To What Extent the Strategies that Gottlieb Offered in his Subtitling Typology Are Applicable into the Persian-to-English Subtitling?

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Abstract: This article aimed to investigate to what extent the Gottlieb model of translation strategies for subtitling was applicable to Persian into English subtitling of TV series "Madar-e Sefr Darajeh" and if there was any significant difference between the strategies that different Iranian translators applied in English subtitling of TV series "Madar-e Sefr Darajeh". According to typology of subtitling strategies proposed by Gottlieb (1992) including transfer, imitation, transcription, expansion, paraphrase, dislocation, condensation, deletion, decimation and resignation, the researchers compared, contrasted, and analyzed the Persian and English subtitles frame by frame and based on the obtained data of this research, found out that all the Gottlieb’s (1992) proposed strategies except "Transcription" and "Expansion" were used in the Persian to English translation of subtitles. "Transfer" was the first most common strategy and "Paraphrase" strategy was the next common. In finding out the difference between the percentages of the strategies which were used for translating subtitles, the chi-square test showed that there was no significant difference among the applied strategies of Gottlieb’s (1992) model in English translation of the Persian subtitles at the probability levels of 95% and 99%.

Index Terms: Audiovisual Translation, Subtitle, Subtitling

1. INTRODUCTION

Translation has always been a central part of communication. Consequently, Translation Studies (TS), as a field of research, has developed over the last two decades during which screen translation has slowly emerged as a new area (O’Connell, 2007). Audiovisual translation in general and subtitling in particular have been subjects of growing interest among translation researchers in the past decade. The most widespread forms of AVT are Subtitling and Dubbing. "Subtitling" is visual, involving the superimposition of a written text onto the screen (Baker & Hochel, 1998, p.74). While academic investigations about subtitling are frequent in other countries especially in Europe, conducting similar researches in Iran helps the progress of this field. Besides, the practice of subtitling like any other emerging disciplines can never achieve high standards in terms of performance quality and standards as long as it remains outside the spotlight of academic investigations. In this article the most appropriate strategy or strategies used in English subtitling of Persian Iranian Series would be studied thoroughly by means of Gottlieb model in this field. To focus more clearly in the process of this study, the researcher formulated the following research questions:
Q1: To what extent the Gottlieb model of translation strategies for subtitling is applicable to Persian into English subtitling of T.V series Madar-e Sefr Darajeh?

Q2: Is there any significant difference among the strategies which are applied in subtitling of T.V series Madar-e Sefr Darajeh? The following hypothesis is based on the second question of the research.

H0: "There is no significance difference among the frequencies of strategies applied for translating Madar-e Sefr Darajeh.

In order to clarify the researcher's stance and avoid any possible misconceptions, some theoretical aspects of this article would be presented in the following part.

2. REVIEW OF THE RELATED LITERATURE

2.1. Theoretical background

Audiovisual Translation (AVT) is a general term used to refer to screen translation or film translation (Delabastita, 1989, P.196). The term "Audiovisual Translation", also called 'screen translation' or 'film translation', could be taken to cover all those translation activities in which audio-visual dimensions of the communicative mode prevail over the others. What makes this communication distinct from communication through books, radio, telephone, or sign language, is that "both the acoustic channel through air vibrations and the visual channel through light waves are simultaneously utilized" Delabastita (1989, PP. 193-218).

Aranjo (2004) stated that: "Every screen translator must have a profound understanding of the nuances of the source language, a good writing skill in the target language (which is usually his or her mother tongue) and a detailed knowledge of the culture of the country or countries in which the source language is spoken. The Language Transfer worker or team, however, must have all of these qualities and, in addition, an empathy with the new audience and an understanding of the audiovisual media. The Language Transfer worker must be able to discern what television viewers do or do not require in the way of additional information in order to understand and enjoy the program. In Language Transfer, more than in conventional translation, there is a need for an accurate appreciation of the knowledge which the audience might be expected to have or not to have (P.164)"

Cintas (2003), in his formative survey, "Audiovisual translation in third millennium", refers to audiovisual translation as highly visible area of translation, and remind us of the need for university-level training instead of on-the-job learning, as well as of the need for more diverse and empirically-based research to replace speculative or prescriptive approaches.

