



ORIGINAL RESEARCH PAPER

Fansubbing and Professional Dubbing in Comic Movies: A Case Study of Taboo Renditions in *Deadpool* and *The Interview*

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As a field of study, translation deals with rendering one language into another considering their linguistic features and cultural characteristics. 'Fansubbing' and 'Professional Dubbing' have drawn the researchers' attentions and they have begun to investigate these versions of translation. This essay aims at exploring the differences between taboo renditions in professionally-produced and fanproduced subtitles of the selected comedies, *Deadpool* and *The Interview*. They are categorized based on Hashemian, Hosseini, and Mirzaei's (2019) model. It classifies the strategies of translating taboo words into four main groups: 'Taboo to Taboo', 'Taboo to Non-taboo', 'Euphemism', and 'Deletion'. In 'Professional Dubbing' version of these comedies, 'Taboo to Non-taboo' with the frequency of 46.7% was the topmost applied strategy in the rendition of the taboo words. In Fansubbing version, the strategy of 'Taboo to Taboo' was the most common one with 48.7% frequency. Analysis of Chi-square results considering $p < 0.05$ indicates a meaningful difference between fansubbing and professional dubbing versions of these two movies.

Keywords: Fansubbing, Professional Dubbing, Comedy, Taboo Words, *Deadpool*, *The Interview*.

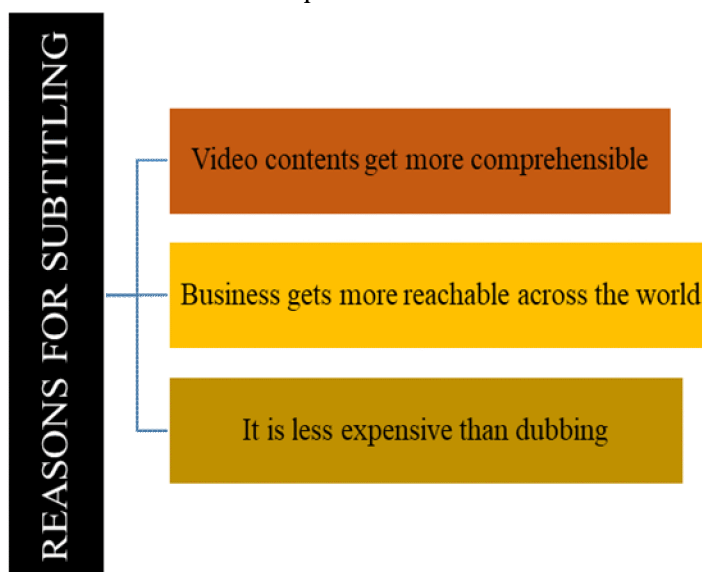
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Introduction

As a field of study, translation deals with rendering one language into another considering their linguistic features and cultural characteristics. The task of the translators is to transfer the cultural aspects of the source text into the Target Language. While translating a text, taboo words which are considered offensive in the target culture impose a heavy burden on the translators’ shoulders. Taboo words vary by culture. They not only present challenges to translators but also offer opportunities for the researchers to study cultural issues. The study of taboo words has its own significance since fansubbers and professional dubbers utilize various strategies which reveal their attitudes. Translators need to be familiar with the culture of both source and target languages while, at the same time, respecting the norms of good usage (Alavi, Karimnia & Salehizadeh, 2013).

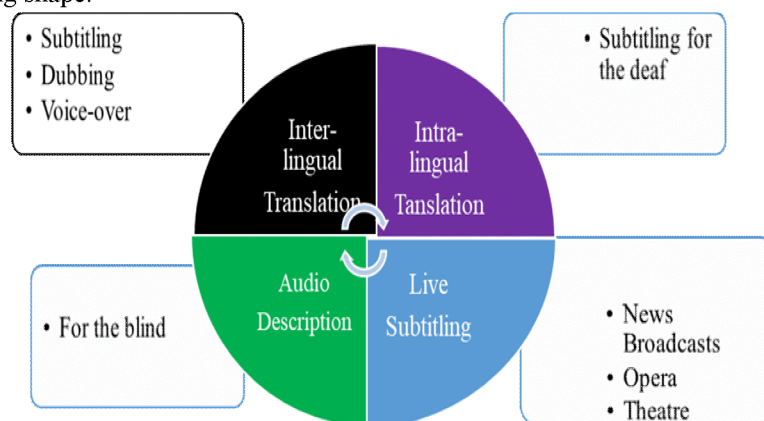
In the postmodern world, digital products have become parts of people’s lives and producers try to invest on them. A movie usually brings up cultural issues which as a device lead into the enrichment of the story. Dubbing and subtitling must be done in a way to overcome the language barriers for the audiences. As not everyone comprehends the source language, it is the translators’ task to establish the same understanding in target language for entertaining the audiences. (Afifah, Hartono & Yuliasri, 2018). Indeed, subtitling industry is growing popular these days for several reasons which are summarized in the shape below:



Statement of the Problem

‘Fansubbing’ and ‘Professional Dubbing’ have drawn the researchers’ attentions as they have begun to compare the quality of these two kinds of translations. This study aims at conducting a comparative study of fansubbing and professional

dubbing in comedies as a case of English-Persian translation of taboo words. Fansubbing began with Japanese animation in the 1980s, and it is being expanded to include translation of various audiovisual materials such as video games, TV programs and films. Different types of audiovisual translation are illustrated in the following shape:



Till now, those research studies being conducted in Iran focusing on film translation are limited to the strategies at the textual level and little attention is paid toward social and cultural perspectives. The present study is innovative as it tries to elaborate on the social and cultural aspects of film translation. Few researchers have applied sociology to their translation studies with a narrow focus on Bourdieu's concept of habitus neglecting the norm concept in Translation Studies. This study provides a new horizon before the readers' eyes in this domain as it takes these issues into consideration.

Research Questions

- 1- What is the difference between the translation of taboo words in film fansubbing and professional dubbing in Iran?
- 2- What is the role of cultural filter in 'Professional dubbing'?

Definition of the Key Terms

1. Fansubbing:

Fansubbing is the variant of an unfamiliar film or unfamiliar TV program which has been deciphered by fans and captioned into a language typically other than that of the original (Van Tonder, 2018).

2. Professional dubbing:

Dubbing in filmmaking is the post-production process in which new dialogue or different sounds are added to the sound track of the movie that has already been shot. At the point when an unknown dialect is named, the interpretation

of the first exchange is deliberately coordinated to the lip developments of the entertainers in the film.

3. Taboo words:

In the present study, taboo refers to something that should not be talked about or done in public. Taboo language usually contains a breach of etiquette and is considered to be offensive, shocking or rude.

Methodology

1. Overview

The present essay is an attempt to conduct a comparative study of fansubbing and professional dubbing English-Persian translation of taboo words in the selected comedies. It concentrates on the techniques and processes used in fansubbing and professional dubbing. The researchers try to show how the information is chosen, circulated, examined and ordered by these two groups of translators in order to transfer the message of the source text to the target audiences.

2. Design

The process of collecting data is based on the English script of both movies; *Deadpool* and *The Interview* through Iranian website producing subtitles by fansubber. A brief introduction of these movies is presented in the following table:

No.	Title	Year	Genre	Country	Director	Run-Time	Language
1	Deadpool	2016	Comedy	United States	Tim Miller	108 minutes	English
2	The Interview	2014	Comedy	United States	Rogen Goldberg	112 minutes	English & Korean

Then, the taboo words in the movies were identified and extracted through note taking. Lastly, the taboo words collected from *Deadpool* and *The Interview* were compared in fansubbing and professional dubbing versions. The present study is quantitative because a series of descriptive and inferential statistics are employed for the analysis and presence of the data. To achieve the objectives of the study, the present research employed a non-experimental descriptive correlational design. Two types of data were collected in a sequential phases.

3. Corpus

The corpora of present study are *The Interview* and *Deadpool* and the focus of this study is to analyze taboo words used in them. Taboo words express the emotions of the characters in these two comedies. They exist in certain discourses that explain compelling feelings of outrage, stunned sentiments, disappointment, dread of a person and numerous others.

The gathered information was quantitatively broken down to depict the different sorts of taboo words and their interpretation in Persian language. In this

investigation, the English Taboo Words from the motion pictures were distinguished. Next, the information related to strategies used in the translation of taboo words in fansubbing and professional dubbing versions were provided and quantitative examination was additionally utilized in finding the absolute number of the Taboo words in the film. Since the corpus was supposed to be only related to the Persian language and the Iranian culture, in the phase of translation, the researchers might have faced with some English equivalents that are not considered as taboo in a non-Persian language and non-Iranian culture.

