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Domestication and Foreignisation in Dubbing and Subtitling of Duncan Jones' English Movie *Warcraft* into Persian

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ABSTRACT

The present paper studies diverse procedures related to Venuti's strategies of domestication and foreignisation in Farsi dubbing and subtitling of the English movie, *Warcraft* directed by Duncan Jones. The procedures of both domestication and foreignisation were studied and statically analysed for the purpose of exploring the film translation method (dubbing or subtitling) which is closer to target-language-culture and the one which is closer to source-language-culture. In other words it was intended to explore which translation strategy (domestication or foreignisation) dominates dubbing and which one dominates subtitling. The tertiary purpose was to compare the reasons of differences in dubbing versus subtitling on the one hand, and the reasons of differences of the target text from the source text. The statistical analysis revealed that in dubbing, cultural equivalence is the most frequently used procedure (38.26%) apparently for making the movie visible for the public Iranian audience and adjust the movie to cultural considerations. Henceforth, dubbing orients to domestication. However, subtitling, with literal translation as the most frequently used procedure (57.4%), orients to foreignisation. In dubbing of the movie, most differences are related to cultural equivalence (38.26%) and the literal translation (29.56%) is in the next step. An interesting point is that the procedure of calque is neither used in subtitling nor in dubbing. In subtitling, cultural equivalence stands in the second place (17.34) and explanation (9.50%) occupies the third place. Other procedures' frequencies show no meaningful difference. Once implemented on more cases, the findings of this study have the potentialities of generalization to identify the most frequently occurred errors in movie translation industry and henceforth suggesting translation solutions for rendering dubbing and subtitling with more degree of naturalness.

Keywords: *Dubbing, Subtitling, Foreignisation, Domestication, Strategy, Procedure, Venuti*

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1. Introduction

All around the world, there is an ever-increasing population interested in foreign movies. Foreign film fans need movie translations which are fluent, exact and quite close to the ST. As the result, from the late twentieth century, the world faced a new area in translation study: the media-oriented translation known as Multimedia Translation or Audiovisual Translation which can heavily affect the global and inter-cultural communication. The two major types of Audiovisual Translation are Revoicing and Sur-/subtitling. Revoicing includes voice-over, narration, free commentary and lipsync dubbing (Williams and Chesterman 2002:13-14).

Today, dubbing and subtitling are considered as the two major types of film translation. Dubbing is known to be the

method that modifies the source text to a large extent and thus adapts it for the target society through domestication. On the other hand, subtitling, or supplying a translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen, is the form that alters the source text to the least possible extent to enable the target audience be aware of the foreignness of the text at all points.

Apparently dubbing and subtitling both interfere with the original manuscript in a different ways due to diversity of restrictions, film translators need to change the ST and adapt the film for the TT society. The main research issue, therefore, is to find translation solutions to be used to render a film translation which triumphs simultaneously on the most degree of

naturalness in target language and faithfulness to the original source text.

With this background, the present research meant to study translation strategies of foreignisation and domestication model, for the purpose of recognizing translation problems or translation situations for which such strategies are used. Henceforth, the primary purpose was to explore which film translation method (dubbing or subtitling) is closer to target-language-culture and which one is closer to source-language-culture. In other words it was intended to explore which translation strategy (domestication or foreignisation) dominates dubbing and which one dominates subtitling. The tertiary purpose was to compare the reasons of differences in dubbing versus subtitling on the one hand, and the reasons of differences of the target text from the source text. The statistical analysis rendered on the involved translation procedures proved that the cultural difference was one of the main reasons of the aforementioned differences.

2. Literature Review

2.1 Subtitling: Historical Background

Shortly after the invention of film industry, the necessity and need for film translation arose. Film translation industry started with what is now known as inter-titles or texts, drawn or printed on paper, filmed and placed between sequences of the film. *Inter-titles* first emerged in 1903 as descriptive titles in Edwin S. Porter's *Uncle Tom's Cabin*. (The technique is assumed to be invented by the cartoonist and filmmaker J. Stuart Blackton.) From 1909 on, the *inter-titles* were called *sub-titles*, as they were used in the way that subtitles of other media were inscribed. At this point of film translation industry, the subtitles were placed in the moving images. The technique was used for Edwin S. Porter's film *College Chums* in 1907 as well as the French films *Judex* (1916) and *Mireille* (1922). In the era of inter-titles, it was easy to solve the translation problem. The original titles were removed, translated, filmed and re-inserted or a speaker was used to give a simultaneous interpretation of the inter-titles. *College Chums* was sometimes shown with live actors speaking the dialogue behind the projection screen!

