ORIGINAL RESEARCH PAPER

Investigation of the Strategies Applied to Translate Idiomatic Expressions for Non-Native Viewers of Iranian Subtitled Movies (The Case Study: Drama Genre)

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Nowadays, idiomatic expressions considered an inseparable part of our everyday language and they are one of the most problematic issues in the process of translation between languages. There exist some elements which are directly related to culture, customs, beliefs, and values of the target language audiences which idioms are included. The present study aimed to investigate the strategies employed in the translation of idioms from Persian into English in the process of subtitling in three Iranian subtitled drama movies. To do this, idioms extracted from Persian versions of the selected drama movies, then, compared with their subtitled ones in English. The obtained data showed the Chi-square results were not significant at $\chi2$ (6, N=4) =3.625, p=0, by considering p <0.05, and the strategies employed were not distributed equally. It means that "Using an idiom of similar meaning and form" was the most frequently used strategy in the translation of the idiomatic expressions with the highest frequency of 36% and the least frequently used strategy for dealing with idioms was "Omission" which is 10%. Therefore, Iranian audiovisual translators attempted to translate the idioms as naturally as possible and preserve their naturalness for Non-Farsi language viewers.

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Introduction

Yaghoot Miandoab states that (2017, 85), in modern societies with the advent of technology and significant advances in the satellites, televisions and Internet have made the world a smaller place that allows people with any nationality or culture, to contemplate and share information with each other easier than in the past. And, culture considered as a central concept in anthropology and encompassing the range of phenomena transmitted through the social learning in human societies. So, the translators need to understand these beliefs, costumes, attitudes, and values of the source language audiences in order to make them more adequately understandable and translatable for people who have a different set of beliefs, attitudes, values, and culture (Larson, 1984).

Idiomatic expressions considered as frozen patterns of any language that have no variation in form and they often carry meanings which cannot be deduced from their individual components (Baker 1992, 63). Sometimes, the native speakers of a language transmit their messages through idioms in their daily conversations, and in such cases, they are considered as short sentences with a deep meaning. Also, it is impossible to comprehend their meanings correctly without knowing the cultural knowledge of the target language. They are the essence of the languages and their roots are in culture, customs, history, religion, local conditions, cultural background, and even geography of a nation.

Obviously, most of the translators encounter some difficulties during the process of translation of idioms because they are not familiar with them or cannot recognize them in the source text. So, they may translate the exiting cultural specific items literally which makes their translation inaccurate and unnatural. Moreover, in some cases, translators are able to recognize the idioms, but they are not familiar with the appropriate strategies to translate them and prefer to omit them in their translations. Therefore, it is very important that audiovisual translators at first recognize the idiomatic expressions in the source language, then, find the best strategies in the process of translation and attempt to translate them as naturally as possible for the target language audiences.

Based on what mentioned above, the aim of the present study is to fill and bridge the gaps via the following research questions based on Baker's model (1992):

Q1: What are the strategies applied by Iranian audiovisual translators to translate idiomatic expressions from Persian into English in three subtitled Iranian drama movies for non-Farsi language viewers in the process of subtitling?

Q2: What is the frequency of different strategies applied in translation of idiomatic expressions by Iranian audiovisual translators in the process of subtitling from Persian into English in three subtitled Iranian drama movies?

Review of the Related Literature

Theoretical Framework

The researcher used the model of taxonomy and categorization proposed by Baker in 1992 to translate idioms from Persian into English in Iranian drama movies. Also, the strategies applied to analyze the idiomatic expressions are as follows:

1-Using an Idiom of Similar Meaning and Form

This is the first and the best way to translate all aspects of the idiom's semantic structure. Although this strategy sounds an ideal solution, but it depends on the style, register, and rhetorical effects of the source and target language text (Baker 1992, 72).

2-Using an Idiom of Similar Meaning but Dissimilar Form

This is the second way to translate idioms. In such cases, an English idiom could be translated by substitution; i.e., finding an idiom in the target language which is semantically equivalent to English idiom and create the same impact on the receiver of the translated text (Baker 1992, 72).

