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An Analysis of Cultural-Bound Terms in the Turkish Subtitles of the Movie "A Separation" Based on Gottlieb's Subtitling Strategies

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ABSTRACT: *Film translation is separated from all other types of translations because of its audio-visual nature. Cultural categories are crucial components in visual and auditory texts, serving a vital function in effectively transmitting and eliciting the primary concepts to the audience. Translators, particularly those working on movies, are primarily concerned with accurately comprehending, receiving, and conveying these aspects. The translator can effectively communicate the cultural concepts of the movie to the audience by accurately employing textual counterparts in the movie subtitles. Subtitles allow for reaching a global audience by translating content into multiple languages. This helps overcome language barriers, enabling people who don't speak the original language to understand and appreciate the videos. The aim of this study was to identify the most and the least frequent strategies used for the translation of Persian movies into Turkish. To this end, a famous Iranian film "A Separation" was selected; the film had millions of viewers in France as well as in Iran and won 50 international awards. For this research, 54 sentences were selected along with their corresponding Turkish subtitles. They were analyzed based on Gottlieb's interlingual subtitling strategies, and the results showed that "Transfer" was the most widely used strategy and "Decimation" was the least frequently used strategy.*

Key words*: Audiovisual translation (AVT), Cultural Categories, Gottlieb, Interlingual subtitling strategies, Subtitling.*

1. Introduction

Although research in the audiovisual field dates back to 1932, it remained in the realm of film or media studies and it was only in the 1980s that it started to be studied from a translation prospective (Orero, 2009: 130). Audiovisual translation, which has attracted the attention of scientists and started to be evaluated within the scope of translation studies due to the increasing number of audiovisual texts day by day, has thus become a dynamic field. At first, the concept of "film translation" was used for this type of translation. With the acceptance of television as a means of mass communication and the development of new methods for audiovisual texts, it has been started to debate a lot regarding "media translation". The term "multimedia translation", which was used later, emphasizes the multimedia feature of audiovisual translation (Pérez-González, 2008: 13).

The phenomenon of translation can be defined as the process of transferring messages in the source language to the target language by ensuring stylistic and semantic equivalence (Vardar,1988). Translation; Since it is independent of the translated language and the target language has its own words and rules, the two texts do not match each other. For this reason, translation must comply with the requirements of the target language as well as the knowledge of what the source language expresses (Uygur, 1989).

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Audiovisual translation is one of the most important types of translation and is a branch of translation studies that deals with the transfer of multifaceted and multimedia texts to another language and culture. Two common methods of translating a product for screen are dubbing and subtitling. Audiovisual translation is a complex task that involves both the text and other means of communication, such as the gestures of actors or actresses or the tone of their voice when they speak. As Baker and Hochel (1998) have stated, “Subtitling is visual, involving the superimposition of a written text onto the screen. Dubbing, on the other hand, is oral; it is a translation methods which makes use of the acoustic channel in screen translation” (p.74). Subtitle creators act with the fact that, according to widely accepted “spatial parameters”, there should at most only two lines of text for every frame of subtitles each containing up to 35 characters (Karamitroğlu, 1998). The actual number of characters in each subtitle depends on the duration of the corresponding speech unit (Titford, 1982). For this reason, the subtitlers try to convey the message of the Source Language (SL) in as few words as possible.

With their studies, academicians have developed some strategies to help subtitlers. One of the most prominent and famous scholars who proposed a number of strategies for translating film subtitles was Henrik Gottlieb. Henrik Gottlieb mentions 10 different strategies regarding translations of interlingual subtitling (Ghaemi and Benjamin, 2010). Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation are the strategies mentioned by Gottlieb (Taylor, 2000:161-170).

1) Expansion: Expanded expression, adequate rendering (culture-specific references).
2) Paraphrase: Altered expression, adequate content (non-visualized language-specific items).
3) Transfer: Full expression, adequate rendering (slow, unmarked speech).
4) Imitation: Identical expression, equivalent rendering (proper nouns, international greetings etc).
5) Transcription: Non-standard expression, adequate rendering (intended speech defects).
6) Dislocation: Differing expression, adjusted content (musical or visualized languagespecific item).
7) Condensation: Condensed expression, concise rendering (mid-tempo speech with some redundancy).
8) Decimation: A bridged expression, reduced content (fast speech, low redundancy speech).
9) Deletion: Omitted expression, no verbal content (fast speech with high redundancy).
10) Resignation: Deviant expression, distorted content (incomprehensible or ‘untranslatable’ speech) (Gottlieb, 1992;161-170).