In 1909 M. N. Topp registered a patent for a "device for the rapid showing of titles for moving pictures other than those on the film strip". With this method the projectionist, using a sciopticon (a kind of

slide projector), showed the subtitles on the screen below the inter-titles.

However, this was never much more than a curiosity, although similar techniques, with the titles on a film strip instead of slides, have been used from time to time up to the present day (Brant, 1984:30).

Today, in film industry subtitle is defined as "a process of providing captions (specially appearing for silent movies, for instant for stating the change in time or place) conforming to the movie dialogue (and recently for the live operas)" (Neynava 2015:54). Baker defines subtitling as superimposition of written text onto the screen (2001:74) and Pérez González theorizes that subtitling "consists of the production of snippets of written text to be superimposed on visual footage –normally near the bottom of the frame– while an audiovisual text is protected, played or broadcast" (, 2008:14).

2.2 Constraints in Subtitling

Subtitle seems to be a cross-medium activity (spoken to written), so there appears to be some translation loss. The major problems in subtitling are supposed to derive from a number of media-specific constraints or in other words, the dialogue is transferred from one sub-code to another. The constraints of subtitling are summarized by Hatim and Mason (cited in Venuti,2000). They believe that these constraints are of four kinds:

- a) The shift in mode from speech to writing: This has the result that certain features of speech will not automatically be represented in the written form of the target text.
- b) Factors which govern the medium or channel in which meaning is to be conveyed. These are the physical constraints of available space (between 33-4characters per line and no more than two lines). The space of the sound-track dialogue (titles remain on the screen for 2-7 seconds).
- c) The source text reduction as a consequence of the two above. Moreover unlike other forms of written communication, this mode does not allow the reader to back-track for the purpose of retrieving meaning.
- d) The requirement of matching the visual image: Thus, matching the subtitle to what is actually visible on screen may at times create additional constraints.

Another problem in subtitling can be the reception of subtitles. What goes on the mind of the audiences differs from the original process. We might ask "whether a film that is partly read can convey the same



impression as the same film listened to, with hardly any visual verbal signs on the screen" (Baker and Hochel, 2000). It should be mentioned that in trying to answer the question we go beyond the translation studies proper and enter the realm of psychology. Guardini (1998) has a detailed classification of constraints in subtitling which are represented in the following table:

Table 1: Guardini's classification of constraints in subtitling

Technical Constraints	Time of presentation imposed by the original work (which is dictated by (a) the duration of utterance in the original version; (b) the reading speed of the viewers; (c) the visual information given on the screen, which also needs to be perceived clearly by the viewers, and (d) the editing style adopted in the film) (Guardini, 1998) Space of presentation imposed by the original work (space is limited in that only two lines of the text can be shown at the same time) (Guardini, 1998)
Textual Constraints	The presence of the visual verbal elements of the original (Ordinary movie has four channels (1) verbal visual (captions and written signs), (2) non-verbal visual (the images), (3) verbal acoustic (the dialogue, background voices and sometimes lyrics), and (4) non-verbal acoustic (music and sound effects). In subtitling, verbal acoustic channel is shifted to verbal visual, while the balance of the pre-existing visual and verbal channels should be kept intact). The original constraints implying the reduction of the original, and the change of medium (spoken to written).
Linguistic Constraints	Intra-linguistic, due to differences in syntax and grammar between the two languages (the structural aspects of language e.g. collocation, language-bound humor, slang, idioms and proverbs). Extra-linguistic, i.e. "problems referring to the surrounding reality" (the cultural aspects of, languages due to difference between the two language cultures leads to extra-linguistic constraints). In order to surmount this constraint, scholars have introduced differently for translators are the translation of names of famous foreign persons, title and content of songs, swearwords and blessing, unfamiliar geographical regions.

The present research is limited to studying textual constraints of subtitling.