4. Procedure

As the first set of data, quantitative analysis was conducted for investigating the textual regularities and irregularities of taboo words in fansub and produb in order to provide empirical evidence of certain translation tendencies or norms in film translation in Iran. This empirical approach endeavors to observe fansubbers' and produbbers' translation behavior in terms of strategies used in the translation of taboo words as objectively as possible. Two M.A translation students reviewed the analyses of all versions and investigated to reach an agreement in the case of two differing views in identifying the taboo words used in both *Deadpool* and *The Interview*.

Apart from the original movie, the dubbed versions of *The Interview* and *Deadpool* were also available from a professional Iranian media distribution with Iranian translators. The fansub versions of *The Interview* and *Deadpool* were also available on www.Farsisubtitle.com which is the very famous website for producing subtitles by fansubs. The accompanying advances were taken to gather and dissect the necessary information. Subsequent to viewing the first film, the untouchable words were separated and recorded. Every English taboo word was contrasted, named and captioned in Persian. After checking all the recorded sets of taboo words, the untouchable words were recognized and sorted into four essential sorts.

5. Data Analysis

The collected data were quantitatively analyzed based on the theoretical approach for describing fansubbing and professional dubbing in the selected comedies. In this study, the English words from the movies were firstly identified. They were categorized based on the theory of translation strategy provided by Hashemian, Hosseini, and Mirzaei (2019) for translating taboo words. They categorized the strategies as 'Taboo to Taboo', 'Taboo to Non-taboo', 'Euphemism', and 'Deletion'. Analysis of the data was made and Chi-square test was conducted simultaneously.

Theoretical Framework

As Rahmani et. al said sociolinguistics admits the interconnection between language and the society. It is believed that the way of speaking can be the indicator of the speaker's social background. One of the linguists' tasks is analyzing people's various manners of speaking in various social contexts (Bateson et al., 2013).

Accordingly, it can be perceived that educated people may mostly make use of more sophisticated vocabularies, whereas the naive may feel a must to stick to simple terms in verbal interactions. People usually use the same language with different variations and there are also words that form a language variation. ... Different societies may value certain concepts in different ways; however, almost all of the societies in the world that categorize good and bad language in a comparable way. Good language usually refers to when someone speaks properly and politely in the context. On the other hand, bad language, with the subcategories of blasphemy, expletives, slang, and taboo, is considered to be nonstandard and wrongly used, which sometimes results in annoyance of the addressee. Even though bad language is undoubtedly a part of any culture, some individuals find it the best way for communication. There is little research done on this issue due to its sensitive nature.

Taboo terms are publicized and take various forms as cursing, swearing or bad language (Jay, 2009). While, due to their offensive nature, taboos are not allowed in formal conversation, and people know that using them in the society is banned, they are still used in daily communications among specific groups. It seems to be quite common in daily dialogues nowadays. "The term taboo was derived from the word tabu in Tongan language in the late 18th century, meaning forbidden (Wardhaugh, 2006). Taboo, concerning verbal language, is associated with topics that are forbidden due to the norms in the society and, once pronounced, provoke surprise and embarrassment" (Liedlich, 1973). In other words, the term taboo refers to socially-prohibited expressions that have been banned and accordingly considered as offensive by a group, culture or society (Khan & Parvaiz, 2010). Qanbar (2011), in her study, described a linguistic taboo as any concept that can lead to shame and shock once practiced in the public. The use of such a word, phrase or topic can hurt a listener's sensibilities or beliefs.

Wardhaugh (2006) believes that a society expresses its disapproval of unpleasant behaviors through taboo words, even though they do harm to its members because of either supernatural reasons or violation of moral rules. By means of taboo words, the dos and don'ts of a society are revealed and people's attitude towards certain issues within a particular society becomes clear (Rahmani 2019, 236-237).

Limitations of the Study

Some limitations mark this research. The most important one is the shortage of time which played as the obstacle for the researchers to investigate more movies in terms of taboo words. This would have made the results more comprehensive. Moreover, the present study only concentrated on the comedy genre but the future researches must consider a variety of movie categories.