Gambier (1994), on the other hand, lists the following audiovisual language transfer methods: a) subtitling, b) simultaneous translation, c) dubbing, d) interpreting (pre-recorded and consecutive), e) voice-over, f) narration, g) commentary, h) multilingual broadcast, i) subtitles and supratitles/supertitles, and j) simultaneous translation. (PP. 275-283)
Linde and Kay (1999, P. 2) further elaborate on Gambier's (1994) typology and define the following as the various subtypes of subtitling and dubbing:

- **Simultaneous subtitling in real time**, for live interviews and news broadcasts, etc.

- **Simultaneous interpretation taking three possible forms**:
  - live and often with summarizing as, for example, on the radio
  - pre-edited, much like a voice-over
  - in long distance two-way television interviews or at tele-conferences

- **Voice-over**, characterized by a translation reasonably faithful to the original.

- **Narration**, where a text is read by a professional reader, actor or journalist, where the text is prepared, translated and sometimes condensed in advance and where the original form can be contrasted with a voice-over which attempts to be approximately simultaneous.

- **A Commentary**, whereby a program is adapted to suit a new audience with the possibility of information being added and taken away.

Synchronization is made with the images rather than with the original dialogue, which is erased. Both Narration and Commentary (commonly used for children's programs, documentaries and promotional videos) are like a combination of translation and interpretation because of the reductions (compressions and omissions) and other alterations made to the original audio-script and their orality. Between dubbing and commentary, there are many diverse forms of oral transfer.
• Multilingual diffusion, where a viewer chooses from a selection of sound-tracks the one in his or her desired language through Tele-text.

• Subtitles, sometimes used in operas and theaters whereby a translated text is projected or run across a screen above the stage.

• Simultaneous translation, a form of translation (at sight). It is produced from either a script, subtitles or from running text, realized in a foreign language. It is found at some film festivals. Without a script, it would be closer to a voice-over.

Gottlieb (1998, as cited in Baker, 1998, P. 247) provides a general typology of forms of audiovisual translation: a) to show a film in the language it was produced, b) dubbing, c) voice-over, narration and commentary, and d) subtitling. However, the first option (i.e. to show a film in the language it was produced) proves to have enormous advantages, such as we can hear the original voices of the actors and, above all, see the uncut version of the film, but this requires good knowledge of the foreign language as well as the opportunity of seeing films in their original version. The second option, dubbing, sometimes called post-synchronization, is the prevailing form of AVT especially among larger language communities. It consists of replacing SL verbal elements on the audio script with TL ones, a multiplex process in which "the foreign dialogue is adjusted to the mouth movements of the actor in the film" (Dries, 1995, P.9). Baker (1998) defines dubbing as oral representation of screen translation via acoustic channel (P. 74). The third option could be either in the form of voice-over, narration or commentary, all of which neglecting the feature of lip-synchronization in one way or another. 'Voice-over' is mainly used for documentaries and news and in some cases for children's programs. They are broadcast in their original language, but at a low volume with L2 commentary spoken on top of it with a delay of some seconds. That is as Gottlieb explains in this process "a narrator interprets the entire dialogue over the original audio-script, which is turned down in volume while s/he is speaking" (Baker, 1998, P. 246).

The commentary as such is no exact translation: the contents are condensed and spoken as a homogeneous text without the breaks the speaker makes in the original version. For films this method seems rather inappropriate, but it is used, among others, at film festivals if there is no L2, L3, etc. version(s) available. 'Narration' on the other hand, does not emphasize the lip movements of the original utterances at all, nor does it attempt to cover the original spoken text entirely, but aspires at a more "faithful translation of the original text in an approximately synchronous delivery" (Luyken et al., 1991, as cited in Karamatiroglou, 2000, P.6).