In the research conducted , the answer of the question "Do audiovisual translations in cinema films pay off culturally?" The answer to the question will be examined through the Turkish subtitles of Asgar Farhadi's 2011 movie "A Separation" based on Gottlieb's strategies . The sub-questions of the research include which Gottlieb's subtitling strategy is used more, whether the strategies used are correct, and whether the correct equivalent is formed in the translation from a cultural perspective. The main aim of the research is to make audiovisual translations more useful.

2. Conceptual Framework

The term “Audiovisual Translation” which is also called “screen translation” or “film translation” covers all translation activities in which audio-visual dimensions of the communication mode are predominant. The special characteristic of the audiovisual translation which makes it distinct from all other forms of communication such as books, radio, telephone or sign language is that in audiovisual translation “both the acoustic channel through air vibration and the visual channel through light waves are simultaneously utilized” (Delabastita, 1989).

Translation has always been a central part of communication. Translation Studies (TS), as a field of research has developed over the last two decades, during which screen translation has slowly emerged as a new area (O˝Connell; cited in Kuhiwczak & Littau 2007: 120).

According to Gottlieb (1998, as cited in Baker, 1998, p. 247), imported films are screened in different countries in four ways: a) showing a film in the language it was produced, b) dubbing, c) doing voice-over, and d) subtitling.

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2.1. Showing A Film in the Language it Was Produced

The first form has a number of advantages over the others. The audience can hear the original voices of the actors and see the uncut version of the film. However, the audience should be fluent in the original foreign language.

2.2. Dubbing

The second item, dubbing, which is sometimes called (post-) synchronization, is the most prevailing form of audiovisual translation. In dubbing process, the source language verbal elements on the audio script are replaced by the target language ones. It is a multiplex process in which "the foreign dialogue is adjusted to the mouth movements of the actor in the film" (Dries, 1995a, p. 9).

Dubbing is a type of interlingual audiovisual translation that involves completely replacing the source language audio track with the target language audio track for broadcasting in countries where the original language is not the native language (Luyken, Herbst, Langham-Brown, Reid & Spinhof 1991:31).

Dubbing is a type of Audiovisual Translation mainly used in Germany, Italy, France, Spain, Austria, Switzerland, Hungary, the Czech Republic, Slovakia, Turkey, Brazil, China, Japan, most Asian countries, and some North-African countries, consisting of a replacement of the original track of a film containing the source language dialogs, for another track on which translated dialogs in the target language are recorded. The remaining tracks are kept inviolable(the soundtrack – including music and special effects– and the track containing the images) (Chaume-Varela, 2006, p. 6).

2.3. Doing Voice-Over

This item could be in the form of voice-over, narration or commentary. In this item, the lip-synchronization feature is neglected. It is used for documentaries and news and at times for children's programs. In this case the programs are broadcasted in the original language at a low volume, while the target language is spoken loudly on top of it with a delay of some seconds. The vocalization is sometimes called "ugly duckling" in audiovisual translation (Orero 2006b). Gottlieb (1998 as cited in Baker, 1998) states that in
this process, "a narrator interprets the entire dialogue over the original audio-script, which is turned down in volume while s/he is speaking" (p. 246). "While the term dubbing is used in translation studies, it is also used in film studies and the film industry (Franco 2001a).

2.4. Subtitle

The fourth one, i.e. subtitling, is the most widely used method in film translation after dubbing. Subtitling, sometimes referred to by Gottlieb (1994) as "captions", is defined in Shuttleworth and Cowie (1997, p. 161) as "the process of providing synchronized captions for film and television dialogues". Hurt and Widler (1998, p. 261) defined subtitling as "a shortened translation of a movie dialogue, synchronized with the relevant part of the original text seen on the screen or on the big screen" (cited in Aktaş and Oğuz, 2014, p. 5). Okyayuz and Kaya (2016, p. 259) defined subtitle translation as conveying the dialogues of the speakers, the elements that the viewers of the source visual will understand but the target audience will not understand, and the information given in the auditory code, in the target language, with a written text positioned and shaped in a certain way at the bottom of the screen.

Subtitling, on the other hand, is a translation activity that presents speech in the source language, images on the screen, and elements such as audio descriptions and song lyrics as written text at the bottom of the screen (Diaz-Cintas and Remael, 2007: 8). Subtitling is accepted as the most preferred translation method among AVT (Audio-Visual Translation) types (Diaz-Cintas, 2013: 119-132).

As is generally believed, the more different the structure of the source language (SL) and the target language (TL), the more difficult it will be to translate SL into TL. When the SL type has no equivalent in TL, difficulties arise in translation. Therefore, TL types show difficult structural features because they are built with different norms and traditions. Difficulties may arise in translation between two languages due to differences such as structural and cultural differences between the two languages (Turkish and Persian). Not being proficient in either or both of these two languages creates difficulties for translators in the translation process in different areas such as subtitling.