Significance of the Study

The current advancement of technology has influenced audiovisual translation significantly. The emergence of fansub groups is rooted in the technological development in the translation world. Easy access to various types of computers and

free subtitling software programs has multiplied the number of fansubs on a daily basis. A fansub is a non-professional subtitled version of an anime or movie, carried out collaboratively by an unpaid group of volunteers which will be available to users for free (Van Tonder, 2018). Several reasons are responsible for the growth of fansubbing such as: providing translation for those people unfamiliar with the source language, reluctance of the official and commercial subtitling companies for portraying cultural issues and unique features of foreign products. The difference between subtitling and dubbing is displayed in the following table:

Table *Difference between Subtitling and Dubbing*

Subtitling	Dubbing
<ul style="list-style-type: none"> ● It keeps the basic audio ● It boosts availability for the deaf ● It acts very fast as compared to dubbing ● It is more economic than dubbing 	<ul style="list-style-type: none"> ● It is suitable for the visually disabled ● It is the only alternative when the target audiences are kids ● It helps the foreign speakers ● It needs a multidisciplinary team and professionals

A great deal of researches has been conducted during the first decade of the current century over the specific features of this type of audiovisual translation. They explain the process, people involved, and technical requirements required in translation. Furthermore, some researchers have studied fansub from different perspectives such as: its distribution, quality, norms, and effectiveness. (Liang, 2018). The present study has pedagogical implications for translator training classes.

Review of Literature

There have been rare cases of researches being conducted on ‘Taboo translation’ implying it to be “unworthy” of academic investigation. It may be due to the illegal and unprofessional nature of fansubbing. However, fansubbing has attracted the attention of academic researchers in the recent years. Some of the studies focusing on film translation (including film fansubbing and professional film dubbing) are limited to the assessment of translation strategies at the textual level ignoring the social dimension. In Iran, professional film dubbing is a highly collaborative activity involving several areas: the film translation companies, the translators and film distributors. On the contrary, a fansub group does not have a well-coordinated organization including senior coordinators, proof-readers (editors), translators or time-code technicians. These very facts will complicate the process of film translation which is a social act involving various human agents.

People may apply taboos in their conversations for numerous purposes. Studying the causes of taboo usage, Liedlich (1973) has come up with several reasons some of which are listed in the following: attracting attention through applying a strong language that can evoke the addressees’ instant response, creating strong interpersonal identification through saying words that others prefer not to utter to

make clear what the real identity of the speaker is, discrediting the addressee through destroying the public image of the him who lacks the speaker's support and respect, catching catharsis by releasing inner flame, and finally provoking a violent confrontation through words aimed to inflame the hearer as well as feeding his fire.

Habibovic (2011) scrutinized the attitude of Swedish-speaking students of English in Swedish high school towards taboos in English. Based on the investigation conducted on two specifically chosen classes, it was revealed that females not only swear more than males but also show a better understanding of taboos. Trulyfiona (2014) reported that bodily function and religious-concerned terms were the most uttered taboos by African-Americans. Nowadays, movies play the role of a popular entertainment for a good number of individuals and a means to deliver messages to the spectators who benefit from the visual effects as well. As small scales for the society, movies may contain taboos in their bodies. In movies, taboo words are used to support the plot of the story and show the characters' characteristics.

Strategies applied in rendering taboos from English to Persian were the main interests of Hashemian et al. (2019). They explored the adopted strategies in dubbing 10 Hollywood action movies by the Islamic Republic of Iran Broadcasting. Based on the findings, Iranian audiovisual translators tended to localize or domesticate taboo expressions while dubbing.

In a case study, Mattsson (2006, May) investigated the Swedish subtitling of both swearwords and discourse markers. Only her findings on the translation of swearwords will be included here. She analyzed three different translations of Nurse Betty, one of which was made for a public TV channel, another for a commercial channel, and one for the DVD. The subtitles for the public channel and the DVD subtitles were made by the same person. She found that the soundtrack of the film contained 132 swearwords, whereas none of the translations contained more than 50 swearwords. On average, 63% of the swearwords from the source text were omitted. Most source text swearwords had their origin in the taboo surrounding sex, while the majority of swearwords in the target text originated from religion.

