depressive episodes, consults a psychiatrist. During one of their meetings, the doctor asks her to explain how she met Hamoon for the first time and then how her opinion of him has changed. Mahshid explains how she met Hamoon and how much she loved him at first because of his knowledge and curiosity. She also expresses her feelings by describing Hamoon as the most influential person in her life, the person who opened up for her a new perspective on life.

In the original metaphor "He made me shed my skin", the director tries to show how Hamoon played a major role in developing Mahshid's ideas about life and how he helped her find a new perspective on life. The verb *shed* in its figurative sense implies that a person, who is developing a new world view, sheds, or throws off, their previous perspectives on life, revealing a new one. In this example, through the use of this metaphorical phrase, Mahshid tries to express her feelings of gratitude towards Hamoon for teaching her so many things.

In this case, the translator reproduced the same SL image in the TL by using the verb *unfold* in the target language.

Table III: Replacing the SL image with a standard TL image

<p>صداتو بیاد پایین برو روتو کم کن.</p> <p><i>Keep your voice down, lessen your face/don't take advantage of her</i></p>	<p>Keep your voice down, <u>get lost</u>.</p>	<p><u>2</u></p>
--	--	-----------------

Hamoon's friend tries to settle the dispute between Hamoon and his wife by asking Hamoon to keep his voice down and to solve their problems in a peaceful way. Dabiri, Hamoon's friend, expresses his anger by using this idiom which expresses the sense "don't take advantage of her." In the original Persian, this metaphorical expression refers to a person behaving rudely and taking advantage of others. In this scene in the film, Dabiri points out to Hamoon that he is behaving rudely and that he should not take advantage of his dominant position as a man with his wife. Indeed, Dabiri uses this idiomatic phrase to warn Hamoon not to take advantage of his wife's kindness and he expresses his anger and impatience with Hamoon's behavior.

In the English translation, the translator used the very common English idiom "Get lost", which is used to rudely tell someone to go away. Since it is often possible to use an idiom with a similar meaning, but different form, in the TL, using a standard equivalent in the TL can raise the level of satisfaction with target language audiences.

<p>یدرتو در میارم حالا میبینی</p> <p><i>I will bring out your father, you will see</i></p>	<p><u>I will teach you a lesson</u>, you will see</p>	<p><u>2</u></p>
--	--	-----------------

Hamoon tries to hide his sadness while looking for a solution to his problems, but his difficult situation lowers his tolerance level resulting in rude behavior with his colleagues. In one of his disputes with a colleague, Hamoon gets quite mad and uses a very common idiom which conveys a very negative and threatening sense which refers to a person who threatens to punish others so that they do not behave badly again.

Since each idiom has its historical roots in certain religious and cultural traditions, awareness of the both SL and TL cultures helps translators find an accurate equivalent in the target language. In this example, the literal interpretation of the original idiom cannot convey a meaningful sentence. Indeed, without knowing the phrase or how it is used, translators would

have difficulty translating it. The original idiom, used in the example, expresses an insult in the Persian language and metaphorically conveys the sense of "I will fix you / I will punish you so as to stop any recurrence of this bad behavior", so finding the closest idiomatic phrase in the TL helps audiences understand the original sense.

In this situation, the translator replaced the original idiom with the English idiom "I will teach you a lesson", which transfers the idea of aggressively showing others what should not be done.

Table IV: Translating a metaphor by a simile which retains the image

<p>سرتو كردي زير برف هيچي نيمييني</p> <p><i>You have hidden/buried your head under the snow and cannot see anything</i></p>	<p>You have buried your head in the sand like an ostrich</p>	<p><u>3</u></p>
---	---	-----------------

Hamoon's lawyer tries to convince him to accept his wife's divorce request. Since Hamoon loves his wife and wants to remain married, he refuses to sign the papers. The lawyer finds Hamoon's refusal frustrating and angrily says to him "You have buried your head in the sand", an idiom used to describe someone who refuses to see what is blatantly obvious, especially something perceived as negative or distasteful.

With the figurative meaning of this idiom, the lawyer expresses his anger with Hamoon's decision and tries to convince him that his decision is not in his best interest. As mentioned above, an idiom acts as a metaphor when there are signs of an equation. In this example, the collection of words is not understandable without being aware of the implied meaning of the idiom which alludes to an ostrich, an animal that people mistakenly believe hides its head in sand when it senses danger so as to avoid the perceived danger. However, the translator transfers a metaphorical expression through the use of a simile, Newmark's third strategy. This may have been done to make the expression more understandable for target language recipients while retaining the image. Bearing in mind that a simile is used to strengthen a description or comparison and to make it more explicit, the subtitler added "like an ostrich" at the end of the expression to make the translation more obvious and to indicate the lawyer's extreme reaction to Hamoon's incorrect decision.

Table V: Converting metaphor to sense

<p>مجبورم میکنی هرچی از دهنم درمیااد میگم</p> <p><i>You force me to say everything that comes from my mouth</i></p>	<p>You made me <u>speaking rough</u></p>	<p><u>5</u></p>
---	---	-----------------

In the hard effort to convince Hamoon to sign the divorce papers, Hamoon's lawyer, who is mostly using street language, gets angry and says "You force me to say everything that comes from my mouth".

In the original Persian, this metaphorical phrase is used when someone is so mad at someone else that they say something impolite to the other person without thinking about the words used. Since metaphors are used to compare two distinct things by claiming that one thing is the other, any literal interpretation of the meaning creates sentences that make no sense. In this example, which metaphorically refers to speaking angrily to someone because of their perceived wrongful behavior, the English metaphorical phrase "To give someone a piece of your mind", which refers to shouting out something angrily in order to show disapproval of what the other person has done, would create in the TL the original image of the ST.

As per Newmark's fifth proposed strategy, the translator converts the sense behind the original metaphor. Although the same image is found in both the SL and the TL, the translator explains the original metaphor through other words so that target language recipients can understand the message. In the subtitling process, translators try to avoid using long sentences through various reduction processes while still ensuring a rich translation. In this example, the translator aimed to create a short, yet still understandable translation.

<p>گفتنش دردناکه ولی من هیچوقت به تو علاقه نداشتم.</p> <p><i>It is painful to say, but I have never loved you</i></p>	<p><u>It is hard to say, but I have never loved</u> you.</p>	<p><u>5</u></p>
---	---	-----------------

When Hamoon and his wife argue over their problems, his wife decides to reveal her true feeling towards her husband through metaphorical language. Indeed, the English word *pain* is described as physical suffering caused by hurt or disease. Metaphorically, this word is used to convey any painful experience, whether it be associated with physical injury / discomfort or

not. Based on this contextual meaning, the metaphorical phrase "It is painful to say, but I have never loved you" refers to a situation where expressing one's feelings is so hard that it creates an unpleasant feeling.

Indeed, the English word *pain*, in its figurative meaning, refers to the metaphorical construction of emotional experiences in general, thus creating an embodied experience in the recipient's mind. Here, the translator has the chance to create the same standard image in the target language to transfer the original sense.

The translator used Newmark's fifth proposed strategies, transferring the meaning instead of replacing it by a metaphorical equivalent.

ممکنه تو هم یه روز ریق رحمت و سر بکشی. <i>Maybe you drink up the filth of death one day</i>	You may <u>die any second</u> too	<u>5</u>
--	--	----------

Hamoon's friend gives him advice on his situation after the divorce and suggests that he adopt Hamoon's child. He justifies this proposal by reminding Hamoon that one day he might die and no one would be there to take care of the child. Undoubtedly, Hamoon gets mad and furiously answers "Maybe you'll drink up the filth of death one day."

Originally, this metaphorical expression referred to the death of someone as well as the essence of death. Indeed, in Iranian culture, this expression is used when someone ironically intends to remind others that life slips away second by second and that we are all destined to die.

In this instance, Hamoon tries to explain to his friend that no one can escape death and even he could die at any second.

In English, the metaphorical phrase "To kick the bucket" is used in this situation. This English expression is a symbolic reference to the act of dying. Indeed, without being aware of the relationship between *kick* and *bucket*, the figurative meaning of the expression is not understandable. Thus, it can be claimed that the use of the English metaphorical phrase "To kick the bucket" reproduces the same image in the TL as in Persian.

As illustrated, the translator converted the metaphor to convey the same sense in the TL.

<p>یه روزی فکر میکردم <u>یه گهی میشم اما یخی نشدم</u> <i>I thought I was a shit but I didn't even become crap</i></p>	<p>I once thought <u>I would be someone, but</u> <u>I am nobody</u></p>	<p><u>5</u></p>
---	---	-----------------

Hamoon regularly sees his psychiatrist to report his mental and emotional situation. During one of their sessions, Hamoon expresses his feelings about himself and says "I thought I was a shit, but I didn't even become crap".