2.3 Dubbing: A General Overview

Dubbing makes use of the acoustic channel in screen translation (Baker, 2001:74). In dubbing the speech of an original dialogue is replaced by another speech in the target language as closely as possible that is it is always pre-recorded and involves timing. Baker and Hochel (1998, p.74) define dubbing as "oral representation of screen translation via acoustic channel". Luyken presents a more technical definition: "dubbing consists of replacing entirely source language verbal elements on the sound track with target language ones, a multiplex process in which the foreign dialogue is adjusted to fit the [visible] lip movements of the actor in the film" (1991, p.36). "Dubbing refers to any method including the original sound in an audio-visual product with just another sound" (Neynava, 2015. p.54).

Sometimes the term *dubbing* is used to refer to revoicing in the same language. Sometimes revoicing may be used as a generic term to refer to all methods of oral language transfer, including *dubbing* (Baker and Hochel, 2000). *Dubbing* is always pre-recorded while revoicing may be pre-recorded or transmitted live. The only feature which distinguishes *dubbing* from voice-over is its adherence to lip-synchronization. *Dubbing* can also be perceived as "and assertion of supremacy of

the national language and its unchallenged political, economic and cultural power within the nation's boundaries" (Danan, 1999. p. 117). By implementing policies, governments of dubbing countries stressed the importance of the existence of one standardized national language, often banning the use of dialects in order to strengthen the national unity. For example, in Italy, where the process of country unification was completed in 1870, there were still many regions in the 1920s and 1930s in which only local dialects were spoken. While modern Italian was virtually a foreign language, Mussolini ruled that all the imported movies had to be translated to standard Italian, which made the cinema a major means of imposing a national language.

2.4 Constraints in Dubbing

Each form of audiovisual translation has its own problems and constraints. The first and major problem in dubbing is its economic constraints. There are individual and equipment involved in the process of dubbing, so it should be more expensive and costly than any other form of individual translation.

In dubbing, among the different aspects of language, the translator has to take into consideration, are the articulations and gestures (Cary, 1960, p.15). The problem becomes more complex when "transfer occurs between a language with a wide range of gestures and another that has a much more limited gestural range" (Zatlin, 2005, p, 14). Nevertheless, the translator must consider how to handle the linguistic aspects of local color (such as dialect and slang). Also, a translation that only carries over surface meaning with no regard to register or idiolect has its shortcomings. Thus, some countries which have so many different ethnic and social groups pose particular problems for *dubbing* (e.g. American films). Templer (1995, p.5) suggests that regional and colloquial equivalents should be avoided, and social and emotional situation of the characters should be evaluated in order to determine the proper register.

Another constraint can be from a technical standpoint. The viewers are deprived of the opportunity to listen to the foreign language. Therefore one problem is that famous actors are always dubbed with the same voice in all films they appear in, in this respect, Goris (1993, p.8) states that dubbing loses the authenticity and the

original voices are replaced by the voices of a limited number of actors. In other words, the language does not fit the image. This problem is typical of extra linguistic culture-bound problems especially when dealing with names of specific, existing places or persons.

In dubbing, sometimes there is a technical restriction which affects the form of the target text. This constraint is called "synchrony" or "lip-synchronization". It is seen as the strongest constraint on accurate translation which poses significant problems. Matching two languages syllable is never an easy matter. Total fidelity to synchronization can result in unsatisfactory (as literal) translation. Translators do not have the freedom to record text to facilitate natural speech in the target language. Instead they must follow the fixed images of the films; for close-ups, the dubbed script should make the words fit the movement of the actors' mouths (Zatlin, 2005, p.25-50). The goal is to produce natural language that is synchronized with the visual cues. In this regard, Caille (1960, p.30-45) affirms that "the sense of dialogue should be more important than lip movement".

Robert Paquin (1998, pp.45-60) elaborates on synchronization constraints in *dubbing* and provides a tripartite categorization of synchronism:

1. Phonetic synchronism: Which is achieved when the lip movements of the screen actor match perfectly the sounds produced by the studio actor, not only words, but also breathing, grunts, screams, etc.

2. Semantic synchronism: Translators' main aim is that the translated text has the same meaning as the underlying text. For example, there are cases where a number can be replaced with another number better fits the lip movement if the overall meaning of the scene is not damaged.