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Interlingual subtitling, according to Gottlieb (1997), literally is the subtitling between two languages. It is a transfer from a SL to a TL, designating the relationship between different source and target languages (Díaz Cintas, 2006: 199). In addition, it is possible to use the concept of "interlingual subtitling" as an alternative term (Bartoll, 2004: 57). Subtitling is one of the most used areas of audiovisual translation; During the silent film period, it was used as intertitles from which it takes its name. It can be said that subtitling is the oldest form of film translation (Köprülü, 2021, p. 50). The first example of intertitles was seen in the movie "Uncle Tom's Cabin" in 1903 (Şahin, 2015, p. 972). Subtitles are more popular due to the high cost of dubbing. In fact, “the role of subtitles is to facilitate access to audiovisual products in foreign languages” (Kapsaskis, 2008, p. 42). However, dubbing seems to be more common in Iran compared to subtitling (Hajmohammadi, 2004).

3. Literature Review

When other scientific studies conducted within the scope of the research are examined, in the research titled " An Analysis of English Subtitling of Verbal Cultural Signs in ‘A Separation’ Iranian Film" written by Fathi (2014), the English subtitles of the film "A Separation" were examined according to Gottlieb's strategies. At the end of the study, it was seen that in the translation of oral cultural indicators of the Iranian film "A Separation", the transfer strategy ranked highest among other Gottlieb strategies, and at the same time, most religious concepts were translated using "imitation" and "transfer" strategies.

In the study titled "Investigating Cultural Categories and Non-verbal Elements in the Arabic Subtitles of the Movie “Melody” Based on Gottlieb’s Strategies" Esmaili (2024) focused on the translator's ability to accurately convey the meaning of cultural categories and non-verbal elements in audio-visual texts. As a result of the research, it was determined that "paraphrasing”, “expansion” and “transformation” strategies were used among the ten strategies suggested by Gottlieb.

When other scientific studies conducted within the scope of the research are examined, in the research titled “Examination of Henrik Gottlieb’s Subtitle Translation Strategies in Five Different Film Genres” written by Gökgöl (2022), the English subtitles of five films were examined according to Gottlieb’s strategies. It can be said that the strategies used do not differ according to film genres, and that the film dialogues, the speaking speed of the actors, the words chosen to reflect the personalities of the roles they play, the closeness of the characters to each other, the plot and similar elements affect the frequency and extent of the strategies used.

In the research titled “Examination of Gottlieb’s Strategies in English Subtitles of Persian Movies” written by Gholami (2016), seven Persian movie genres were selected in different ways, all of them were famous films and representatives of the relevant genres. English subtitles were examined according to Gottlieb’s strategies. At the end of the study, it was shown that “Transfer” was the most frequently used strategy and “Transcription” was the least used strategy in translating Persian movie subtitles into English.

4. Methodology

4.1. Theoretical Framework

This study is a qualitative-comparative research, which follows a descriptive approach. Gottlieb’s (1992) classification of interlingual subtitling strategies were employed on the corpora. A frame is a word or a stretch of words which appear together for a length of time on the screen and disappear together after a period of time before the next frame appears. The length of time that a frame is presented on the screen is proportionate to the length of the sentence (i.e. the number of words).

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4.2. Procedure

4.2.1. Data Collection and Analysis

Within the scope of the research, 54 sentences from the movie " A Separation " were randomly selected. These sentences, prepared through the "audio-visual translation evaluation form" to reveal the cultural relationship between Persian and Turkish languages, were translated from Persian to Turkish. It was then determined which Gottlieb strategy was used in the translation and whether it had an exact cultural equivalent.

The first step in the process of analyzing the selected corpora was to transcribe the Persian texts that were randomly selected and then put them in the tables along with their Turkish subtitles. The next step was to juxtapose the Persian texts and their Turkish subtitles in order to find which Gottlieb’s strategy employed for their translations.

4.2.2. Materials Development

Considering the main questions and sub-questions determined in the scope of the research, some basic questions were determined for this purpose. In the next step, the "audio-visual translation form" was prepared, which included basic questions and separate subsections. Then the prepared form was sent to academics[1] and their comments were obtained and the corresponding form was updated according to their comments.

The "audio and video translation evaluation" form that was prepared consists of 2 parts. First, there is some general information about the movie that needs to be reviewed. Two sections were considered for translating the content of the film. In this context, the first chapter was entitled "sentence-based evaluations". In the second part, it was supposed to be evaluated based on "insult and humiliation". Within the scope of the research, 54 sentences were translated using the relevant form.