3-Translation by Paraphrasing

This is the most common way to translate idiomatic expressions and will be used in cases when the translators cannot find a similar idiom in the target language or believe that using an idiom is inappropriate because of the stylistic differences of two languages and in this strategy the meaning would not be an exact equivalent of

the target language idiom. In addition, the target language idiom will lose its original impact as well as any cultural significance associated with it. Whenever the two languages are very different, paraphrasing seems to be the safest and the most commonly used strategy (Baker 1992, 72).

4-Translation by Omission

In this strategy the source language idiom sometimes will be omitted in the target text. Because there is no close match in the target language, and its meaning cannot be easily paraphrased due to stylistic reasons (Baker 1992, 72).

Idioms and their Barriers in the Process of Translation

Baker (1992) points out that "idioms are at the end of the scale from collocations in one or both of these areas: Flexibility of patterning and transparency of meaning" (Baker 1992, 63). And, idioms are groups of words whose meaning cannot be understood through their separate words' meaning. Total meaning of each word that constitutes an idiom cannot be regarded as idiom's meaning; therefore, idioms should not be translated literally (Newmark 1988, 125).

Also, Baker stated the following operations cannot be done in the structure of idioms by the speaker or writer:

- Changing the order of words;
- Adding a word to it;
- Deleting a word from it;
- Changing its grammatical structure;
- Replacing the word with another (Baker 1992, 63).

There are some barriers exist in the process of translation of idiomatic expressions, and according to Baker (1998), the main barriers involved in the process of translation summarize as follow:

- An idiom may have no equivalent(s) in the target language, and the way a language chooses to express its various meanings cannot be predicted and occasionally select the best way to express the same meaning;

- An idiom may have a similar counterpart in the target language, but its context of use may differ. For instance, two expressions may have different connotations or they may not pragmatically translatable;

- An idiom may be used in the source text in both its literal and idiomatic senses at the same time. Unless, the target language idioms correspond to the source language idioms both in form and in meaning, and the meaning of idioms cannot be successfully reproduced in the target texts;

- The connotations of the idioms in written discourses and their frequencies may be different in the source and the target language.

Subtitle and the Process of Subtitling

Schwarz (2002) stated that subtitles usually located at the bottom of the screen, either left-aligned or centered, and they must be in 1 to 2 lines not more than 35 characters and yellow or white font colors on the dark ground are preferred. Also, Diaz-Cintas (2008) depicted that "subtitles considered as captions and transcriptions of a movie or TV dialogue in a same or different language and presented simultaneously on the screen at the bottom. They should be placed at the bottom of the screen in order to not interrupt the image action" (Diaz-Cintas 2008, 7).

Obviously, the process of subtitling may be more challenging and implicated than the process of translating due to the large number of factors influencing it, such as curtailment due to space limits on screen and time limits dictated by human brain's limited capability. Rosa (2001) discerns that the following steps take place in the process of subtitling:

1. A chance of medium: From speech and gestures both visual and audible to writing;
2. A chance of channel: From mainly vocal-audible to visual;
3. A chance of the form of signals: Mainly from phonic substance to graphic substance;
4. Change of code: From spoken verbal language and non-verbal language to write the verbal language (Rosa 2001, 214).

Audiovisual Translation

Delabastita (2008) mentions that unlike communication through books, radio, telephone, or sign language, audiovisual communication implies that the acoustic channel through air vibrations and the visual channel through light waves are simultaneously utilized. In other words, the film establishes a multi-channel and multi-code communication that take place through two channels (visual channel and acoustic channel) except for silent movies, but other communications, like radio and books, oppositely take place through one channel (only acoustic channel). Finally, an audiovisual text is a mode of communication that is distinct from the written and the oral mode although it may not be easy to draw a clear borderline between the audiovisual and other modes (Zabalbeascoa 2008, 29).

Drama Genre

The Genre is a particular type or style of literature, art, film, or music that can be recognized because of its special features. Genre is widely used as a classifying statement, especially in the field of arts, literature, and media. Also, Breure (2001) defined that a detective story, a novel, a diary, newspapers, and articles are each regarded as belonging to a different genre.

Also, the characteristics of the drama genre are as follow:
- Drama is a story of love which involves emotions;
- In the drama genre, there is an optimistic view of life;
- The language and the plot of drama genre are predictable;
- The plot of drama genre usually deals with the social issues and love;
- The stories in drama genre tend to be fast-paced with a lot of dialogues.