3. Dramatic synchronism: This is another constraint that takes precedence over phonetic concordance. It is important that the characters speak with a certain amount of realism. For example; in most of the European languages shaking the heads means saying "no" and nodding means "yes", even if there is no phonetically congruent expression available. The factors that should be taken into account are the language level, use of idiomatic expressions, and realism. The character has to "sound" real.

2.5 Dubbing vs. Subtitling

According to Baker and Hochel (2000, p.19-130), dubbing and subtitling each has

its own distinct characteristics making them more or less acceptable to non-homogenous set of target viewers and there are several factors which control the preferences of one over the other. These factors include cost, availability of relevant technology, and standard of literary, interest in foreign languages, degree of cultural openness, the strength of the local film industry and largely by audience.

According to Dries (2000, p. 25-44), average cost per hour for subtitling and dubbing in Europe suggest that dubbing is 10-15 times more expensive than subtitling and three times more expensive than revoicing. On the other hand, subtitling is a process of visual supplementation and tends to be much less expensive than dubbing. Tveit (2005, p.13) states that due to relative expense, the Scandinavian countries adopted subtitling rather than dubbing (however, then they discovered that access to the original dialogue has proved to have educational value as well). According to O'Connell (1998, p. 8-11): "Subtitling involves textual constraints such as the need to reduce the original message as well as the technical constraints of shorter screen space and lack of time, because people speak much faster than they read". Regarding the problem of space in subtitling, Bay (1998, 22-31) believes that pronouns and conjunctions can usually be deleted 'often with the positive effects of tightening the text and eliminating ambiguity'. In this respect, dubbing offers significant advantages. There is no need to abbreviate dialogue and the viewers do not have to divide attention between image and words.

According to House's typology (1997, pp.51-53) subtitles are called overt translation while dubbings are called covert translation. Gottlieb (1994, pp.244-247) mentions that dubbing represents a "covert" mode of translation because it lends itself to manipulation for political purposes, while subtitling is seen as "overt" translation layering itself bare to criticism from everyone with the slightest knowledge of the source language. In other words, subtitling is considered to be source-oriented (and it is not fully expressive to target audiences) as it keeps the original version in its entirety and offers the viewers, direct access to it.

In short, it should be mentioned that there are different factors influence the choice between dubbing and subtitling i.e. economic, historical, and political consideration, the educational background of a particular target audience, time, cost, the



status of the source and target languages. Some who do not have enough knowledge of the language or cultural and social background of source language environment prefer dubbing which enables them to watch and understand a film completely. On the contrary, some others who have the language competence and know the cultural and social background of source language environment believe that dubbing might cause changes on various levels and aspects of the film which might even be disturbing in some instances. But even this group would watch dubbed movies as a fun to be enjoyed. So the level of language proficiency of the spectators is important in choosing of either method (Lezgui, 2005, pp.20-25).

Also, the differences between dubbing and subtitling plays a role in both contributing to and limiting the loss of language play. Schroter (200, pp. 45-50) maintains that in dubbing, the team of dubbing could easily be tempted to ignore wordplay altogether because the audience would not notice the omission while a subtitler will be quite conscious of the target audience's proficiency in that language and do his/her best to avoid any glaring mismatches between spoken and written text. O'Connell believes that:

Imported children's programs such as cartoons, if aimed at those less than 8 years of age, clearly need to be dubbed in any country; regardless of whether or not the usual broadcasting convention is to use subtitles. So, the age of the main target audience can be a significant factor in choosing the screen translation method. Besides, it should not be overlooked that preference for either method is connected to knowledge of the foreign language. (1998, pp.14-19)

It ought to be said that there are diverse variables impact the decision amongst naming and subtitling i.e. monetary, recorded, and political thought, the instructive foundation of a specific target audience, time, cost, the status of the source and target dialects. Some who don't have enough information of the dialect or social and social foundation of source dialect condition incline toward naming which empowers them to watch and comprehend a film totally.

2.6 Censorship in Dubbing and Subtitling

When dubbing or subtitling a foreign film into target language, the translator has to overcome some technical problems. Besides these problems, there are some

cultural and political barriers which impose censorship on films. Censorships are imposed not only from cultural and political barriers, but also they are driven from individual taste.