Discussion

1. The Process of Translation

Translation process has several steps which demand the translator to follow in all circumstances. It is necessary to produce high-quality translation. So, the translator should know these steps for producing an acceptable translation. Nida and Taber (Munday, 2007) consider three steps for conducting the translation process, namely, analysis, transferring and restructuring. In this process the original structure of SL is analyzed into the basic form of TL. Translator must try to change the structure of SL into TL naturally. The next step is transferring all the words from SL literally and the last one is restructuring the text semantically and stylistically to reach readability and acceptability for the target readers.

Robinson (2007) characterizes two mental states and cycles for interpreters to do the way toward deciphering. "(1) A subconscious stream state in which it appears as interpreter isn't in any event, thinking as about the interpreter's fingers is accomplishing the work." It shows that accomplishing this work can be done as quick as he can on the grounds that the difficult that is confronted while moving the significance can be exceptionally normal or can be tackled with no profound examination. (2) A profoundly cognizant insightful state in which the interpreter intellectually surveys a rundown of equivalents, gazes words upward in a word reference, reference books, and other significant works, checks syntax books, investigates sentence structure, semantic fields, social pragmatics, etc. It will take too much time to produce only one translation product. It is not to be advantageous if the translator works for a living. To stabilize them, it needs a habit to make our life runs in its pace with repetitive actions and plans.

On the other hand, fresh experience by studying deeply and dealing with new translation problems are needed to enrich and sharpen our language skill. Those principals are important to produce a successful, effective and enjoyable translation. Lörcher (2005) claimed there are four stages in translation process: (a) the stage of analyzing SL message which involved: grammatical relativity, and word or phrase meaning; (b) the stage of transferring analyzed material in translator's mind from SL to TL; (c) the stage of restructuring material, the transferred material re-adjusted to the closest meaning and structure in target language; (d) the stage of revising and evaluating the translation product, in this stage, the error or unnatural translation for target readers are being adjusted and fixed repeatedly through comparing and matching message and effect in both languages. Thus, the translator must have proper knowledge about translation process, culture, lexicon, grammatical and stylistic in both languages to make a better translation product. The process of translation has several rituals that need to be done by a translator to achieve a high-quality translation. The process is also adding mental and psychological states and deep views of a translator. This is necessary to help translator decides which methods and procedures that are suitable with his/her work.

At the beginning, the original movies (*Deadpool & The Interview*) were seen along with their original English transcripts in order to extract the taboo words. After gathering the instances of the taboo words, each speech containing such taboo words were compared to their translation in Persian. To achieve result, the researcher analyzed the data independently as there were different versions of as fansubbing and professional dubbing, but later reviewed the analyses of all versions and investigated to reach an agreement in the case of two differing views (MA Translation Students) in identifying the taboo words used in both *Deadpool* and *The Interview*.

Table 1. Samples of Taboo Words in Fansubbing of Deadpool

Original	Translation into Persian
Deadpool: I don't take the shits, I just disturb them	ددپول: این آشغال به هیچ دردی نمیخورد فقط میخوام مزاحمشان شوم
Deadpool: Aw, shit	ددپول: اوه لعنتی
Deadpool: Nope, no time. Fuck it	ددپول: نه، وقت نیست. گور باباش
Deadpool: Fuck your rules!	ددپول: لعنت به قوانینت
Deadpool: Holly mommy fucking shit	ددپول: این چه گندیه
AI: Motherfuck. The hell you doing here?	ال: حروم زاده اینجا چه میخوری
Deadpool: Hey! Asshole!	ددپول: هی عوضی

The example shown in Table 1. reveals that the fansubbers have fully transferred the original taboo into the Persian and they were comfortable in translating taboo words. Respecting Iranian cultural values and regulations, Persian fansubber tried to produce acceptable translations and comply with the target language norms.

Table 2. Samples of Taboo Words in Professional Dubbing of Deadpool

Original	Translation into Persian
Deadpool: I don't take the shits, I just disturb them	ددپول: هیچ منفعتی برای من ندارد فقط میخوام اذیتشان کنم شوم
Deadpool: Aw, shit	ددپول: اوه لعنتی
Deadpool: Nope, no time. Fuck it	ددپول: نه، وقت نیست. بیخیالش
Deadpool: Fuck your rules!	ددپول: این قوانین فقط به درد خودت میخوره
Deadpool: Holly mommy fucking shit	ددپول: لعنت بر شیطون
AI: Motherfuck. The hell you doing here?	ال: هیچ معلوم هست اینجا چکار میکنی؟
Deadpool: Hey! Asshole!	ددپول: سلام احمق

Approximately all data in professional dubbing which contains taboo words and concepts were changed for adjusting them to the Iranian values, belief, and regulations.