Translation Strategy

Munday (2012) describes that translation strategy is a technique which is used by translators to solve the translational problems occurred during the process of translation. For example, a translator may substitute an idiom in a sentence or a text with another idiom in the target language or vice versa.

The Works Done in the Field of Translation of Idiomatic Expressions in Iran

Ahmadi (2017) examined the translation of idioms from English into Persian in three English novels based on Baker's model (1992), and the findings of his study showed that the frequency of strategies applied in the translation of idioms are different and most of the examples translated by paraphrasing strategy. Khosravi and Khatib (2012) conducted a study based on Baker's model (1992) in two novels titled "To Kill a Mockingbird" and "Mice and Men" written by Harper Lee and John Steinbeck with their Persian translations in order to investigate what are the strategies applied in translation of idiomatic expressions from English into Persian. Based on their findings, "paraphrasing" and "using an idiom of similar meaning and form" were the most and the least commonly used strategies in the translation of idiomatic expressions in the selected corpus of their study, respectively.

Finally, Marashi and Poursoltani (2009) used Gottlieb's classification of interlingual subtitling strategies. The materials were two corpora of the Farsi audio scripts of 12 Iranian movies and their English translations in the form of subtitles. According to their findings, Gottlieb's model was suitable to translate Farsi idiomatic expressions to English in Iranian movies. Also, their study revealed that transfer as the most frequently used strategy and deletion was the least frequently used strategy in translating the subtitles from Farsi into English.

The Works Done in the Field of Translation of Idiomatic Expressions in Abroad

Elkılıç (2008) investigated Turkish students' comprehension of common and uncommon idioms in written English translation as well as speaking. The participants were thirty-five and thirty-six intermediate and advanced level students from the University of Kafka, Azerbaijan. The aim of his study was to determine whether the level of Turkish students' knowledge affects their understanding of common and uncommon idioms or not. So, eighty idioms containing 40 English and Turkish idioms were given to the participants, they translated idioms and wrote their equivalences both in English and Turkish. Finally, the results of the study indicated that English knowledge of the participants did not affect their understanding of

common and uncommon idioms. Moreover, there were significant differences between understanding of common and uncommon idioms in the given answers from both Turkish to English and English to Turkish.

In the end, Balfaqeeh (2009) attempted to determine what the preferable translation strategies for Arab translators to translate idioms in book stories are. This study was conducted based on the domestication or foreignization strategy by collecting the relevant data from different books, and it showed that domestication strategy was the most popular strategy for Arab translators. In other words, for Arab translators, the content of the messages and the translated equivalents of idioms were more important. Furthermore, literal translation and deletion attained the least preferences by Arab readers.

Methodology

Corpus

This study is comparative, descriptive, and corpus-based research because some new information will be deriving from the data collected from the original versions of the selected Iranian drama movies along with their English subtitled. To determine the subjects needed to form the corpus of the present study, a criterion sampling technique based on Saldanha and O'Brien (2013) has been used; this technique of sampling has a successful application in corpus-based studies. The details of Iranian drama movies selected for the study shown in Table1.

Table 1: The Selected Corpus of the Study

NO.	Original Title	Release Year	Run Time	Director	Genre
1.	The Third Day	2007	85	M. H. Latifi	Drama
2.	The Color of Paradise	2000	90	M. Majidi	Drama
3.	The Song of Sparrows	2008	80	M. Majidi	Drama

All the dialogues of the selected movies are in Farsi, and their subtitled are in English. Also, the data of the selected movies in Table 1 categorized according to their names, release year, runtime, the directors' name, and their genre. The main reason for choosing the aforementioned Persian drama movies as the main body of

the present study is their genre because drama genre movies are full of idiomatic expressions and the genre widely used as a classifying statement, especially in the field of arts, literature, and the media.

Procedure

In order to answer the research questions designed for the present study, after providing the proper corpus, the following steps were taken to collect and analyze the obtained data.