It is difficult to hide mistakes in subtitling, and anyone who knows both languages (language of movie and the captions) can identify obvious mistakes. On the contrary, mistakes in a dubbed movie are more difficult to spot, unless "one already knows the source will or can read lips in the original language. That is why dubbing is the preferred vehicle for censorship" (Zatlin, 2005). Sometimes censorship affects the author's intentions and the target audience's response. Censoring may manipulate the content at all levels: from word to whole scene. However, not all omissions or manipulations come under the category of censorship.

3. Research Design

The researcher adopted a descriptive approach. For achieving the intended aims, an English movie was chosen. This movie has recently been produced, and has been subtitled and dubbed into Persian (2011). The translator's strategies, in terms of choosing the items were studied and compared between the two languages (English-Persian). Henceforth, the present research is also a comparative study.

3.1 Data Collection Procedures

The purpose of the study was to explore deletions and additions in dubbing and subtitling of English language movie, *Warcraft*, based on Venuti's strategies of foreignisation and domestication. On whole, the frequencies of diverse procedures of these two strategies were calculated. To this end, a systematic procedure was adopted. After preparing the movie in DVD format, to ensure that the original dialogues match the translated ones, the researcher prepared the transcription of the movie and wrote every original frame (which was in English) and its translation in front of it. As this is a contrastive study, the translations in two forms of written (subtitle) and oral (dub) were compared with the original text (the main dialogues of the movie) frame by frame. (A frame is a number of sentences or words that are shown in one single scene). Henceforth, the unit of analysis is frame. Then, the whole process, from collecting data, grouping them, to their analysis was done manually. The deletions and additions were found and the reasons of differences

between dubbing and subtitling came under discussion. Some differences were noted because of cultural differences in both countries (Iran and United States); some scenes, sentences, words, or other parts of the movie were deleted or transformed, to become acceptable in the target culture (Iran).

3.2 Corpus of the Study

The dialogues of the English movie, *Warcraft*, form the corpus of this study. The transcription of the film was prepared by the researcher as the available ones did not match with the original dialogues and sequences of the film in many parts. The characteristics of the movie are presented in the following table:

Table 2 Characteristics of the movie

Name of the Film	Year of production	Country	Director	Translator
<i>Warcraft</i>	2014	United States	Duncan Jones	Asemanes hab institute

3.3 Data Analysis

In this study, Venuti's different procedures related to the strategies (1995) of *domestication* and *foreignisation* are adopted. According to Venuti (1995, p.36):

We can think about the distinctions of foreignisation and training amid naming and subtitling of the motion picture, clearly. We can see the contrast between them is more in naming and less in subtitling. Along these lines, we can finish up the interpreter focused on the strict interpretation and social comparability at the same time in subtitling the motion picture with a specific end goal to have more correct interpretation; while in the naming, focusing on social proportionality more vital, so as to making the film obvious by each gathering of individuals in Iran keeping in mind the end goal to alter the motion picture to social requirements and contemplations. (1995 p.36)

As the result, Venuti enumerates the procedures of domestication and foreignisation as the following:

A) Domestication Procedures

- Explanation
- Cultural Equivalence
- Cultural Adjustment
- Using a Figurative Expression for a Non-Figurative One
- Addition
- Deletion
- Euphemism/Expurgation
- Syntactical Adjustment

B) Foreignisation Procedures;

- Loan Word/Transliteration
- Calque Translation
- Literal Translation

3.4 Results

The following tables show the results of the statistical analysis of diverse procedures suggested by Venuti for strategies of domestication and foreignisation:

Table 3: Analysis of the movie following Venuti's classification

Venuti's classification	Frequency		Total number		Percentage		
	Subtitles	Dubs	Subtitles	Dubs	Subtitles	Dubs	
Domestication	Explanation	11	5	115	115	9.50%	4.34%
	Cultural equivalence	20	44	115	115	17.34%	38.28%
	Cultural adjustment	1	5	115	115	0.89%	4.34%
	Addition	5	2	115	115	4.34%	1.73%
	Figurative expression for non-figurative ones	1	0	115	115	0.80%	0.00%
	Deletion	2	6	115	115	1.73%	5.21%
	Euphemism/Expurgation	1	9	115	115	0.80%	7.82%
	Syntactical adjustment	4	10	115	115	3.47%	8.69%
Foreignisation	Loan word transliteration	4	0	115	115	3.47%	0.00%
	Calque translation	0	0	115	115	0.00%	0.00%
	Literal translation	66	34	115	115	57.4%	29.50%
Total number	115	115	115	115	100%	100%	

The table shows that the frequencies of different procedures are quite different in dubbing and subtitling. Literal translation is the most-frequently used procedure in subtitling while cultural filtering has the highest frequency in dubbing.