Actually for some scholars narration is different from voice-over in that "narration is an extended voice-over, in a more formal grammatical structure which could also be carried out by more than one voice/speaker". However, cons disapprove such a differentiation claiming that "a distinction based on the extendedness of the target text or the formality of its grammatical structure would be completely arbitrary, [and also] the number of voices involved do not interfere at all with the translation strategies to be followed in either method" (Karamatiroglou, 2000, P.6).

The forth option, subtitling, is, with the exception of dubbing, the most widely used method according to Baker and Hochel, "subtitling involves superimposition of written text onto the screen" (as cited in Baker, 1998, P.74). The film is basically shown in the original language, but at the bottom of the screen a bar is added which contains text in the language of the audience. Conventionally, subtitles were restricted to 30 to 40 characters including spaces that were displayed at the center bottom of the picture, or else left-aligned (Gottlieb, 2001). Nowadays, such restrictions are disappearing as subtitling programs working with pixels allow letters to be modified according to space. Furthermore, wider screens tend to have longer lines and DVDs allow viewers to rewind and re-read features they may have missed, while alignment changes according to the directionality of script in individual languages (Díaz-Cintas & Remael, 2007). It denotes the process by which
a film or television program is made comprehensible to a target audience who is unfamiliar with the original source language. There exist several forms of audiovisual language transfer. The main forms of language transfer are "subtitling" and "dubbing" (Gottlieb, 2001b).

Subtitling is defined as supplementing the original voice soundtrack by adding written text on screen, and dubbing is replacing the original voice soundtrack with another voice in another language (O'Connell, 2007, p.169). Because of the larger costs of dubbing, subtitling has become a popular way of dealing with the language problem. In fact, "The role of subtitling is to facilitate access to audiovisual products in a foreign language" (Kapsaskis, 2008, p.42). Many scholars have provided definition for subtitles. The word subtitling is defined as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen in sync with the original verbal message (Gottlieb, 2004).

In addition, subtitling is defined in Shuttleworth and Cowie (1997, p.161) as "the process of providing synchronized captions for film and television dialogue." Traditionally, there existed two types of subtitles: inter-lingual subtitles, which imply transfer from a SL to a TL, and intra-lingual subtitles, for which there is no change of language (Diaz Cintas, 2003). According to Sponholz (2003), although inter-lingual subtitles are always perceived as a supplement to a film, they are the most cost-effective audiovisual language transfer mode. Moreover, there are some advantages for watching subtitled foreign language programs.

All types of translation have specific constraints; doubtlessly, screen translation is not an exception. What makes subtitling different from other types of translation is that it involves both technical and contextual constraints. Gottlieb (1992) used a different terminology and explains that a subtitler is faced with formal (quantitative) and textual (qualitative) constraints. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factors (a maximum of 2 lines and 30 characters) and the time factor. According to Schwarz (2003), the main problem in subtitling is caused by the difference between the speed of the spoken language and the speed in reading; both require a reduction of the text.

First, watching subtitled programs fosters foreign language acquisition. Second, such programs improve reading skills. However, these benefits only apply if the subtitles meet the quality requirements. According to Gottlieb (2004), inter-lingual subtitling, having societal and language-political implications, is instrumental in improving reading skills, boosting foreign language skills, facilitating easy and cheap international program exchange, and cementing the dominance of English. Gottlieb, 1998, as cited in Baker 1998) claimed that:

... in dubbing the audiovisual balance is maintained since the four semiotic channels each keep their original semantic load where the dialogue is rendered from foreign language into domestic language, where as in subtitling, the balance is shifted from the verbal auditory channel to the verbal visual channel. (P. 245)
Table 1. *Semiotic Channels Involved in a Film with Subtitles* (Gottlieb, 1998)