Initially, the original idiomatic expressions extracted from Persian versions of Iranian drama movies by the researcher and compared with their English subtitled. Then, to identify the strategies applied in the process of translation from Persian into English, the collected idioms from the original and their subtitled analyzed based on the model proposed by Baker (1992). Since one of the objectives of the present study is to determine what the frequency of different strategies applied in translation of idiomatic expressions is by Iranian audiovisual translators to translate idioms in the process of subtitling from Persian into English in three subtitled Iranian drama movies, the Chi-square was conducted, and SPSS Version 22 was used in order to analyze the required data.

Results and Discussion

A total number of 97 instances of idiomatic expressions found in Persian corpus of the present study. Also, the descriptive statistics that include frequencies, percentages, and total of the strategies applied in the process of subtitling from Persian into English of the idiomatic expressions shown in Tables 2 and 3.

Table 2: Strategies Applied and their Statistical Indices

*Strategies Applies	1	2	3	4	Total
Movie (1)	13	12	11	3	39
Movie (2)	10	8	6	5	29
Movie (3)	12	9	6	2	29
Total	35	29	23	10	97

*Strategies Applied: 1. Using an Idiom of Similar Meaning and Form; 2. Paraphrasing; 3. Using an Idiom of Similar Meaning but Dissimilar Form; 4. Omission

Table 3: Percentages of the Strategies Applied in the Process of Subtitling from Persian into English

No.	Strategies Applied	Frequency	Percentage
1.	Using an Idiom of Similar Meaning and Form	35	36%
2.	Paraphrasing	29	30%
3.	Using an Idiom of Similar Meaning but Dissimilar Form	23	24%
4.	Omission	10	10%
Total	-------------	97	100%

In order to answer the first research question of the present study, and to provide a better understanding of the strategies applied to the analysis of the extracted idiomatic expressions from the corpus based on the model proposed by Baker (1992), some examples of Persian idiomatic expressions and their English subtitles shown in Table 4.

Table 4: Some Examples of Idioms with their Subtitled Versions and the Strategies Applied

Strategies Applied	Idiomatic Expressions (Persian)	Subtitled Versions (English)
Similar Meaning and Form	دنبال دردسر نیستم.	I'm not looking for trouble.
	عقلت رو از دست دادی.	You have lost your mind.
	گربه زبونتو خورده؟	Cat cut your tongue?
	روت حساب می‌کردم.	I was counting on you.
	خودم رو به آب و آتیش زدم.	I went through fire and water.
Paraphrasing	سایه‌ات این روزا خیلی سنگین شده.	You are rarely seen these days.
	داشت از کوره در می‌رفت.	He was getting so angry.
	منو تو خیابون نکاری.	Don't be late.
	کله‌ات بوی قرمه سبزی می‌ده.	You're a stupid boy.
	سنگ تموم گذاشتی.	You've done all you could.
Omission	به دلت صابون نزن.	----------
	نمی‌خواستم زنگوله پا تابوت بشم.	----------
	دخترش رو دستش مونده.	----------
	ببین کودوماشون چراغ سبز نشون می‌دن.	----------
	پدرشو در میارم.	----------
Similar Meaning but Dissimilar Form	والدینم وعده‌ی سره خرمن می‌دن.	My parents promise the moon.
	چرا کاسه‌ی داغ‌تر از آش شدی؟	Why are you being more Catholic than Pope?
	این‌جوری از چاله به چاه میفتی.	You'll be jumping out of the frying pan into the fire.
	خیلی دهنشون لقه.	They have a big mouth.
	راجع به آب ریخته حرف‌زدن دیونگیه.	There is no use to cry over the spilled milk.

Then, in order to answer the second research question, according to Table 5, the Chi-square results show that χ^2 (6, N= 4)= 3.625, p= 0, considering *p< 0.05 which means that the strategies applied to translate idioms from Persian into English in Iranian drama movies have not the same distribution, and their frequencies differed from one another statistically meaningful. Therefore, by considering the above issues *using an idiom of similar meaning and form* and *omission* are the most and the least frequently used strategies by Iranian audiovisual translators to translate idiomatic expressions for Non-Farsi language viewers from Persian into English in the process of subtitling, respectively.

Table 5: The *Chi-square Results*

	Value	df	Assump. Sig. (2-tailed)
Pearson Chi-Square	3.625*	6	0.843
Likelihood Ratio	3.758	6	0.714
Linear-by-Linear Association	0.011	3	0.956
N of Valid Cases	97		

*Pearson Chi-square is significant at 0.05 levels (2-tailed).