Table 3. Samples of Taboo Words in Fansubbing of The interview

Original	Translation into Persian
What the fuck just happened?	چه لجنی برپاشد الان؟
Get the fuck out of here, Darryl.	گمشو بیرون دریل
You fucking cocksucker.	آشغال لعنتی
I fucking love you.	عاشقتم لعنتی
Oh, Jesus fuck.	این دیگه چه گندیه
Your gum taste like shit.	این چه آشغالیه میخوری

Original	Translation into Persian
Once you kill this motherfucker, this shit's over.	وقتی این حروم زاده رو بکشی این بازی تموم میشه
You fucking asshole.	آشغال کثافت

Table 4. Samples of Taboo Words in Professional Dubbing of The interview

Original	Translation into Persian
What the fuck just happened?	الان چه اتفاقی افتاد؟
Get the fuck out of here, Darryl.	بزن به چاک دریل
You fucking cocksucker.	خیلی پستی
I fucking love you.	خیلی دوستت دارم
Oh, Jesus fuck.	وای خدای من
Your gum taste like shit.	مزه آدامست افتضاحه
Once you kill this motherfucker, this shit's over.	همین که این عوضی را بکشی ، این داستان تمام میشه
You fucking asshole.	عوضی

Table 4. shows the use of professional dubbing for the public in which taboo words are changed or simply excluded due to moral restrictions.

Table 5. Frequency of Taboo Words Identified in Both Corpus.

Movie	Frequency
Deadpool	79
The Interview	118

In the entire corpus of fansubbing and professional dubbing versions the total of 197 taboo words were identified (Table 5.). It is worth noting that several taboo words were found in the fansubbed versions which were absent or very implicit in professional dubbing versions. The findings reveal that Persian fansubbers do not consider the norms of Iranian culture. They tend to transfer meaning from the source culture as opposed to professional dubbing.

Table 6. Descriptive statistics of the strategies used in both Corpus

Fansubbing			Professional Dubbing		
Strategy	Frequency	Percentage	Strategy	Frequency	Percentage
Taboo	96	48.7	Taboo	16	8.1
Non-taboo	64	32.4	Non-taboo	92	46.7
Euphemism	34	17.2	Euphemism	75	38.1
Deletion	3	1.5	Deletion	14	7.1
Total	197	100	Total	197	100

In both fansubbing and professional dubbing versions, as Table 6.6 shows, four main strategies were employed by fansubber and produbber in both movies. In Professional Dubbing version, the strategy of 'Taboo to Non-taboo' was the most frequent one with 46.7% and about 38.1% of taboo words were translated by 'Euphemism' strategy. However, only 8.1% was translated by 'Taboo to Taboo'. More interestingly, 7.1% of taboo words were transferred (not translating) into Persian taking a 'Deletion' strategy.

In Fansubbing version, the strategy of 'Taboo to Taboo' was the most frequent one with 48.7%. Moreover, there were 32.4% of taboo words translated by 'Taboo to Non-taboo' strategy while only 17.2% were rendered by 'Euphemism' strategy. Besides, 1.5% of taboo words were transferred (not translating) into Persian employing 'Deletion' strategy.

For better understanding of the difference between these two versions (fansubbing and professional dubbing) of taboo words' translation, the Chi-square test was conducted. As Table 7. shows, there was a significant difference between fansubbing and professional dubbing versions in terms of translation of taboo words since the *p* value was less than the level of significance (Chi-square= 53.629, *df*= 4, *p*< 0.05).

Table 7. Result of Chi-square test

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	53.629	4	.000
Likelihood Ratio	59.542	4	.000
Linear-by-Linear Association	12.224	1	.000
N of Valid Cases	394		

***Pearson chi-square is significant at 0.05 level (2-tailed).**

According to Table 7., there is a difference in translating in taboo words in both corpus by fansubber and produbber. The table shows that the translation level of Fansubbing is lower than Professional Dubbing version in terms of strategies used in taboo word translation. Furthermore, the difference is statistically significant because the *p*-value (.000) of the chi-square test is lower than 0.05. To sum up, there is significance difference in terms of strategies used in the translation of taboo words in fansubbing and professional dubbing versions. Let us now recapitulate the main findings of this research study.