<table>
<thead>
<tr>
<th>Acoustic Channel</th>
<th>Visual Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Verbal</strong></td>
<td><strong>Verbal</strong></td>
</tr>
<tr>
<td>Dialogues</td>
<td>Written Signs on the Screen</td>
</tr>
<tr>
<td>Background Voices</td>
<td>(Display, Captions)</td>
</tr>
<tr>
<td>Lyrics</td>
<td><strong>Non-Verbal</strong></td>
</tr>
<tr>
<td>Music</td>
<td>Natural Sounds</td>
</tr>
<tr>
<td><strong>Non-Verbal</strong></td>
<td>Sound Effects</td>
</tr>
<tr>
<td>Super Imposed Titles</td>
<td></td>
</tr>
<tr>
<td><strong>Visual Channel</strong></td>
<td><strong>Picture</strong></td>
</tr>
<tr>
<td><strong>Verbal</strong></td>
<td></td>
</tr>
<tr>
<td>Written Signs on the Screen</td>
<td>Picture</td>
</tr>
<tr>
<td>(Display, Captions)</td>
<td></td>
</tr>
<tr>
<td><strong>Non-Verbal</strong></td>
<td>Composition</td>
</tr>
<tr>
<td>Flow</td>
<td>Flow</td>
</tr>
</tbody>
</table>

2.2. Characteristics of subtitles and subtitling process

Subtitles, sometimes referred to as captions, are transcriptions of film or TV dialogue in a different language, presented simultaneously on the screen at the bottom (Karamitroglou, 2000, p.5). Subtitles have been also referred to Reib and Vermeer (1991) as inter-semiotic translation, apparently on the assumption that not only verbal utterances per se, but also the accompanying facial expressions and gestures are somehow transferred. Jacobson (1959) supports this and states his definition of subtitles as "an interpretation of verbal sign by means of signs of nonverbal sign systems.

Subtitling can be defined as the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen (Gottlieb, 1998; Luyken et al., 1991). The term subtitle derives from the subordinate or additional title. In the history of cinema the first record goes to inter-title which were added to the silent movies. Inter-titles were texts added between scenes on a black background describing the words of movies players whose sound were absent (De Linde & Key, 1999). In the era of inter-titles, translation was an easy task. The original inter-titles were simply replaced by the translated ones or a speaker was used to interpret them for the audience (Ivarson, 2000). But with the advent of talkies or sound movies in 1927 and total removal of the inter-titles, everything changed (De Linde & Key 1999). Since that time the audience could hear the actors and thus there was no need to inter-titles. But the problem remained in another dimension which was presenting the movie in other languages (Iverson, 2000).

To solve this problem, there appeared three solutions which are described below (Iverson, 2000):

a) Reproduction of movies in different languages and different countries, with different actors. But due to being difficult and expensive, this method was gradually replaced by other techniques.

b) Dubbing or post-synchronization which was so much time-taking and expensive.

c) Subtitling which was the most time and cost-effective method of film translation.
Gottlieb (1992) on the contrary denies that subtitling is inter-semiotic in the Jakobsonian (1959) sense by explicitly narrowing down subtitling to the translation of speech into writing, i.e. from one manifestation of the semiotic system cultural language to another. He defines subtitling as a (1) written, (2) additive (i.e. new verbal material is added in the form of subtitling) (3) immediate, (4) synchronous and (5) poly-medial (i.e. at least two channels are employed) form of translation. Gottlieb (1997, p. 310) offers two main types of subtitling on the basis of the linguistic processes involved as follows:

1. Intra-lingual subtitling (in the original language):
   a) subtitling of domestic programs for the deaf and hard of hearing
   b) subtitling of foreign language programs for language learners
2. Inter-lingual subtitling (from the original language)

This type has a diagonal quality: in inter-lingual subtitling, the subtitler "cross-over" from interpreting the spoken foreign language dialogue to presenting a written domestic-language translation on the screen. Gottlieb (1997) stated that another distinction can be drawn on the basis of technical rather linguistic processes of subtitling: 1) open subtitles which are not optional and include: a) cinema subtitles, which are either a physical part of the film (as in films for public viewing) or transmitted separately (for example at festival screenings); b) Inter-lingual television subtitles transmitted terrestrially and broadcast as part of the television picture. 2) Closed subtitling which are optional and are transmitted as tele-text. This type includes: a) Television subtitles for the deaf and hard-of-hearing, selected by the individual viewer on a remote control unit and generated by a decoder in the television set; b) Inter-lingual television subtitles transmitted by satellite, allowing different speech communities to receive different versions of the same program simultaneously (Gottlieb, 1997, p 310).