At its origin, this metaphorical phrase refers to an unhappy person who is not satisfied with his life. In this example, Hamoon tries to express how much he wanted to achieve his dreams, but that his efforts have not borne fruit and that he has lost everything in his life.

Indeed, even in informal language, this metaphor is employed to express the feeling of being worthless and of self-loathing. In the English language, there are such figures of speech which add rhetorical force to an utterance, so the metaphorical phrase "I am a piece of shit / crap" can create in the TL the same image as in the SL. Given the figurative sense conveyed in "To be a piece of shit/crap", it refers to a person who is a very useless and worthless person.

The translator converted the metaphor, which explains the metaphorical sense of the original sentence.

<p>آماده است <u>لباستون ماه شده</u> <i>Your clothing became the moon</i></p>	<p>It is ready, <u>your grown is beautiful</u></p>	<p><u>5</u></p>
---	---	-----------------

Mahshid, Hamoon's wife, works as a fashion designer who is very proud of her profession. In this scene, she is talking to one of her customers about a dress that is ready and she tries to express her feelings through the metaphorical phrase "Your clothing became the moon." The figurative meaning of the word *moon* is a symbolic reference to beauty. This is a very commonly used metaphor in Persian, so in the dialogue Mahshid tries to emphasize the beauty of the dress. The essence of this metaphor is an implied comparison between two things. In this context, the *moon* is compared to someone's or something's beauty.

The translator explained the figurative sense of the metaphor by using Newmark's fifth proposed strategies.

Table VI: Deleting

دیگه نمیخوام ببینمت تو زندگیمو سیاه کردی. <i>I don't want to see you anymore, you made my life black</i>	-----	<u>6</u>
---	-------	----------

Mahshid, Hamoon's wife, angrily talks to Hamoon and treats him as a person who has "made her life black / destroyed her life." Indeed, the original metaphor refers to a situation in which someone is accused of ruining another person's life. In this example, Mahshid believes that Hamoon has destroyed her life and that, by being with him, she has wasted her time. Although the use of the metaphorical phrase "You destroyed my life" could be reproduced in the TL, maintaining the same image as in the SL, in the film, there is no translation for the original metaphor in the English subtitles.

The deleting strategy is often used to avoid repetition as well as, to some extent, to produce an understandable translation for TL recipients. In this case, the translator has chosen not to render the metaphor.

4.2.2 Examples from *The Verdict (Hokm)*

Table VII: Reproducing the same SL image in the TL

نکنه من تو کلک افتادم! مگه قرار نبود فقط سند هارو برداریم؟ <i>I hope I didn't fall into your head! Were not we supposed to take the documents only?</i>	<u>Maybe you pulled a fast one on me!, were not we supposed to take the documents only?</u>	<u>1</u>
---	---	----------

Mohsen and Forouzande, the two main characters in the film *The Verdict (Hokm)*, decide to take revenge on their boss by hatching an evil plan for their boss' house. Sahand, their partner, gets nervous during the planning stage and refuses to participate because he thinks his partners are going to double-cross him. He expresses his feeling through the metaphorical expression "I hope I didn't fall into your head." Indeed, the original metaphor in Persian refers to a person who finds himself involved in a deceitful plan. In the film, Sahand has doubts about his partners and wants to be sure that everything is going forward as planned. In English, the metaphorical expression "To pull a fast one on somebody" also refers to someone engaged in a

deceitful deed.

Based on Newmark's first proposed strategy (reproducing the same SL image in the target language), the translator reproduced the same image in the TL as the Persian metaphor.

ببین بچه جون سربه سر من نذار. <i>Hey you, Don't put your head on mine</i>	Hey you, <u>do not tease me.</u>	<u>1</u>
--	----------------------------------	----------

While Sahand is arguing with Mohsen and Forouzandeh, he gets angry and expresses his feelings by using a metaphorical expression. The actual phrase says "Don't put your head on mine", which is quite different from its metaphorical sense. In its metaphorical sense, it refers to making fun of someone over someone or something else. By using this metaphorical expression, Sahand tries to make his partners realize that he is losing patience and that they should not make fun of him. Since Sahand is looking for the truth and the real reason for the revenge, he tries to be serious and to find the truth.

In English, the verb *tease* has various meanings, so awareness of the context in which the term appears can help the translator find an equivalent in the target language. Hence, in this example, the translator used the metaphorical expression "Don't tease me" to recreate for target language recipients the sense of "Don't make fun of me".

چرا پای منو وسط میکشی؟ <i>Why are you bringing my feet into the middle?</i>	Why are you <u>pulling me into this?</u>	<u>1</u>
--	--	----------

During an argument, Mohsen tries to defend himself and explains the real story to Sahand. Mohsen points out that it is his wife who wants to take revenge on her boss and he is just an accomplice in this plan. Then, he angrily warns Sahand, using the metaphorical expression "Why are you pulling me into this?" The expression conveys the sense of involving someone in a situation.

As mentioned previously, one of the purposes of metaphorical language is to allow a reader to have a better understanding of a concept by comparing one thing to another without using the

terms *like* or *as*. In this example, the figurative sense underlying the literary sense of "To bring my feet into the middle" refers to someone's involuntary involvement in a situation or activity. Here, Mohsen tries to convince Sahand that he is not involved in the plan.

The translator reproduced in the TL the same SL image by using a metaphorical phrase that transfers the original sense.

<p>گفتم بسه دیگه تمومش کنین. <i>I told you that it is enough, finish it</i></p>	<p>I told you to <u>knock it off</u>.</p>	<p><u>1</u></p>
---	---	-----------------

After acting on the plan, the partners have a disagreement amongst themselves. In the heat of the moment, Forouzande, who finds the argument annoying, tries to calm everyone down. When she realizes that they are not listening to her, she expresses her anger by using the metaphorical phrase with the meaning of "To cut it out/ to stop it".

In Persian, this metaphorical phrase is commonly used to get someone to stop doing something. The English language, on the other hand, contains different metaphorical phrases conveying the meaning "To stop or end doing something".

With several similar phrases available to transfer the original sense, the metaphorical expression "Knock it off" was chosen to reproduce in the TL the same image as in the SL.

<p>برای تو کاری نداره تو دنیا دیده ای. <i>It is easy for you, you have seen the world</i></p>	<p>It is easy for you; <u>you are a man of the world</u>.</p>	<p><u>1</u></p>
---	---	-----------------

Mohsen and Forouzandeh have criminal problems and Mohsen has been sentenced to death, so they have to flee the country as soon as possible. They contact Reza Maroofi who provides them with the required fake documents. When they discuss the matter, Mohsen asks Reza Maroofi to help them and treats him as an experienced person who can handle this type of issue well.

In Persian, this idiom is used to describe a person who has a lot of life experience and can deal with different situations. The idiomatic phrase "You are a man of the world" is used in the

English subtitle to transfer the sense of being sophisticated and experienced enough to do what needs to be done. Indeed, the translator used an idiom with a similar meaning and form to create in the TL the same image as in the SL.

<p>انقدر منتظر میمونیم تا زمانیکه از نفس بیفتن <i>We wait until they fall out of breath</i></p>	<p>We will wait until they <u>fall out of</u> <u>breath</u></p>	<p><u>1</u></p>
--	--	-----------------

Mohsen is involved with a criminal gang and there are government security agents looking to arrest him. The leader of the criminal gang warns Mohsen to be careful with his relationship and Moshen goes into hiding to avoid the authorities. Mohsen reassures his boss, saying that they will wait until the authorities fall out of breath.

In Persian, this expression metaphorically carries the sense of being tired of doing something and thus willing to stop doing it. In the example, Mohsen believes that the attempts to arrest him are useless and that the authorities will eventually get tired of trying to arrest him. On the other hand, the phrase "Fall out of breath" actually refers to someone who is breathing hard, which is usually caused by running or doing hard physical work.

The translator reproduced the same image in English as in the Persian metaphorical phrase to transfer the sense of being tired of looking for something.

Table VIII: Replacing the SL image with a standard TL image

<p>اگه بفهمه که با من چیکار کردی پوستتو میکنه <i>If he finds out what you did to me, he will skin</i> <i>you alive</i></p>	<p>If he finds out what you did to me, <u>he</u> <u>will cut you down to size</u></p>	<p><u>2</u></p>
--	--	-----------------

During the argument between Mohsen and Reza Maroofi, Mohsen becomes so angry that he attacks Maroofi and hits him. Maroofi is surprised by Mohsen's behavior and tells him that if the boss finds out about his rude behavior, he will be punished very severely. The original metaphor "To skin someone alive" refers to being very angry with someone or punishing them harshly.

Even though the metaphorical phrase "To skin somebody alive" conveys the same meaning in

English as in the original metaphor, the translator replaced the SL image with a standard TL image. "To cut down to size", in English, refers to put someone in their proper place / to remind them of their place in a hierarchy, thus making the person less important or making him feel less proud. In this example, Maroofi threatens Mohsen that if his boss hears about this rude behavior, he will put Mohsen back in his proper place, he will teach him not to be rude with his bosses.