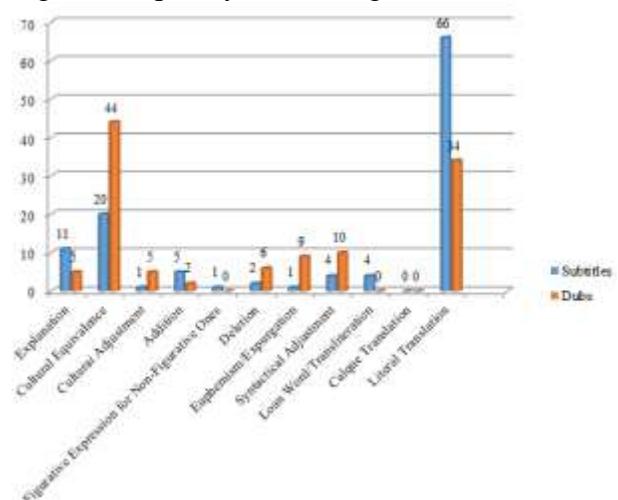


Figure: 1 Analysis of movie following Venuti's classification

In the following figure, we can see that literal translation has most differences. Literal translation is the procedure which has caused most number of differences in subtitling of the movie (57.4%) and after that, cultural equivalence is in the second step (17.34) and third step is taken by explanation (9.50%). Other strategies are close to each other.

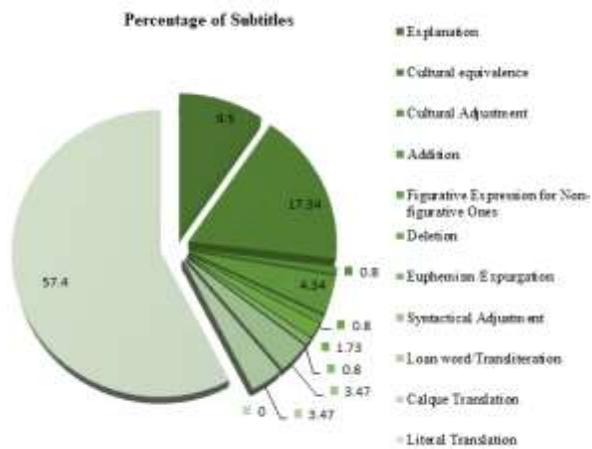


Figure : 2 Percentage of subtitles following Venuti's method

In the following chart, we can see that in dubbing of the movie, most differences are related to the cultural equivalence (38.26%) and the literal translation (29.56%) is in the next step. An interesting point is that the procedure of calque is neither used in subtitling nor in dubbing.

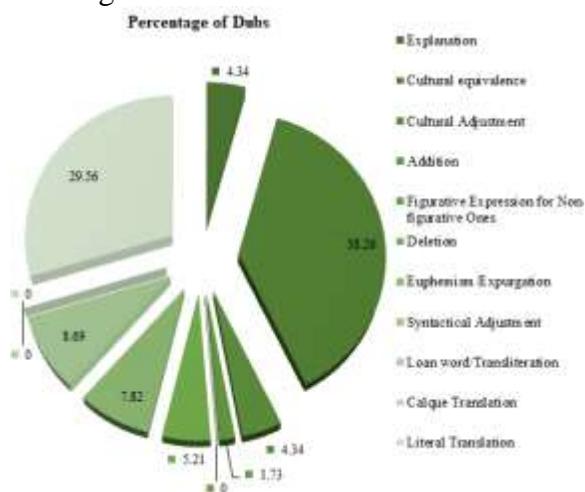


Figure: 3 Percentage of Dubs following Venuti's method

Following figure shows that in subtitling of the movie, foreignisation is dominated and used more in the process of the translation (61.22%).