In the present study the term "subtitling", indeed, refers to inter-lingual subtitling, only. Subtitling, thus, involves a decision-making process described by Kovacic (1994). Decision should be made about not only how to translate the ST and its constituent elements, but also what should be left out. The mechanics of subtitling for TV and home video ordinarily involves the processes which may be best described by the following diagram first proposed by Araujo (2004).

<table>
<thead>
<tr>
<th>Subtitling (Editing)</th>
<th>Spotting</th>
<th>Revising</th>
<th>Subtitling (Recording)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subtitler (Translator)</td>
<td>Spotter</td>
<td>Reviser</td>
<td>Subtitler (Technician)</td>
</tr>
</tbody>
</table>

Nowadays, it is inevitable that in some countries, subtitling companies usually do not give the translators access to subtitling software(s). Instead, translators are instructed to make a kind of simulation of subtitling software(s) by using an ordinary computer program, like Microsoft Word, font Times New Roman, size 10. The translators are asked to regulate the Microsoft Word to a certain size, so as to imitate the subtitling software format. So, after preparing the rough translation of movie transcripts in a given target language, subtitlers (translators) with the help of TCR, spot the beginning and the end of the titles "virtually" and type them in a format which is an approximation of the subtitling program. Of course, not always are translators forced to prepare their translation in a typed format with breaks and fonts fitted for subtitling program(s) Araujo (2004, pp. 161-170).

2.3. Translation strategies

Chesterman (2004) distinguishes two main translation strategies: strategies of understanding and production strategies. The first contains those kinds of strategies that allow the translator to analyze the source text and to prepare for the translation task at hand. The latter are used to transfer meaning from source text to target text and create the translation itself. By
the emergence of cultural turn in early 1980s several TS scholars shifted gears from considering translation as a linguistic activity that was done in isolation, but as the product of a broader cultural context that encompassed plural belief systems. One of the first theorists who adopted this stance is Lefever (2004) who stated that "Translation needs to be studied in connection with power and patronage, ideology and poetics, with emphasis on the various attempts to shore up or undermine an existing ideology or an existing poetics sources. Another advocate of this perspective is Venuty (1997, 2000) who proposed domestication and particularly foreignization as an Invalid source specified. He defines foreignization as "choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language ". There are different models for applying translation strategies in subtitling such as Berman's model (1985), Delbastita's model (1996) and Gottlieb's model (1992). In this article just Gottlieb (1992) would be reviewed since it is the model which is applied in the interconnected research.

2.3.1. Gottlieb's model

Gottlieb (1992) has devised ten strategies that he sees at work in reducing a text to subtitles, and which he classifies as expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation. Marashi and Poursoltani (2009) unfolded that the most frequent strategies are transfer and paraphrase and the least frequent one is deletion and decimation in their Analysis of Farsi into English Subtitling Strategies Employed in Iranian Feature Film. The Gottlieb's (1992, pp.161-170) classification includes the following criteria:

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

2.4. Empirical researches about subtitling

Audiovisual Translation is a new field in Iran and there are still a lot of subject to be studied. However, the multiple MA thesis on this subject prove the interest attracted to it. Some of these theses are as follows:

Hosseinnian (2014), based on Baker's (1992, pp.40-86) classification of elements in a corpus-based analysis of omissions in subtitling, found that that among the linguistic elements, words or expressions are commonly omitted in subtitling. Marashi (2009), based on Gottlieb's (1994) unfolded that the most frequent strategies are transfer and paraphrase and the least frequent one is deletion and decimation in their Analysis of Farsi into English Subtitling Strategies Employed in Iranian Feature Films. Poursoltani(2009) also based on Gottlieb's viewpoint found that in Analysis of Farsi into English Subti-
tling Strategies Employed in Iranian Feature Films deletion and decimation are the least frequent and transfer and paraphrase are the most frequent strategies. Taghizadeh (2009) states that addition and deletion in the Persian Translation of dubbed cartoons are the most frequent strategies according to the Gottlieb's viewpoint. Ghaemi (2010) and Benjim (2010) said that the study’s theoretical framework was based on Gottlieb's(1992) classification of subtitling translation strategies indicated that all Gottlieb's proposed strategies were applicable to the corpus with some degree of variation of distribution among different film genres. Mosavi (2009) based on Gottlieb's typology of subtitling strategies, the major aim of this study was to explore the most commonly used strategy in subtitling Black English movies. Safari (2012) based on Berman's found that quantitative impoverishment and destruction of underlying networks of signification are of high frequency when it comes to transferring proper nouns.

Internationally, the empirical research on AV translation was launched during the 90s’. Jaaskelainen (2009) has reviewed the research and divided it on three:

a) The needs of the language form, b) The reception of AV translations, c) The needs of AV labor market.

Markham's (2001) study looked at the effect of subtitles and captions on students’ video comprehension and revealed that captions had a significant effect on improving comprehension. Sponholz (2003) found that inter-lingual subtitles had always perceived as a supplement to a film, they were the most cost-effective audiovisual language transfer mode.

3. METHODOLOGY

The methodology part of this article includes introducing the corpus, defining Gottlieb’s (1992) classification of inter-lingual subtitling strategies as the theoretical framework of this research article, presenting the design, procedure, and the method of the data analysis.

3.1. Corpus

Madar-e Sefr Darejeh (zero point circuit) was deliberately chosen among the thousands of products that were produced after the Islamic Revolution in Iran. This series as one of the most valuable masterpiece that was ever created in the history of TV series in Iran contains the elements of different genres at a time. Madar-e Sefr Darejeh was made in 2007. This series is the most valuable masterpiece that was created in the history of TV series in Iran which contains the elements of different genres at a time and many Iranian critics admit the supremacy of this masterpiece to the every aspect of TV series production in Iran. Based on the objective of the study, the researcher randomly selected some parts of the translated subtitles of the different episodes of Madar-e Sefr Darejeh (zero point circuit) series which was made in 2007.

Table 3. Sample Episodes from Madar-e Sefr Darejeh

<table>
<thead>
<tr>
<th>No.</th>
<th>Movie’s title</th>
<th>language</th>
<th>Time (minutes)</th>
<th>Producer Company</th>
<th>Country of Origin</th>
<th>Year</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Madar-e Sefr Darejeh</td>
<td>Persian</td>
<td>1340</td>
<td>Soroudeh Sima</td>
<td>Iran</td>
<td>1386</td>
<td>Drama</td>
</tr>
</tbody>
</table>

The corpus of this study was comprised of the different episodes of the movie dialogues in 2 formats: 1) original version of the movie, 2) subtitled version of the movie. About 10 minutes of 24 episodes was randomly selected.
3.2. Theoretical framework

For the analysis of subtitling of the aforementioned corpora, the researcher employed Gottlieb's (1992) classification of inter-lingual subtitling strategies which were mentioned before.

3.3. Design

The present research is a corpus-based study which has a descriptive approach to find out to what extent the Gottlieb model of translation strategies for subtitling was applicable to Persian into English subtitling of TV series called "Madar-e Sefr Darajeh.

3.4. Procedure

The total length of all the episodes was about 1340 minutes equal to almost 22.5 hours, so the researcher, according to Krejcie and Morgan’s (1970) table, chose the sample size of 300 min for this population which ended to totally mid 12 minutes of each episode. Then each of the frames in subtitled version was separately compared to the Persian (original) version to see which of the strategies offered by Gottlieb was applied to each frame. After extracting the cultural items in the original text and deciding about the type of strategies adopted in translating them, two graduated MA students, as raters validated the researcher’s selected strategies for translating subtitles based on the framework of the study. An inter-rater reliability analysis using the Kappa statistic was performed to determine consistency among raters with the 75% agreement And the interpretation of obtained reliability of Kappa indicated 0.283 reliability.