<p>برو بابا خدا تنتو بیامرزه الاف چهارتا بچه شدم <i>Go away, God bless your mother's soul. I am wasting time with kids</i></p>	<p>Get away, <u>come off it</u>. I had leading with kids</p>	<p><u>2</u></p>
--	--	-----------------

When Mohsen and Reza Maroofi argue about the high price for the fake passports, Mohsen tells him that the gangsters are trying to con him. Maroofi tries to explain the process involved in providing the passports and he expresses his anger by using a metaphorical phrase which expresses the meaning of being out of touch with the real world. Indeed, this Persian metaphorical phrase has different uses in different situations. Sometimes it refers to praying for someone, other times to appreciating them for doing something.

In the context of the film, Maroofi is trying to tell Mohsen that he is being unrealistic and doesn't know the facts or the real street value, something totally different from the expression's literal meaning. Hence, an idiomatic phrase such as "Have your head in the clouds", which refers to a person who doesn't know what is really happening around him, could create the same image in the target language as in the original Persian metaphor. This metaphorical phrase has existed in Persian culture for a long time and it is commonly used. Since it can be used in many different situations, translators may encounter difficulties when transferring the original meaning to the TL.

In this example, the translator replaced the SL image with a standard TL image. "Come off it", which idiomatically refers to no longer speaking or acting foolishly, has been used to transfer the original sense to the TL.

Table IX: Translating metaphor by simile retaining the image

<p>خیلی زرنگه جنسهاشو بهم قالب کرد <i>He is so smart, he pawned his goods off on me</i></p>	<p>He is so smart, he <u>laid his goods on me</u> <u>like a cunning man</u></p>	<p><u>3</u></p>
---	---	-----------------

Reza Maroofi uses street language when telling Forouzandeh his story about how he got involved with gangsters. He talks about his boss, who cowardly deceived Maroofi to sell his illegal goods. Indeed, the original metaphorical phrase refers to selling something to others through deception. As Newmark's third strategy states, translators can use similes when translating a metaphor, which makes the metaphor more easily translatable and makes the translation process easier. In this example, Maroofi tries to describe his boss' character as someone who has deceived him and who has behaved in a cowardly way.

Using the simile "Like a cunning man", the translator rendered the original sense of the metaphor while retaining the same image.

Table X: Converting metaphor to sense

<p>اونها برای اینکه صفحه اول پاسپورت جا بیفته دوتا شکم زاییدن. <i>For making the first page of the passport, they gave birth to two stomachs</i></p>	<p>For making the first page of the passport, <u>they really got into a lot of</u> <u>trouble.</u></p>	<p><u>5</u></p>
--	--	-----------------

As mentioned previously, the couple needs fake passports to flee the country. Reza Maroofi, a well known gangster, provides them with the required documents and tells them the new price. Since the couple is in a hurry, they have to accept all the terms and conditions. Reza Maroofi explains to them the reasons for the change in price, saying that forging documents is very demanding, especially passports. He continues his explanation and uses the metaphorical expression "They gave birth to two babies". This expression refers to any project that is quite large and labor intensive. Metaphorically, giving birth to babies conveys an implicit sense of having many difficulties doing something. In this example, since Reza Maroofi is trying to explain the difficulties related to providing the fake passports, he implicitly compares the task to the difficulties of giving birth to two babies.

By using Newmark's fifth strategy, the translator converted the sense of the original metaphor

by emphasizing the difficulties related to making fake passports.

با این تعریف نمیخوام چرک دهنمو خشک کنم. <i>I don't want to dry the pus of my mouth by defining the story</i>	I do not want <u>to calm myself down</u> by this definition.	5
---	---	---

Sahand has a tragic past and confides his story to Forouzande. He says that it is the first time that he has told his life story to someone. He also mentions that he trusts her, but that telling her his life story will not bring him peace of mind.

Literally, the original phrase refers to applying ointment to a wound to help it heal, while metaphorically it refers to a situation in which a person tells his story so as to release the pain associated with it.

Since a literal translation of the original phrase leads to a meaningless sentence in the target language, finding the closest equivalent that would allow the audience to properly understand is the most important part of the translation.

In this case, the translator converted the meaning of the metaphor into the target language.

دروغ میگه واسه دیدن من اومده <u>سرش توی به آخور دیگه است.</u> <i>He is lying that he has come to find me, his head is in another manger</i>	He is lying that he has come to find me, <u>he is busy somewhere else.</u>	5
---	---	---

Many years ago Mohsen betrayed Forouzandeh, so she does not trust him any more. When they talk about their future outside Iran, she tells him that she cannot trust him and that she doesn't want to stay with him. She believes that Mohsen came back to Iran for reasons other than her. She expresses her feeling by using a metaphorical expression which refers to someone who is busy somewhere else with someone else. In this example, Forouzandeh suspects that Mohsen is cheating on her again and that he has come back for other reasons than to be with her. Literally, the phrase "Head in another manger" refers to a horse that eats from another manger than its own. Metaphorically, the phrase conveys the implicit sense of taking advantage of something or being busy somewhere else.

Clearly, some metaphorical expressions are very hard to translate due to cultural differences. In cases where there is no equivalent, translators can focus on only transferring the meaning. In this case, "His head is in another manger" is translated as "He is busy somewhere else." The translator converted the sense of the original metaphor into the target language.

<p>مگه تو کلت گاه ریختن که میخوای اینکارو بکنی؟ <i>Have they poured straw into your head that you want to do that?</i></p>	<p><u>Are you really that stupid to do that?</u></p>	<p><u>5</u></p>
---	---	-----------------

When Mohsen decides to seek revenge on the gangsters, Reza Maroofi, one of the gang leaders, tells him that fighting the gang will lead to his death. Since Reza Maroofi is familiar with the violent and cruel behavior of the gangsters, he tries to convince Mohsen not to get involved in the gangsters' game. He expresses his anger by using a metaphorical expression which refers to doing something stupid.

The word *straw*, in both its literal and metaphorical sense, is seen as a worthless material that is used as a symbol for people lacking certain required qualities.

In this example, Reza Maroofi tries to tell Mohsen that he should not act foolishly, that he should rethink his decision. In English, there are several metaphorical expressions which convey the same sense as the original metaphor used in the example. "Out to lunch/ out of one's mind" are phrases which could reproduce in the TL the original sense of losing one's mind or being very foolish.

The translator used Newmark's fifth proposed strategy to convert the sense of the original metaphor into the target language.

<p>تو آدم قوی هستی پاتو از روزگار برندار <i>You are strong, don't take off your feet of life</i></p>	<p>You are strong enough, <u>do not be disappointed</u></p>	<p><u>5</u></p>
---	--	-----------------

Forouzandeh regrets wasting her life with Mohsen as he is now deeply involved with gangsters and has only a vague future in front of him. Reza Maroofi wants to help Forouzandeh and he tells her that if she still loves Mohsen, she has to fight for her love and to

stay strong.

In Persian, this metaphorical phrase is used to encourage someone to be strong and hopeful in difficult situations. "Don't take your feet off of life" metaphorically refers to insisting on doing something with hopefulness, with one's entire heart. In this example, Reza Maroofi encourages Forouzandeh to insist on realizing her wishes and being hopeful for the future.

The translator converts the sense of the original metaphor into the target language.

Table XI: Deleting

<p>خودم نفهمیدم کی یه گوشه از زندگیم با این قاطی شد.</p> <p><i>I did not understand when one part of her life was mixed up with him</i></p>	-----	<u>6</u>
---	-------	----------

Forouzandeh deeply regrets being with Mohsen and, while reflecting on her tragic story, reminisces about when she met him for the first time and fell in love with him. She expresses her feeling by using a phrase which conveys the sense of having one's life mixed up with the lives of other people. Metaphorically, the phrase refers to having someone get involved in your life. In this example, Forouzandeh explains her story and recalls the time when she met Mohsen and how he was involved in her life.

As per Newmark's sixth proposed strategy, translators can ignore the transfer of a metaphor when it is seen as repetitive or useless. In this case, the translator preferred to eliminate the metaphor to make it easier for the target language audience to understand the dialogue.

The results indicate that most of Newmark's proposed strategies to translate metaphors were regularly used in the English subtitles of Persian feature films, with only a small degree of difference in the frequency of strategies used for each film. Indeed, it cannot be denied that translation restrictions, such as cultural differences or metaphor translation difficulties, play a significant role in the translator's choice of strategies. Since Iranians frequently speak in idioms and proverbs, there is no wonder that translators often encounter difficulties in the translation process. With translators coming from various backgrounds, we can deduce that these differences may explain the variation in the strategies used. Moreover, the data analysis also shows that Iranian translators tend to transfer the metaphors by reproducing the same

image in the target language. However, the results also show that Newmark's fifth proposed strategy, which is to transfer the sense of the metaphor, is the second most frequently used strategy.