Gottlieb argued that the difficulty in translating cultural subjects is directly related to their specificity and the distance between the source culture and the target culture. A summary of Gottlieb's ten strategies used within the scope of the research is given in Table 1:

Table 1. Gottlieb's Typology of subtitling strategy.

Types of strategy	**Character of translation**
1) Expansion	Expanded expression, adequate rendering (culture-specific references)
2) Paraphrase	Altered expression, adequate content (non-visualized language-specific items)
3) Transfer	Full expression, adequate rendering (slow, unmarked speech)
4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)
5) Transcription	Non-standard expression, adequate rendering (intended speech defects)
6) Dislocation	Differing expression, adjusted content (musical or visualized languagespecific item)
7) Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
8) Decimation	Abridged expression, reduced content (fast speech, low redundancy speech)
9) Deletion	Omitted expression, no verbal content (fast speech with high redundancy)
10) Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)

5. Purpose of the Research

The study aims to reveal the reflection of the cultural differences and similarities that occur in the translation between Turkish and Persian languages. In this study, Persian to Turkish translations have been investigated.

This research aims to examine the Turkish translation of cultural categories in the Turkish subtitles of Asgar Farhadi's 2011 movie "A Separation". The aim is to develop ways to achieve the most appropriate translation in this context. To achieve these goals, two questions were asked:

1. What are the most and least used strategies in the subtitles of the film "A Separation" using Gottlieb's translation procedures?

2.How effectively does the relevant translation represent the cultural element in translating expressions involving the cultures of the two countries in the Persian-Turkish translation?

3.How are Gottlieb's strategies used in translations between Persian and Turkish?

6. Resullts

6.1. Information About the Movie

A Separation (Persian: جدایی نادر از سیمین) is a 2011 Iranian drama film written and directed by Asghar Farhadi, starring Leila Hatami, Peyman Moaadi, Shahab Hosseini, Sareh Bayat, and Sarina Farhadi. It focuses on an Iranian middle-class couple who separate, the disappointment and desperation suffered by their daughter

[1] "Audio-visual translation evaluation form" was sent to Prof. Dr. Erdoğan KÖSE and Prof. Dr. Ayesha Darya Kahraman via email and their comments were added.

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due to the egotistical disputes and separation of her parents, and the conflicts that arise when the husband hires a lower-class caregiver for his elderly father, who suffers from Alzheimer's disease.

A Separation won the Academy Award for Best Foreign Language Film in 2012, becoming the first Iranian film to win the award. It received the Golden Bear for Best Film and the Silver Bears for Best Actress and Best Actor at the 61st Berlin International Film Festival, becoming the first Iranian film to win the Golden Bear. It also won the Golden Globe for Best Foreign Language Film and the Asia Pacific Screen Award for Best Feature Film. The film was nominated for the Academy Award for Best Original Screenplay, making it the first non-English film in five years to achieve this.

One of the most important reasons for choosing the Iranian film "A Separation" is that there are many cultural symbols and their correct transmission is very important for Iranians, because this film won the Oscar for the best foreign language film, and it is important to transfer these concepts correctly to other languages. It will help to improve the subtitle quality of future movies by identifying problems and trying to remove them.

6.2. Findings

54 sentences were randomly selected from the film under review. The selected sentences were classified as normal, interrogative and obscene sentences, and the frequency and percentage of Gottlieb's strategies in the translation of the film are shown in Table 2.

Table 2. Frequency and percentage of strategies.

Strategy type	Frequency	Percentage
Transfer	18	33,33
Paraphrase	16	29,62
Condensation	13	24,07
Decimation	7	12,96
Total	54	100

In general, looking at Table 2, 54 sentences were selected from the film under review. When we evaluate the content of the selected sentences, it can be said that out of 10 subtitling strategies of Gottlieb, 4 strategies are widely used.

When we look at the frequency of the used strategies, the most used strategy in the selected sentences from the movie was the transfer strategy with 33.33% (18). Paraphrase strategy ranked second with 29.62% (16), while condensation strategy ranked third with 24.07% (13). Finally, it was found that the Decimation strategy was used with 12.96% (7).

Information showing the types of content of the sentences examined in the movie “ A Separation” is given in Table 3.

Table 3. Classification of Samples.

Normal sentences	32
interrogative sentence	9
obscene sentences	13
Total	54

When Table 3 is examined, the most examined sentence type is Normal Sentence (32). Among the 54 sentences examined, the second most examined sentence type in terms of content type was obscene sentences (13), while the last and third sentence type examined was interrogative sentence (9).