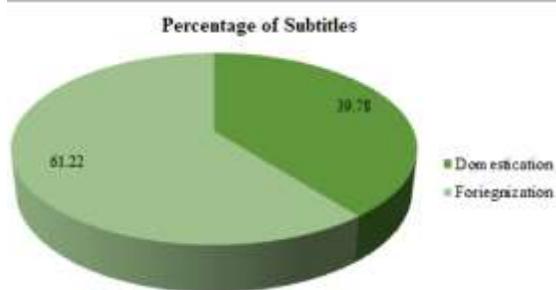


Figure: 4 Percentage of Subtitles following Venuti

Following figure shows that in dubbing of the movie, domestication is dominated and used more in the process of the translation (70.44%).

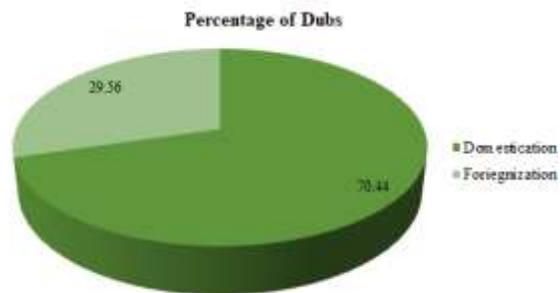


Figure 5: Percentage of Dubs following Venuti

In the following chart, we can compare the differences between foreignisation and domestication in dubbing and subtitling of the movie. In dubbing, cultural equivalence is highly used in order to make the movie visible for the public Iranian audience and adjust the movie to cultural constraints and considerations. Dubbing orients to domestication, while subtitling orients to foreignisation as in subtitling literal translation as the most frequently used procedure.

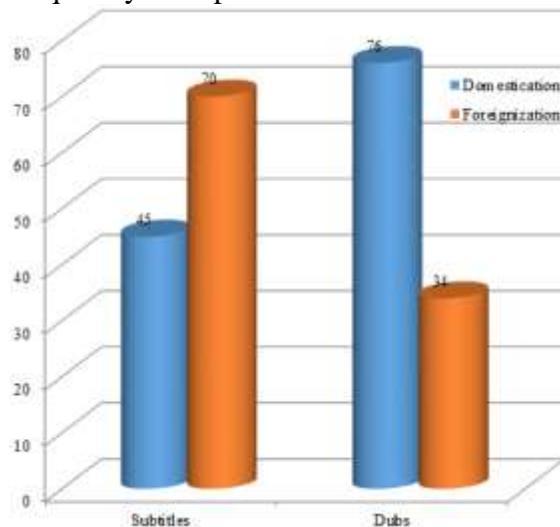


Figure: 6 Analysis of movie following Venuti's classification

4. Discussion

According to Hosseini and Moradi (2011), most of the films in Iran are dubbed rather than subtitled. However, in most Arab and Scandinavia countries subtitling is more common. In a similar study Dries comes to the conclusion that due to ideological restrictions in Scandinavian countries, Netherlands, Belgium, Portugal, Greece, Egypt and all the Arab nations subtitling dominates while in France, Germany, Italy and Spain dubbing dominates (Dries, 1995, p.10). The findings of the study are in line with the findings reported by Mariam (2014) in Libyan context; Okyayuz (2016) in Turkish context & Gholi & Ahmadi (2017) in Iranian context.

Neynava (2015) argues that the language of dubbing and subtitling are completely different. While subtitles tend to use the official languages, the language used

in dubbing is more conversational. The finding is quite in line with the finding of this study as the present research also concluded that subtitling orient towards foreignisation while dubbing orients towards domestication. The findings delineate the kind of language the translators may use in audiovisual translation. Due to time and space restrictions, where lots of information is to be conveyed, the translator is required to use a language which is formal, precise and economic. The other finding of Neynava regarding the point that dubbing needs to undergo localization is also in line with the finding of this study that domestication dominates dubbing. Subtitles need to transfer all given information in just two lines and the maximum 35 words. Meanwhile the available time for displaying (from 1.2 to 11.2 seconds), depends on the speed of spoken language. Moreover, while dubbing the translator should consider that the spectators are also receiving the nonverbal information from what they watch. This information should never be ignored. As the result, in subtitling redundancy should be completely eliminated (Neynava, 2015:54-55). (Neynava, 2015:56).