Based on these results, it can be concluded that the subtitlers use a domestication strategy, orienting the translation to the target language cultural. Indeed, in this strategy translators use natural, transparent and fluent translations to make the translated texts understandable and convenient for the target readers. Moreover, the examples indicate that, in most cases, the subtitlers tend to adapt the SL cultural images with the TL images while trying to reconcile accuracy and esthetics during the metaphor translation process so as to render the original message in the target language. This trend appears to be consistent over time for in both Persian films, released 15 years apart. The Iranian translators consistently try to simplify the sense of the Persian metaphorical expressions in their translations.

This author's observations also reveal that there are several mistranslations of the original metaphorical expressions, thus creating sentences in the TL that do not make sense. Although the original metaphorical expressions, from a grammatical and semantic perspective, have been correctly used in the Persian dialogues, their Persian meaning is not consistently conveyed in the translated version. Having a wide variety of metaphor translation strategies from which to choose is advantageous for translators; however, in some cases, translators do not always opt for the "best" strategy and, as a result, they mistranslate the original message. Clearly, translation errors do occur due to deficiencies, notably a misunderstanding of the content of the SL or terminological, pragmatic and lexical flaws. Thus, if equipped with the required techniques and translation skills, translators can offer a translation with fewer mistakes. The creation of a new category for translating metaphors is also possible. The examples given below are examples which illustrate an inappropriate use of different strategies, leading to a mistranslation of the metaphorical expressions in the target language.

Table XII: Examples of mistranslation

<p>آخه اگه بهت بگم داستان چیه که از ترس زرد میکنی. <i>If I tell you the story, you get yellow color on your face of fear/ You get pale skin fast of fear</i></p>	<p>If I tell you the story, <u>you will fall off your rocker.</u></p>
---	--

In this example, the Persian metaphorical expression refers to a person who goes pale from fear or from being in a dreadful situation. Although the same expression exists in the TL, the translator preferred to use a metaphorical expression which refers to a person who behaves in a very silly and extraordinary way. A comparison of the two metaphorical expressions confirms that using an improper strategy can lead to a mistranslation for the target language audience. In this case, the metaphorical expression used, "You will fall off your rocker," in the target language conveys a completely different message.

<p>من میخوام با این مار سمی تسویه حساب کنم. <i>I want to <u>settle my accounts with this venomous snake</u></i></p>	<p>I want to see him <u>who is same as poisonous manure.</u></p>
--	---

In this example taken from the film *The Verdict (Hokm)*, Reza Maroufi, one of the gang leaders, is looking for Mohsen in order to kill him. He uses the phrase "I want to settle my accounts with this venomous snake." Obviously, the phrase includes an idiomatic phrase as well as a metaphorical phrase. The first part, "Settle an account with someone", idiomatically refers to a situation in which someone intends to harm someone else to take revenge or settle a score. In this case, a vengeful Reza Maroufi wants to kill Mohsen as he is looking to take revenge on him. In the second part, as per the original sense of the metaphor, "venomous snake" refers to a person who is very evil and dangerous.

As for the idiomatic phrase, the English idiom "To settle a score with someone" would reproduce the same image in the TL as the original idiom, while in the subtitle, the idiom has been replaced by "I want to see him". This wording does not convey the original sense found in the Persian dialogue. For the second part, although the translator tries to express the negative aspect of the "venomous snake" metaphor, the metaphor used (poisonous manure) does not convey the original sense and leads to a mistranslation in the target language.

Since Newmark's proposed strategies allow translators to overcome metaphor translation difficulties, choosing the right strategy every time still remains one of the most important issues for translators. In the mentioned example, given the original sense, using the first strategy would reproduce the same image in the TL as in the SL. This would also help the audience understand better.

<p>نکنه دری وری هایی که مهشید سر هم کرده که من شش تا فیوز پروندم روت اثر گذاشته؟ <i>Have you believed whatever Mahshid says about me that I have flown six fuses?</i></p>	<p>You seem to have believed what Mahshid <u>says about my intellect?</u></p>
---	--

This example from *Hamoon* is another instance of mistranslation. The original sentence conveys the sense of a fuse in an electrical device which, through a power surge, stops working properly. Metaphorically, it refers to a person who has lost their temper as a result of extreme pressure, thus losing any self-control.

In this example, Hamoon tries to tell his lawyer that he should not believe his wife's claims because she thinks Hamoon has lost control of his temper and is behaving like a crazy person. With awareness of both Persian and English cultures, translators can, when translating a metaphor, choose the closest possible equivalent in the target language. In this example, the English metaphorical expressions "To blow a fuse / to flip out" can convey the original sense so they can be used to refer to overreacting or losing control of oneself. The translator could use the cited expressions to reproduce in the TL the same image as in the SL in order to aid the audience's understanding of the film.

In the subtitle, the translator used the phrase "To say about my intellect" which does not transfer the original sense to the target audience.

4.3 Strategies used for the Translation of Metaphors

The tables below show the frequency of the strategies used by Iranian translators when translating metaphorical expressions in the two selected films in this study. They show the

overall percentages as well as the percentages for each film.

Table XIII: Statistical analysis of applied strategies of metaphors translation in *Hamoon*

<i>Number of Metaphors</i>	51	
<i>Reproducing the same source language (SL) image in target language (TL)</i>	28	28%
<i>Replacing the SL image with a standard TL image</i>	4	4%
<i>Translating metaphor by simile</i>	2	2%
<i>Translating metaphor by simile plus sense</i>	0	0%
<i>Converting the metaphor to sense</i>	16	16%
<i>Deleting</i>	1	1%
<i>Reproducing the same metaphor combined with sense</i>	0	0%

Table XIV: Statistical analysis of applied strategies of metaphors translation in *The Verdict (Hokm)*

<i>Number of Metaphors</i>	49	
<i>Reproducing the same source language (SL) image in target language (TL)</i>	26	26%
<i>Replacing the SL image with a standard TL image</i>	5	5%
<i>Translating metaphor by simile</i>	2	2%
<i>Translating metaphor by simile plus sense</i>	0	0%
<i>Converting the metaphor to sense</i>	14	14%
<i>Deleting</i>	2	2%
<i>Reproducing the same metaphor combined with sense</i>	0	0%

Table XV: Statistical analysis of applied strategies of metaphors translation in both films

<i>Number of Metaphors</i>	100	
<i>Reproducing the same source language (SL) image in target language (TL)</i>	54	54%
<i>Replacing the SL image with a standard TL image</i>	9	9%
<i>Translating metaphor by simile</i>	4	4%
<i>Translating metaphor by simile plus sense</i>	0	0%
<i>Converting the metaphor to sense</i>	30	30%
<i>Deleting</i>	3	3%
<i>Reproducing the same metaphor combined with sense</i>	0	0%

Overall, results show that Iranian subtitlers try to create an understandable translation in the target language, a translation where the audience generally grasps the original message in the films. The subtitling industry is still fairly young in Iran and metaphor translation requires meticulous attention, so those translators who are equipped with the required skills can more easily deal with translation difficulties. Diversity in subtitling norms, cultural differences, simplification of the topic of the metaphors as well as time and space management are some of the difficulties that Iranian translators must overcome in the translation process. On the other hand, translation mistakes occur through misconceptions or blindness to cultural differences, thus making the translation process more difficult for those translators who are not properly equipped with a strong awareness of linguistic and cultural adaptations. Given the aforementioned deficiencies and restrictions, the results indicate that Iranian translators do try to use established strategies so as to create a translation with fewer mistakes. Moreover, the results show that Newmark's first proposed strategy is the most frequently used by Iranian translators. Based on the statistical analysis done on the data, 54% of the metaphors were rendered by creating the same image in the TL, which is also the most frequent strategy in each individual film. Indeed, this strategy aims to transfer the same image to the target text while taking the register, the frequency and the status of the original expression into account.

Since not all the metaphors in the original language can be translated into metaphors in the target language, finding the most appropriate equivalent is time consuming and sometimes leads to mistranslations. Hence, converting the sense of the metaphor seems to be the most effective strategy. The frequency of Newmark's fifth proposed strategy indicates that transferring the sense of the metaphors is the second most used solution to translate metaphors.