Pedagogical Implication of the Study

This topic is multidisciplinary for infusing its findings in training of translation students, translators of literature, publishers and active translating institutions. It makes the complexities of translation strategies understandable and paves the way for translating taboo words satisfactorily. It is expected to be useful for all translators interested in evaluating the translation quality of taboo words.

Conclusion

The present study provided a comparative study of fansubbing and professional dubbing in comedies in order to investigate English-Persian translation of taboo words. The findings show that in both fansubbing and professional dubbing versions the four main strategies were employed by fansubber and produbber in both of these movies. In 'Professional Dubbing', 46.7% of taboo words were translated by 'Taboo to Non-taboo' strategy and about 38.1% underwent 'Euphemism' strategy. Less than 8.1% of taboo words were translated by 'Taboo to Taboo' and, more interestingly, 7.1% of taboo words were transferred (not translated) into Persian through 'Deletion' strategy. In Fansubbing version, the strategy of 'Taboo to Taboo' was the most common one with 48.7% frequency and 32.4% of taboo words were translated by 'Taboo to Non-taboo' strategy. Less than 17.2% was translated by 'Euphemism' strategy. Additionally, 1.5% of taboo words was transferred (not translated) into Persian taking 'Deletion' strategy. It reveals the significant and meaningful difference between fansubbing and professional dubbing versions of these two movies. The number of taboo expressions differs from each other in terms of type and function. It can be concluded that dealing with the types of taboos, the characters make use of a less troublesome and more general topic. This finding can be explained based on the nature of the Iranian cinema in which the movies must follow the Islamic rules. Even those taboo words used in the movies that highlight the social challenges are classified under unpleasant concepts. As functional purpose is concerned, the most dominant intention behind the use of taboos is to achieve catharsis in Aristotle's sense. It seems that catharsis, among the adopted functions can play the role of the most efficient one to unload the speaker's heart.

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زیرنویس‌های فضای مجازی و دوبله‌های حرفه‌ای در... *Fansubbing and Professional Dubbing in...*

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زیرنویس‌های فضای مجازی و دوبله‌های حرفه‌ای در فیلم‌های کمدی: بررسی موردی ترجمه دشواژه‌ها در *دِدِپول* و *مصاحبه*

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ترجمه رشته‌ای علمی است که زبان‌ها را با در نظر گرفتن ویژگی‌های فرهنگی و خصوصیت‌های زبان‌شناختی به یکدیگر تبدیل می‌کند. به تازگی، «زیرنویس‌های طرفداران» و «دوبله‌های حرفه‌ای» توجه پژوهشگران را به خود جلب کرده‌اند و آنان به دنبال واکاوی ابعاد مختلف چنین ترجمه‌هایی هستند. هدف از این مقاله، مقایسه ترجمه‌های دشواژه‌هایی است که توسط دوبله کنندگان حرفه‌ای و زیرنویس‌های فضای مجازی برای فیلم‌های کمدی *دِدِپول* و *مصاحبه* انجام شده‌اند. ترجمه این دشواژه‌ها بر مبنای مدل هاشمیان، حسینی و میرزایی (۲۰۱۹) طبقه‌بندی شده‌اند. بر اساس این مدل، استراتژی‌های ترجمه دشواژه‌ها به چهار دسته «تابو به تابو»، «تابو به غیر تابو»- (جایگزینی)، «حسن تعبیر»- (فرونشانی) و «حذف»- (سانسور) دسته‌بندی شدند. در نسخه دوبله حرفه‌ای این فیلم‌ها، «تابو به غیر تابو»- (جایگزینی) با ۴۶٫۷ درصد فراوانی مهمترین استراتژی ترجمه بود. در ترجمه طرفداران فضای مجازی پرکاربردترین استراتژی ترجمه «تابو به تابو» با ۴۸٫۷ درصد فراوانی بود. نتایج آزمون مربع کای با توجه به ارزش $p < 0.05$ نشان می‌دهد که میان ترجمه دشواژه‌ها در زیرنویس‌های طرفداران و دوبله‌های حرفه‌ای تفاوت معناداری وجود دارد.

واژه‌های کلیدی: زیرنویس فضای مجازی، دوبله حرفه‌ای، کمدی، دشواژه‌ها، *دِدِپول*، *مصاحبه*.

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