Translation considered as a hard job but translating idiomatic expression in the process of subtitling from Persian into English for non-Farsi language viewers is a more difficult job and this difficulty occurs due to the components of idiomatic expressions which should not be translated literally. Also, Newmark (1988, 125) holds that "translators must not translate idiomatic expressions word for word and translate them literally is the biggest mistake made by translators and should be strictly avoided, because the results will usually be nonsense for the receptor audiences" (Larson 1984, 20). Finally, according to Table 4, all introduced strategies involved in the process of translation of idiomatic expressions and all of them facilitated the process of translation of the idiomatic expressions from Persian into English in three Iranian subtitled drama movies for non-Farsi language viewers in the process of subtitling.

Conclusion

Translating idiomatic expressions from one language to another required having a wide knowledge around these cultural specific items, and it means that rendition of idioms need a careful consideration and they express the uniqueness of the language and its own culture in which they have originated.

One of the aims of the present study was to investigate what the strategies applied to translate idioms from Persian into English are in three Iranian subtitled drama movies based on the model and its related strategies proposed by Baker in 1992. The results of the present study showed that *using an idiom of similar meaning and form* strategy was the most frequently used strategy in the rendition of the idiomatic expressions with the highest frequency (36%). The second and the third frequently used strategies were *paraphrasing* and using *an idiom of similar meaning and dissimilar form* which involve 30% and 24%, respectively. And, the least frequently used strategy for dealing with idioms was *omission* which involves 10%. Finally, it can be concluded that the dominant strategy applied to translate idiomatic expressions from Persian into English in three Iranian subtitled drama movies was *using an idiom of similar meaning and form*. Therefore, Iranian audiovisual translators attempted to translate the idiomatic expressions as naturally as possible to preserve the naturalness of them for non-Farsi language viewers.

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بررسی استراتژی‌های به‌کاررفته در ترجمه‌ی اصطلاحات برای بینندگان غیربومی در فیلم‌های زیرنویس‌شده‌ی ایرانی
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امروزه، اصطلاحات به‌عنوان جزئی لاینفک از زبان روزمره‌ی جوامع بشری درنظر گرفته می‌شوند و یکی از مسئله‌سازترین مسائل در فرایند ترجمه‌ی بین زبان‌ها تلقی می‌شوند. عناصری وجود دارند که به‌طور مستقیم به فرهنگ، آداب‌ورسوم، عقاید و ارزش‌های مخاطبان زبان مقصد وابسته‌اند که اصطلاحات هم از آن جمله هستند. هدف از تحقیق پیش‌رو، بررسی استراتژی‌های به‌کاررفته در فرایند زیرنویس در سه فیلم ایرانی زیرنویس‌شده با ژانر درام بوده است. بدین‌منظور، اصطلاحات از نسخه‌های فارسی فیلم‌های درام منتخب استخراج شده‌اند؛ سپس، با نسخه‌های زیرنویسشان به زبان انگلیسی مقایسه شدند. اطلاعات به‌دست‌آمده نشان دادند که نتایج مربع کای دو در ۳.۶۲۵ =$\chi 2$ (4=N ,6) و p=0؛ و با توجه به اینکه p< 0.05 است، استراتژی‌های به‌کاررفته به‌طور مساوی توزیع نشده‌اند. یعنی استراتژی «استفاده از اصطلاح معنی و مفهوم مشابه» استراتژی غالب در ترجمه‌ی اصطلاحات با بیش‌ترین فراوانی یعنی ۳۶ درصد و کم‌ترین استراتژی استفاده‌شده برای ترجمه‌ی اصطلاحات «استراتژی حذف» بوده است که ۱۰ درصد از مجموع کل را شامل می‌شود. به‌این‌ترتیب، مترجمان سمعی-بصری تلاش کردند اصطلاحات را آن‌چنان طبیعی ترجمه کنند که بینندگان غیرفارسی‌زبان نیز آن‌ها را طبیعی تلقی کنند.

واژه‌های کلیدی: مدل بیکر، ژانر درام، اصطلاحات، بینندگان غیرفارسی زبان، زیرنویس.

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