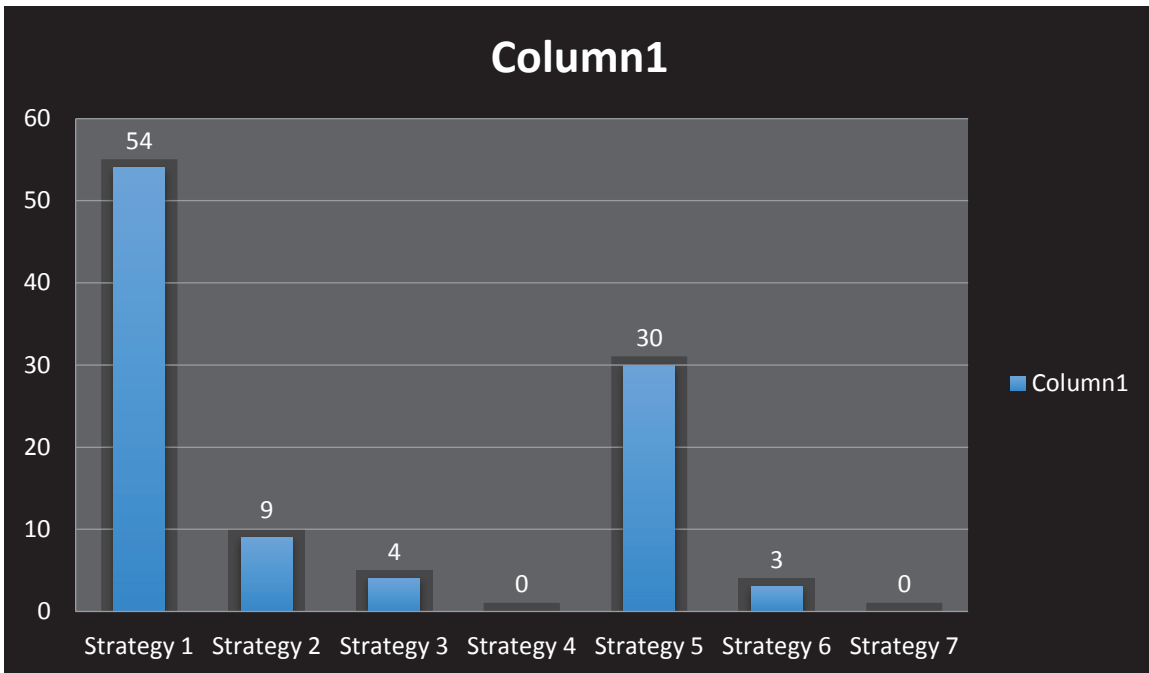
However, the data analysis done for this research does confirm one of the hypotheses, that deletion is the least frequent strategy. The results indicate that what persuades translators to omit a part of a sentence, or even an entire sentence, is the need to create an understandable translation for the target audience, one where rendering a particular line from the SL might lead to a mistranslation. In this perspective, a translator would employ this strategy when the metaphor is judged to be useless.

By adapting a standard metaphor in the target text, translators aim to reproduce the exact same effect on the target audience. Replacing the SL image with a standard TL image usually requires great effort by translators to find the closest possible image that is compatible with the TL culture. By using Newmark's second proposed strategy, a translator can replace a metaphor in the SL with a standard metaphor in the TL without changing the essence of the original metaphor. Based on the findings in this study, 9% of the identified metaphors are translated using this strategy.

In the subtitling process, reduction is the key element. In other words, producing a short, yet rich translation is the main objective, so translators try their best to avoid long sentences. As seen in this study's results, strategies that require a longer explanation, such as translating by simile or adding extra sense when translating a metaphor as well as reproducing the same metaphor combined with its meaning, are deemed inefficient.

The statistical analysis of Newmark's third proposed strategy demonstrates that Iranian translators do try to maintain similes when translating metaphors. Since a simile is a metaphor, but not all metaphors are similes, translating metaphors through the use of similes may lengthen and complicate the translation process. Furthermore, as for the second, third or fourth most frequent of Newmark's proposed strategies (converting the metaphor to its core sense, replacing the SL image with a standard TL image, translating a metaphor with a simile), they show that, due to the vast use of street language and slang in the two films, attempts were made to transfer the original messages of the films to the target audiences.

Figure 3. Frequency of applied strategies of metaphor translation in both films



Chapter Five: Conclusions and Implications for Further Studies

5.1 Conclusions

This study has analyzed the frequent strategies used by Iranian translators when translating metaphorical expressions in subtitles. Its main goal was to introduce the AVT concept as a recent phenomena in translation curricula as well as to show its importance as an independent area of study within translation studies. The research done for this study clearly shows the impressive efforts undertaken over the past few years to move the AVT field forward. These efforts have also led to a positive knock-on effect, thus making this field an academic discipline for teaching and research. The main objective of this study was to find appropriate strategies for overcoming AVT difficulties as well as specific approaches in Persian to English translation, especially in subtitling. Since the subtitling industry is relatively young in Iran, this aspect of AVT does require more attention. Despite the difficulty in accessing Persian films subtitled by official subtitlers (government companies), these companies, as well as amateur subtitlers, have moved this practice forward in recent years, thus making it easier to have access to both foreign and domestic films with English and Persian subtitles in the official marketplace. Highlighting some of the most well-known translation theories has clarified the role of cultural differences and difficulties in translation. To achieve proficiency in this field, it is necessary to have a minimum level of knowledge about how media texts are made as well as to be equipped with the required skills for audio-visual translation in order to use the appropriate translation strategy.

In fact, how we communicate, perceive and determine our basic structures of language are reflected in the metaphors we use. Rooted in linguistic and cultural elements, difficulties with metaphor translation thus differ from one language to another. Analyzing the different strategies used to translate metaphors will elevate interpretive competence and help translators

deal with translation difficulties.

From a linguistic perspective on translating metaphors, one major conclusion that can be drawn from this research is the phenomenon of reconciling faithfulness and esthetics during the metaphor translation process in order to convey accurately the spirit and manner of the original work. Such studies are often looked upon as a means to prepare future audio-visual translators to overcome metaphor translation difficulties. In the present study, the analysis of the different strategies used by Iranian translators, based on the theoretical framework adopted by the researcher, promotes the initial training of subtitlers to adopt different trends and strategies to produce adequate and rich translations, especially of metaphors which are strongly subjected to cultural elements. The importance of professional training in the area of subtitling, especially for the translation of metaphors, becomes obvious when translators do not correctly understand the original concepts and thus incorrectly translate them. It is true that metaphorical expressions are widely used in everyday communication in Persian, so awareness of the frequency of using the same metaphorical expressions in English can help translators produce a suitable translation for the audience. Despite efforts to be faithful when rendering the original messages, the Iranian translators in this study did make mistakes in choosing strategies that led, in some cases, to mistranslations. Based on the results of the poorly translated examples in this study, it can be said that a lack of knowledge as to how to conceptualize cultural differences as well as a lack of understanding of the original concepts lead to not transferring the same metaphorical sense and effects to the target language.

Since there have only been a limited number of studies done on audio-visual translation in Iran, especially on metaphors, this particular research may hopefully have helpful pedagogical implications for translators whose aim it is to pursue their studies in a related field. Different translation strategies exist because different norms and rules influence a translator's decision making. There is no single standard set of strategies. The results in this study show that Iranian translators have used most of Newmark's proposed strategies and have followed the same trends in using the first strategy as their most frequent strategy, and the sixth one as their least frequent strategy, in both the films studied despite the large time gap between the release of each film.

Moreover, the frequencies of the strategies used by Iranian subtitlers in the selected films can increase the assumption of employing domestication to render the culture bound lexical items in the target language. Given the essence of the domestication strategy, which is to give priority to the target language culture, Iranian translators have tried to adopt a transparent style to minimize the strangeness of the foreign text for target language readers. Reproducing the same SL image in the TL, and converting metaphors to their basic senses, as is done in the first and second most frequent strategies, shows that Iranian subtitlers have tried to move towards the readers / audiences and to neutralize the foreign elements of the source text during the translation process.

Various issues raised in this study aim to open up new avenues for future research that will hopefully help newly minted subtitlers to deepen their understanding of audio-visual translation, especially the challenge of metaphor translation in subtitles. Most studies related to metaphor translation in Iran have been limited to qualitative studies and in the few studies where the issue of metaphor translation itself has been addressed, the focus has fallen on the Persian subtitles of English films. This current study was meant to provide useful and practical information for subtitlers when translating metaphors from Persian to English. Nevertheless, the AVT field in general, and especially metaphor translation in subtitling, is very underdeveloped in Iran and requires more research. Further studies on the cultural, historical, sexual and political aspects of metaphor translation can help categorize sets of standard strategies for them. Moreover, topics such as the impact of film genre on the potential use of translation strategies, the history of subtitling practice and theory, subtitling norms in Iran as well as metaphor translation strategies used by Iranian dubbers are very fresh and appealing areas for future research. The ground is still fertile for further studies on metaphor translation in Iran, especially for those with a high potential to be a professional subtitler (subtitling or dubbing). In addition, providing specialized courses at the university level or even dedicating independent institutions to focus on subtitling skills can accelerate progress in this field. Hence, providing modules containing the technical aspects of subtitling would enable students to have practical experience with professional subtitling software and to have the opportunity to develop their knowledge and skills when encountering constraints and difficulties in subtitling.