Gottlieb (1992) discussed textual (qualitative) and formal (quantitative) constraints on television subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, such as the need to reduce the original message so that there should be a match between dialogue and picture. In other words, appropriate subtitle must appear synchronous with the picture. Formal constraints are the space factor (a maximum of two lines are allowed with some 35 characters each) and the time factor (related to talking speed of the actors, rhythm of the program, reading speed and habit of the viewers). Particularly time factor plays an important role in the decisions that translators make. Traditionally 5-6 seconds have been considered sufficient for reading a two-liner. So condensation can be considered a problem in subtitling. The total dialogue is not transferred and only a selected maybe transferred.

The subtitled movies (to the target languages) have their special fans. On one hand, what can increase the joy of watching movie is the presence of a fluent subtitle in the target language. For besides benefiting of translation, the viewer could hear the original language of movie. However, on the other hand, owing to their quantitative and qualitative constraints, subtitles could

provide a suitable infrastructure to qualify some eclectic cultural and linguistic elements in the target language that the translator increase this amount just consciously or unconsciously, which may lead to an unclear translation itself. (Khalili, 2011:2)

Regarding the problems in subtitling, Caille (cited in Zatlin, 2005) refers to three shortcomings of subtitling:

- a) Subtitles block the spectator's view of the screen;
- b) They pass by so quickly, so people are incapable of reading them;
- c) It is difficult for people to listen to two hours of a foreign language.

Similar to Caille's argument, Herman and Apter (cited in Zatlin, 2005, 12-17) favor dubbing and state that: "subtitling, even if well done, only gives a glimpse of the original work to a person not fluent in the original language, besides subtitling is distracting and sometimes may even confuse the viewers. In other words, there will be a visual damage."

On the whole, it can be stated that especially in the Western European countries dubbing is preferred in larger and more affluent countries, which can expect high box office receipts, whereas subtitling is used in unfortunate ones, whose audiences comprise more restricted markets.

Therefore, it is not just money that decides the choice of translation mode. The choice of translating strategy largely depends on the attitude of the target culture vis-à-vis the source culture, and it is not uncommon that it is political factors that determine the chosen mode. On the whole, Western European countries do not openly oppose American productions. In Arab countries, on the contrary, there is a strong resistance towards adopting the norms and habits of the American adversary.

5. Conclusion

The present paper studies diverse procedures related to Venuti's strategies of domestication and foreignisation in Farsi dubbing and subtitling of the English movie, *Warcraft* directed by Duncan Jones in order to explore whether dubbing and subtitling are closer to the target-language-culture or source-language-culture or in other words it was intended to see whether domestication of foreignisation dominates in dubbing and subtitling.

According to Venuti's strategies in dubbing, cultural equivalence is the most frequently used procedure (38.26%) apparently for making the movie visible for



the public Iranian audience and adjust the movie to cultural considerations. Henceforth, dubbing orients to domestication. However, subtitling, with literal translation as the most frequently used procedure (57.4%), orients to foreignisation.

In dubbing of the movie, most differences were related to the cultural equivalence (38.26%) and the literal translation (29.56%) was in the next step. Calque is neither used in subtitling nor in dubbing. In subtitling, cultural equivalence stands in the second place (17.34) and explanation (9.50%) occupies the third place. Other procedures' frequencies show no meaningful difference. Once implemented on more cases, the findings of this case study have the potentialities of generalization to identify the most frequently occurred errors in movie translation industry and henceforth suggesting translation solutions for rendering *dubbing and subtitling* with more degree of naturalness.

Although many investigations have been carried out on the issue of media translation, few studies has been done on the oral and written (dubs and subtitles) translation of movies. By using this comparison we can identify the possible errors and faults which exist in transferring from the subtitles to dub or vice versa, and make them at minimum level to make the movies more enjoyable for viewers. So research in new fields such as Postmodern dubbing, postmodern translation on cinema and films, investigation on complicated films and vague interpretations, criticizing the modern and postmodern translations in cinema industry have provided the research space for the further efforts.

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