The researcher also had to modify his finding which is considered fair agreement. The total number of 838 subtitles in the form of phrases, sentences and frames were analyzed and the frequency and percentage of the strategies through descriptive statistics were calculated and presented in table 3.4.1 and figure 3.4.2. The descriptive statistics presented in table 3.5.1. Then to test the null hypothesis of this research and find out if there was any significant difference between the strategies that Iranian translators applied for the English translation of the Persian subtitles of this TV series, chi-square formula was applied in inferential part of statistics. The results presented in table 3.6.1.

4. RESULTS

4.1. Descriptive statistics

Table 4 below shows the frequency and percentage of the different strategies used in the study.

<table>
<thead>
<tr>
<th>No.</th>
<th>Strategy</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Transfer</td>
<td>425</td>
<td>46.05</td>
</tr>
<tr>
<td>2.</td>
<td>Paraphrase</td>
<td>304</td>
<td>32.94</td>
</tr>
<tr>
<td>3.</td>
<td>Condensation</td>
<td>22</td>
<td>2.38</td>
</tr>
<tr>
<td>4.</td>
<td>Decimation</td>
<td>5</td>
<td>0.54</td>
</tr>
</tbody>
</table>
According to the above table, research data is described through statistics. Regarding the values, it is easy to find out that "Transfer" is the most frequent strategy and "Transcription" as the least common ones.

**Figure 2. Subtitling Strategies Chart According To the Frequencies**

As it can be seen, transfer with the frequency of 42.5 and percentage of 46.05 is the most used strategy in translating the subtitles from Persian to English, and transcription is the least used strategies with the frequency of 2 and percentage of %0.22.
Table 5. Descriptive Statistics of the Translation Strategies

<table>
<thead>
<tr>
<th>Strategies</th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid N (listwise)</td>
<td>12</td>
<td>2.00</td>
<td>425.00</td>
<td>76.9167</td>
<td>137.99437</td>
</tr>
</tbody>
</table>

Table 5 shows that the mean of the twelve applied strategies in 923 subtitles was 76.91 and the standard deviation was 137.99 which is acceptable considering the magnitude of the sample.

4.2. Inferential statistics

In order to analyze the significant difference between the frequencies of the strategies applied by the translators, chi-square was calculated. In degree of freedom 11, the observed chi square was lower than critical value.

Table 6. The Difference of Observed and Expected Frequency of Strategies

<table>
<thead>
<tr>
<th></th>
<th>Observed N</th>
<th>Expected N</th>
<th>Residual</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>3.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>5.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>7.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>8.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>12.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>22.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>32.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>39.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>64.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>304.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>425.00</td>
<td>1</td>
<td>1.0</td>
<td>.0</td>
</tr>
<tr>
<td>Total</td>
<td>12</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 7 below shows the result of the Chi-square test.

Table 7. Chi-square Test Statistics

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Chi-Square</th>
<th>Df</th>
<th>Asymp. Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>.000^a</td>
<td>11</td>
<td>1.000</td>
</tr>
</tbody>
</table>

a. 12 cells (100.0%) have expected frequencies less than 5. The minimum expected cell frequency is 1.0.

So, it could be concluded that with 90% and 95% of confidence level, H0 was not rejected. It means Considering the Gottlieb’s typology of subtitling strategies, there was no difference between the strategies that Iranian translators applied for the English translation of the Persian subtitles.
5. CONCLUSION

The results indicated that all Gottlieb’s proposed strategies were applicable to the corpus with some degree of variation of distribution among different film genres. According to the obtained results, "transfer strategy" has been introduced as the most frequent strategy applied in the corpus of the research as well as each ST.TT pair and the least frequent used strategies were “transfer” and “transcription”. The finding of this research indicated that although the genre of the film plays a crucial role in using different strategies, having used a translation model could always be useful and Gottlieb’ (1992) model of translation strategies for subtitling is applicable to Persian into English subtitling not only to TV series such as "Madar-e Sefr Darajeh” but also to other audio visual productions.
REFERENCES