Bibliography

- Abrams, Meyer Howard. (1971). *A glossary of Literary Terms*. New York: Holt, Rinhart and Winston.
- Al-Hassnawi, Ali R. (2007). A Cognitive Approach to Translating Metaphors. *Translation Journal*, 11(3). From: <http://translationjournal.net/journal/41metaphor.htm>. Visited on 20 February 2014.
- Amirian, Zahra. and Dameneh, Salma. (2014). *Microstrategies Employed for Translation of English Humor Subtitled into Persian: A Case Study of The Simpsons Movie*. From: <http://www.immi.se/intercultural/nr34/amirian.html>. Visited on July 19, 2014.
- Araújo, Vera Lúcia Santiago. (2004). "To Be or Not to Be Natural: Clichés of Emotion in Screen Translation". *Meta*, 49(1), 161-171.
- Aschied, Antje. (1997). *"Speaking Tongues: Voice Dubbing in the Cinema of Cultural Ventriloquism"*. From: <http://www.bokorlang.com/journal/32film.htm>. Visited on 15 April 2014.
- Baharlou, Abbas. (2001). *The history of film criticism in Iran, Iran's filmography and point of view in Iranian Cinema*. فیلم شناسی سینمای ایران: فیلم شناخت ایران. Tehran. Iran: Office of Cultural Research.
- Baker, Mona. (1992). *In Other Words: A Coursebook on Translation*. London / New York: Routledge.
- Baker, Mona. and Brano. Hochel. (1998). "Dubbing". In M. Baker (Ed.), *Routledge Encyclopedia of Translation Studies* (pp. 74-76). London / New York: Routledge.
- Bassnett, Susan. (2002). *Translation Studies* (3rd ed.). New York: Routledge.
- Bassnett, Susan and Trivedi, Harish. (eds). (1999). *Post-colonial Translation: Theory and Practice*. London: Routledge.
- Black, Max. (1955). *Metaphor*. From: <http://web.stanford.edu/~eckert/PDF/Black1954.pdf>. Visited on April 2013.
- Bogucki, Lukasz. (2004). *The Constraint of Relevance in Subtitling*. From: http://www.jostrans.org/issue01/art_bogucki_en.pdf. Visited on May 2014.
- Bourdieu, Pierre. (1997). *Outline of a Theory of Practice*. From:

- http://monoskop.org/images/7/71/Pierre_Bourdieu_Outline_of_a_Theory_of_Practice_Cambridge_Studies_in_Social_and_Cultural_Anthropology_1977.pdf. Visited on 10 April 2014.
- Broeck, Raymond van den. (1981). *The Limits of Translatability Exemplified by Metaphor Translation*. From: <https://trad1y2ffyl.files.wordpress.com/2010/01/vandenbroeck.pdf>. Visited on 20 December 2013.
- Cambridge Learner's Dictionary. (2004). Cambridge: Cambridge University Press.
- Carroll, Mary., & Ivarsson, Jan. (1998). *Code of Good Subtitling Practice* . From: http://www.esist.org/ESIST%20Subtitling%20code_files/Code%20of%20Good%20Subtitling%20Practice_en.pdf. Visited on 15 April 2014.
- Catford, John. (1965). *A Linguistic Theory to Translation*. London: OUP.
- Chaume-Varela, Frederic. (2006). "Dubbing". In Keith. Brown (Ed.), *Encyclopedia of Language and linguistic* (2nd ed.), Oxford: Elsevier, 6-8.
- Dagut, Menachem. (1976). "Can metaphor be translated?". *International Journal of Translation*, 22(1), 21-33.
- De lind, Zoe. (1995). "'Read my lips' subtitling principles, practices, and problems". *Perspectives: Studies in Translatology*, 3(1), 9-20.
- De Linde, Zoe. and Kay, Neil. (1999). *The Semiotics of Subtitling*. Manchester: St Jerome.
- Díaz Cintas, Jorge. (2001). *Teaching Subtitling at University*. From: <http://files.eric.ed.gov/fulltext/ED456647.pdf>. Visited on 20 November 2013.
- Díaz Cintas, Jorge. (2003). Audiovisual translation in the third millennium. In G. Andrew, & M. Rogers (Eds.), *Translation today- Trends and perspectives*. Clevedon / Buffalo / Toronto/ Sydne: Multilingual Matters, 192-204
- Díaz Cintas, Jorge. (2004). "Subtitling: the long journey to academic acknowledgement". From: http://www.jostrans.org/issue01/art_diaz_cintas.php. Visited on 16 January 2013.
- Díaz Cintas, Jorge. (2010). Subtitling. In Y. Gambier, & L. van Doorslaer, *Handbook of Translation Studies*. Amsterdam/Philadelphia: John Benjamins, Vol.1, 344-349
- Dickins, James. (2005). "Two models for metaphor translation". *Target*, Vol.17, N.2, 227 – 273.
- Dorsch, T. (1965). *Classical Literary Criticism*. London: Penguin books.

- Dries, Josephine. (1995). "Breaking Eastern European Barriers". *Sequentia*, Vol. 2, N.4, 6 -7.
- Faghibiglou, Javad. (2010). *Strategies Used in Translation of Interlingual Subtitling*. Tehran: Unpublished MA thesis.
- Fresco, Pablo Romero. (2011). *Subtitling Through Speech Recognition*. Routledge.
- Gambier, Yves. (1994). Audiovisual communication: Typological detour. In C. Dollerup , & A. Lindergaard (Eds.), *Teaching translation and interpreting 2*. Amsterdam: John Benjamins, 275-283.
- Gambier, Yves. and Gottlieb, Henrik. (2001). Multimedia, Multilingua: Multiple Challenges. In Y. Gambier, & H. Gottlieb. Amsterdam/Philadelphia: John Benjamins, 7-20
- Goatly, Andrew. (1997). *The language of Metaphors*. London: Routledge.
- Gottlieb, Henrik. (1992). "Subtitling. A new University Discipline." . In Dollerup , & Loddegaard (Eds.), *Teaching Translation and Interpreting: Training, Talent and Experience*. Amsterdam / Philadelphia: John Benjamins, 161-170.
- Gottlieb, Henrik. (1994a). "Subtitling: Diagonal Translation.". *Perspectives: Studies in Translatology*, Vol.2, N.1, 101-121.
- Gottlieb, Henrik. (1998). "Subtitling." . In M. Baker (Ed.), *Routledge Encyclopedia of Translation Studies*. London/ New York: Routledge, 244-248.
- Grady, Joseph E. (1999). Crosslinguistic regularities in metaphorical extension. Paper presented at LSA Annual Meeting. Los Angeles. January 9,1999.
- Guardini, Paola. (1998). "Decision-Making in subtitling". *Perspectives: Studies in Translatology* , Vol.7, N.1, 91-112.
- Jabbarzadeh, Fatemeh. (2007). *Subtitling Norms: A comparative study of Iranian and American films*. Tehran, Iran: (Unpublished MA Thesis). Tarbiat Moallem Universit.
- Jafari, Omid. (2008). *Strategies of Translating Metaphor in Foreign Movies Employes by Iranian Subtitlers*. Tehran: Unpublished MA Thesis. Allameh University.
- Jakobson, Roman. (1959). "On linguistic aspects of translation". From: http://monoskop.org/images/6/68/Jakobson_Roman_1959_On_Linguistic_Aspects_of_Translation.pdf. Visited on 20 December 2013.
- James, Kate. (2002). "Cultural Implications for Translation". From: <http://translationjournal.net/journal/22delight.htm>. Visited on June 2014.
- Katan, David. (2004). *Translating Cultures: An Introduction for Translators, Interpreters, and*

Mediators. St. Jerome.

- Kovačič, Irena. (1994). "Relevance as a factor in subtitling reductions". Dollerup, Cay & Annette Lindegaard (eds) . *Teaching Translation and Interpreting* 2, 245-251.
- Lakoff, George. and Johnsen, Mark. (2003). *Metaphors we live by*. From: <http://shu.bg/tadmin/upload/storage/161.pdf>. Visited on 10 May 2013.
- Lakoff, George. and Johnson, Mark. (1980). *Metaphors We Live By*. Chicago / London: The University of Chicago Press.
- Larson, Mildred L . (1998). *Meaning-Based Translation: A Guide to Cross-Language Equivalence* (2 ed.). Lanham, Maryland: University Press of America and Summer Institute of Linguistics.
- Lezgui, Amir. (2006). *Subtitling Norms in Iran*. Tehran: Unpublished MA Thesis. Allameh Tababaei University.
- Luyken, George-Michael. et al. (1991). *Overcoming language barriers in television: Dubbing and subtitling for the European audience*. Dusseldorf: The European Institute for the Media.
- Medadian, Gholamreza. (2009). *Content Modification Strategies in Persian Subtitles* . Tehran: Unpublished MA Thesis. Shahid Beheshti University.
- Molina, Lucía. and Hurtado, Albir. (2002). "Translation Techniques Revisited: A Dynamic and Functionalist Approach". *Meta*, Vol.47, N.4, 498-512.
- Munday, Jeremy. (2000). *Introducing Translation Studies: Theories and Applications*. London: Routledge.
- Munday, Jeremy. (2001). *Introducing translation studies*. London and Newyork: Routledge.
- Newman, John. (1996). *Give: A Cognitive Linguistic Study*. Berlin / New York: Mouton de Gruyter.
- Newmark, Peter. (1988). *A textbook of translation*. london: Prentice Hall International.
- Newmark, Peter. (1988b). *Approaches to Translation*. London: Prentice Hall international (UK) LTD.
- Nida, Eugene Albert. (1964). *Toward a science of Translating*. Leiden: E.J. Brill.
- Niranjana, Tejaswini. (1992). *Siting Translation: History, Post-Structuralism, and the Colonial Context*. Berkeley/ London: University of California Press.
- O'Connell, Eithne. (2007). "Screen translation". In P. Kuhlwezak, & K. Littau, *A Companion*

- to *Translation Studies*. Clevedon: Multilingual Matters. 120-133
- Paolinelli, Mario. (2004). "Nodes and Boundaries of Global Communications: Notes on the Translation and Dubbing of Audiovisuals". *Meta*, Vol. 49, N.1, 172-181.
- Pedersen, Jan. (2005). "How is Culture Rendered in Subtitles?". From: http://www.euroconferences.info/proceedings/2005_Proceedings/2005_Pedersen_Jan.pdf. Visited on 22 December 2013.
- Pérez-González, Luis. (2009). "Audiovisual Translation.". In M. Baker, & G. Saldanha, *In The Routledge Encyclopedia of Translation Studies*. London / New York: Routledge, 13-20
- Rasouli, Mahdi. (2011). *Strategies Applied in Translation of Culture- Specific Items in Translation of the I.R.I Constitution and the Civil Code (from Persian into English)*. Tehran: Allameh tabatabaei University.
- Reid, Helene. (1990). "Literature on the Screen: Subtitle Translation for Public Broadcasting". In: Westerweel, B. & Haen, T.D. (eds), *Something Understood: Studies in Anglo-Dutch Literary Translation*, DQR Studies in Literature 5. 79-109.
- Richards, Ivor Armstrong.(1936). *The philosophy of rhetoric*. Oxford University Press.
- Saadati, Touran. (2009). *Contribution of Subtitled Movies to Translating Colloquial Expressions: A Pedagogical Approach*. Tehran: Unpublished MA Thesis. Allameh Tabatabaei University.
- Samakar, Saeed. (2010). *Translation of Extralinguistic Culture-Bound Elements in Persian Movies Subtitled Into English: A Case Study of The Lizard*. Isfahan: University of Isfahan.
- Schäffner, Christina. (2004). "Researching Translation and Interpreting". In Schäffner (Ed.), *Translation Research and Interpreting Research*. Clevedon: Multilingual Matters. 1-9
- Schäffner, Christina. (2004). *Translation research and interpreting research*. Clevedon (UK): Multilingual matters.
- Schwarz, Barbara. (2002). *Translation in a Confined Space-Film Sub-titling with special reference to Dennis Potter's "Lipstick on Your Collar", Part 1*. From: <http://translationjournal.net/journal/22subtitles.htm>. Visited on 17 April 2014.
- Schwarz, Barbara. (2003). *Translation in a Confined Space-Film Sub-titling with special reference to Dennis Potter's "Lipstick on Your Collar", Part 2*. From: <http://translationjournal.net/journal/23subtitles.htm>. Visited on 17 April 2014.

- Shaw, Harry. (1972). Dictionary of Literary terms. In O. Classe (Ed.), *Encyclopedia of Literary Translation Into English: A-L* (Vol. 2). Chicago/ USA.
- Shuttleworth, Mark and Cowie, Moira. (1997). *Dictionary of Translation Studies*. Manchester: St. Jerome.
- Snell-Hornby, Mary. (1995). *Translation Studies: An Integrated Approach*. Amsterdam: John Benjamins.
- Sponholz, Christine. (2003). *Teaching Audiovisual Translation: Theoretical Aspects, Market Requirements, University Training and Curriculum Development*. From: http://sign-dialog.de/wpcontent/diplomarbeit_200211_sponholz_teachingaudiovisualtranslation.pdf. Visited on 10 January 2014.
- Szarkowska, Agnieszka. (2005). "The Power of Film Translation". From: <http://www.bokorlang.com/journal/32film.htm>. Visited on 10 April 2014.
- Talachian, Reza. (1984). *A Brief Critical History of Iranian Feature Film(1896-1975)*. From Iranian Cinema & Performance Art: http://www.iranchamber.com/cinema/articles/critical_history_iranian_film.php. Visited on 10 June 2014.
- Thompson, Peter. (2000). *Getting beyond "read 'em, quick", Some Practical, Slow Notes on Subtitles and Superimposition*. From: <http://www.chicagomediaworks.com/files/subtitles.pdf>. Visited on 7 May 2014.
- Toury, Gideon. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam/ Philadelphia: John Benjamins.
- Toury, Gideon. (1978, revised 1995). "The Nature and Role of Norms in Translation." In Venuti, Lawrence. *The Translation Studies Reader*. London: Routledge.
- Tymoczko, Maria. (2000). "Translation and Political Engagement. Activism, Social Change and the Role of Translation in Geopolitical Shifts". *The translator*, Vol.6, N. 1, 23-47.
- Tymoczko, Maria. (2007). *Enlarging Translation, Empowering Translators*. Manchester: St. Jerome.
- Venuti, Lawrence. (1998). *The Scandals of Translation. Towards an Ethics of Difference*. London/ New York: Routledge.
- Venuti, Lawrence. (2005). "Local Contingencies: Translation and National Identities". In Michael Wood , & Bermann, Sandra. (Eds.), *Nation, Language, and the Ethics of*

Translation. Princeton, Princeton University Press, 184-246.

Williams, Jenny. and Chesterman, Andrew. (2009). *The Map: a Beginner's Guide to doing Research in Translation Studies* (3 ed.). Manchester: St. Jerome.

Zabalbeascoa, Patrick. et al. (2001). Disentangling Audiovisual Translation into Catalan from the Spanish Media Mesh. In Y. Gambier , & H. Gottlieb (Eds.), *(Multi) Media Translation: Concepts, Practices, and Research*. Amsterdam: Benjamins, 101-112.

Appendix

List of metaphors from two films

No	Persian Sound Track & Literal Translation	English Subtitle	Kind of Strategy
1.	در اوج خواستن <i>In the peak of desire</i>	Utmost desire	1
2.	قرار بود اینجا رو تروتمیز کنی <i>You were supposed to tidy here</i> <i>up</i>	You were supposed to clean here	5
3.	مرتیکه گه <i>You are a crap of an asshole</i>	You a crap of a man	1
4.	رفتی پی کارت <i>You were only thinking about</i> <i>yourself</i>	You have done nothing	5
5.	این صورت انی منی چیه؟ <i>What is this shitty face?</i>	What a shitty face	1
6.	نه و نو رو بذار کنار <i>Put aside to say no</i>	Put everything aside	1
7.	دلت خوشه ها <i>You are dreaming</i>	You are optimistic	5
8.	دستش پره <i>Her hand is full</i>	She has a good case against you	5
9.	با این حرفات خونمو به جوش میاری <i>You boil my blood with these</i> <i>words</i>	You make my blood boil like an idiot	3
10.	باید در دادگاه خفه خون بگیری <i>May you choke on your blood in</i> <i>court</i>	You must just shut up in the court	1
11.	نکنه واقعا خل مشنگ شدی	Maybe you have really gone mad	1

	<i>I hope you haven't gone all goofy</i>		
12.	پدرتو در میارم <i>I will bring out your father</i>	I will teach you a lesson	2
13.	میخواد منو از خونه بندازه بیرون <i>She wants to throw me out of the house</i>	She wants to throw me out	1
14.	باید قال قضیه رو بکنی <i>You have to wrap this up</i>	You have to wrap this up	1
15.	ولش کن بره <i>Let her go</i>	Dump her	1
16.	هرچی از دهنم درمیاد میگم <i>I say everything that comes from my mouth/ I give someone's a piece of one's mind</i>	I would speak rough	5
17.	صبح کذایی <i>Notorious morning</i>	Damn morning	1
18.	خیلی ناقلائی <i>You are too clever</i>	Crook	1
19.	گفتنش دردناکه <i>it is painful to say</i>	It is hard to say	5
20.	دارم می پوسم <i>I am rotting</i>	I am rotting	1
21.	شروور میگی <i>You are talking bullshit/ You are talking nonsense</i>	You are talking crap	1
22.	آسه میرفت آسه میومد که گربه شاخش نزنه <i>He was going slowly and carefully so the cat's horns wouldn't hit him</i>	He was a conservative moron	5
23.	شلنگ تخته می اندازم <i>I am throwing the hose under the board</i>	I knock around	1
24.	یه گهی میشم اما پخی نشدم <i>I thought I was a shit but I didn't</i>	I would be someone, but I am nobody	5

	<i>even become crap</i>		
25.	دارم فرو ميرم <i>I am sinking</i>	I am sinking	1
26.	من هنوز آویزوم <i>I am still hanging</i>	I am still suspended	1
27.	اون باعث شد پوست بندازم <i>He made me shed my skin</i>	He made me unfold	1
28.	سعي کردم از دلشون دربيارم <i>I have tried to take it out from their heart</i>	I have tried to appease them	5
29.	اين دلهره ي وجوديه <i>It is an interior anxiety</i>	It is an existential anguish	1
30.	تا خرخره منو فرو بردي <i>You buried me up to my neck</i>	You buried me under bills	1
31.	لباستون ماه شده <i>Your clothing became the moon</i>	Your gown is beautiful	5
32.	فهم وشعورش و به رخ ميكشه <i>She dragged her intelligence and talent in front of my face</i>	She kept me humbling for not being like them	5
33.	سرتو كردي زير برف هيچي نمي بيني <i>You have hidden your head under the snow and see nothing</i>	You have buried your head in the sand like an ostrich	3
34.	بايد دست به دست هم بديم <i>We have to give hand to hand</i>	We have to join hands	1
35.	جفت و جور کردم <i>I have matched</i>	I have planned	5
36.	روتو كم كن <i>lessen your face/Don't take advantage of her</i>	You get lost	2
37.	زندگيمو سياه كردي <i>You made my life black/ you destroyed my life</i>	-----	6
38.	جنون الهي	Divine madness	1

	<i>Divine insanity</i>		
39.	اوضات میزونه <i>Your situation is balanced</i>	You are really set	1
40.	مثل خر تو گل گیر کردم <i>I got stuck in the mud like a donkey</i>	I got stuck in mud like an ass	1
41.	دست ازین عقاید کپک زده بردار <i>Take your hands off these moldy beliefs</i>	Drop your rotten historical primitivism	5
42.	پاتو از گلیمت دراز کردی <i>You made your foot longer than you rug</i>	You put on a hat too big for your head	2
43.	ریق رحمت و سر میکشی <i>You are drinking up the filth of death</i>	Maybe you die any second	5
44.	زنها باید پای یه مرد ناجور بسوزن و بسازن <i>Women must burn and adapt themselves at the feet of unworthy men</i>	Women must suffer and put up with unworthy men	1
45.	آبروریزی نکن <i>Don't embarrass yourself</i>	Don't make scandal	5
46.	مونسیت تنهایی بودوانتظار <i>Loneliness and waiting were your friends</i>	You returned at last solitude and longing were your pals	1
47.	تازمانیکه از نفس بیفتن <i>Until they fall out of breath</i>	Until they fall out of breath	1
48.	باید بیخ خرشو بچسیم <i>I need to stick to the base of his throat</i>	I must nail them down	2
49.	بابا فشار میاورد که ازدواج کنم <i>Dad pressured me to marrying</i>	Dad insisted on marrying me	1
50.	هنوز بر رویی داره	She is still young	5

	<i>She still has her beauty</i>		
51.	میخوای حیثیت منو بخری؟ <i>Do you want to buy my reputation?</i>	Do you want to buy me honors?	1
52.	قد همین حرفت قد بکش <i>Do as you say</i>	Prove your claim	5
53.	نکنه من تو کلک افتادم <i>I hope I didn't fall into your head</i>	Maybe you pulled a fast on me!	1
54.	دم تکون دادم <i>I shook my tail for him</i>	I made it up for him	1
55.	چرا خردخرد میاین؟ <i>Why you come little by little?</i>	Why you come one by one?	5
56.	سیخ نکن تو اعصاب من <i>Don't push a sharp stick into my nerves</i>	Don't get on my nerves	1
57.	دوتا شکم زایدین <i>They gave birth to two stomachs</i>	They really got into a lot of trouble	5
58.	کلاهبرداری از سروروش می باره <i>He is a crook from top to bottom</i>	He looks like a professional swindler	3
59.	جیک جیک میگردین <i>You chippeded together</i>	You were close to each other	5
60.	بوی کلک ازت میاد <i>You are giving off the smell of trickery</i>	I smell a rat about you	1
61.	قراره بهش تکیه کنم <i>I have to lean on him</i>	I am going to lean on him	1
62.	همتونو فروخت <i>He sold all of you out</i>	That cruel who sold all of you out	1
63.	پوستتو میکنه <i>He will skin you alive</i>	He will cut you down to size	2
64.	سربه سر من نذار <i>Don't put your head on mine</i>	Do not tease me	1

65.	خالي ڪنم تو مغزت <i>I will empty into your brain</i>	To blow my brain out	2
66.	پيراهنمون رويه بند خشڪ ميشه <i>Our shirts dry on the same line</i>	We are on the same wavelength	2
67.	خوشمزه شدي! <i>You have become delicious!</i>	You get cute!	1
68.	نميخوام چرڪ دهنمو خشڪ ڪنم <i>I don't want to dry the pus of my mouth</i>	I do not want to calm myself down	5
69.	اينجا امپراطوري عاطفه است <i>Here is the empire of affectionate</i>	Here is empire of affectionate	1
70.	تو تاريخي بهتر بلديم لايي بڪشيم <i>We know better how to kick things aside in the dark</i>	We can commit offences better in darkness	5
71.	وقتي مڪشيمت بالا سرت به ڪارت باشه <i>When we pull you up, put your head on your work/Do not poke your nose into our work</i>	Do not poke your nose into our work	1
72.	زيادي ديد نزن <i>Don't look too much</i>	Curiosity killed the cat	1
73.	ردي ازشون پيدا ڪنم <i>Let me find a trace of them</i>	To see how the land lies	1
74.	باسر تو چاهڪ افتاديم <i>We fell head first into a well</i>	We have gotten into deep trouble	1
75.	يه سرش تو جيب تو <i>It has its head in your packet</i>	It is connected to you	1
76.	جنسهاشو بهم قالب ڪرد <i>He pawned his goods off on me</i>	He laid his goods on me like a cunning man	3
77.	هنوز گوله ات در نرفته؟ <i>Haven't shot your bullet?</i>	Have not your shot fired?	1
78.	سربه سر محسن نذار <i>Don not put your head on Mohsen's head</i>	Don not pull Mohsen's leg	1

79.	تمام عمرمو بو گند میگیرم <i>I will give a bad smell in whole of my life</i>	My life will be destroyed	5
80.	سرتق <i>Naughty</i>	----	6
81.	قد همین حرفی که زدی و ایستا <i>Stand by your words</i>	Stick to your word	1
82.	اون همون پسره است که از دکمه به میثاق نزدیکتره؟ <i>Is he the same guy who is as close as button to Midsagh?</i>	Is he the guy very close to Midsagh?	5
83.	روی خوش ازتون ندیدم <i>I didn't see happy face for you</i>	You give me the cold shoulder	2
84.	خدا ننتو بیامرزه <i>God bless your mother's soul</i>	Come off it	2
85.	تمومش کنین <i>Finish it</i>	Knock it off	1
86.	تو دنیا دیده ای <i>You have seen the world</i>	You are a man of the world	1
87.	همه چی مونده رو دستم <i>Everything has remained in my hands</i>	My hands are tied	1
88.	دستشو میندازم <i>I will cast his hand down</i>	I will spoil his mood	2
89.	سرش تو یه آخور دیگه است <i>His head is in another manger</i>	He is busy somewhere else	5
90.	پاتو از روزگار برندار <i>Don't take off your feet from life</i>	Do not be disappointed	5
91.	یه گوشه از زندگیم با این قاطی شد <i>One part of my life was mixed up with him</i>	-----	6
92.	اونیکه شتر و برده بالا میدونه چطوری	The one who made you professional, can	5

	بگشدهش پايين <i>The one who comes the camel up to roof, he also knows how to bring it down</i>	also destroy you	
93.	با خودم دردودل ميکنم <i>I just confined in myself</i>	I just confide to myself	1
94.	الاف چهارتا بچه شدم <i>I waste my time with four kids</i>	Being with you four kids	5
95.	تو کلت کاه ريختن <i>They have poured straw into your head</i>	Are you really that stupid?	5
96.	چرا پاي منو وسط ميکشي؟ <i>Why you bring my feet into middle?</i>	Why pull me into this?	1
97.	بند کردي به يک لباس <i>You have gotten stuck on one piece of clothing</i>	You stick on cloth	1
98.	باهم کنارميایم <i>We will get along</i>	We will get along	1
99.	گرگ بارون ديده اي <i>You are a rain wolf</i>	You are experienced	1
100.	از صبح تا حالا پدرم درومده <i>Since morning my father has come out</i>	It is been a hectic day	5