6.3. Prominent Examples of the Most Used Strategies

Among 54 randomly selected sample sentences from the movie “A Separation”, the most frequently used strategies were transfer, paraphrase, condensation and decimation. Definitions and are as follows:

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7. Transfer Strategy Findings

1.Transfer: refers to the strategy of translating the source text completely and accurately. Examples of transfer strategies used in the film under review have been examined and examples within the context of the subject are given below.

1.1. It can be seen that the sentence "اینجوری نشه یه روز بخاد بیاد یه روز نخاد بیاد" is translated into Turkish as "Umarım her gün fikrini değiştirmiyordur". However, the transfer strategy was not implemented correctly in the relevant translation. Therefore, it appears that the translated sentence was translated incorrectly. The most important problem of translation is that the tense of the sentence is not translated correctly. In fact, the translation alternatives such as "umarım bir gün gelmek isterim , bir gün gelmek istemem demezsin"or "umarım her gün fikrini değiştirmezsin" can be given as examples of the correct use of tense in translation.

1.2. It can be seen that the sentence "دمپایی بپوش" in the movie is translated into Turkish as "Ayakkabılarını giysene" .However, shoes are not mentioned in the sentence. In fact, the Turkish equivalent of the word said by the actor should be "terlik" in Turkish. Therefore, although the transfer strategy was intended to be used in this sentence in the translation of the film, it was reflected in the translation incorrectly due to the wrong choice of words.

8. Paraphrase Strategy Findings

2. Paraphrase: It is the use of other words in cases where the expression form of the original cannot be reconstructed with the same syntactic way in the target language.

2.1. The Persian sentence "کمی تند رفتار کردم" has been translated into Turkish as "Biraz kaba davrandım". However, when we look at the general structure of the sentence, the person accepts that she is acting angrily, however, the word "rude" was chosen instead of the word "angry" in the translation, resulting in an incorrect translation. In this case, it is thought that "kabul ediyorum biraz abarttım" or "biraz fazla üstüne gittim"would be more appropriate in the translation. In addition, due to the low mastery of the target language in translation, it can be seen that the main focus of translation is spoiled by purely visual thinking and doing personal interpretation.

2.2ç " برای چی باید بهش باج بدم؟" in the movie under review has been translated into Turkish as "Neden ona rüşvet veriyorum?". In fact, the translation of the sentence should "Neden ona sus payı vermem gerekiyor?". In the translation, the word "Rüşvet" was not used and the word "Sus Payı"was used. It is possible to say that the biggest mistake in the translation of the sentence comes from not choosing the right word. Therefore, the correct word was not chosen in the translation, and a personal interpretation and preference was raised during the translation.

9. Condensation Strategy Findings

3. Condensation is the shortening of text to capture the essence of the subject in the least obtrusive way possible.

3.1. The Persian sentence "'میبینی اینجاها نجسه" in the movie has been tranlated into Turkish "Görüyorsun yerler ıslak.". In fact, the sentence in the movie is meant to say that the places are "necis" , in other words, "Pis". 'Necis' means an object that is considered dirty according to Islam, although the word "ıslak" is used in translation. Therefore, two words that are not related to each other are used interchangeably. An attempt was made to shorten the translation by using the reduction strategy, but the absence of a religious term used in the sentence prevented the translation from being conveyed correctly.

3.2. The Persian sentence "به امام زمان به امام حسین قسم" has been translated into Turkish as "Şehitlerimizin üstüne yemin ediyorum." In addition, this sentence swears by the third and twelfth Imams of Shia. Actually, the translation of Imam Hussain and Imam Zaman as 'şehitlerimiz' and reducing the translation in this way causes religious issues to be conveyed completely incorrectly.

10. Decimation Strategy Findings

4. Decimation is a form of extreme concentration in which even potentially important elements are neglected, often due to the pace of discourse.

4.1. The interrogative sentence " اون روی سگ منو داری بالا میاری؟" has been translated into Turkish as "Beni sinirlendiriyorsun." In the mentioned sentence, the person is actually in a very angry state. He insists that if he

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continues like this a little longer, he will show his bad side. However, it did not transfere as threatening language in the translation.

4.2. The sentence “ توهین نکن” has been translated into Turkish as “Saldırgan olmayın!”. In the sentence, what is actually being said to the other party is “bana hakaret etme”. Therefore, the translated words “ Hakaret etme “ and “ saldırmak “ stand on a very different axis, and the shift in meaning is quite obvious. As a result, it appears that the decimation was not performed properly.

11. Conclusıon and Recommendatıons

It has been found that out of ten subtitling strategies based on Gottlieb's strategy, only four, i.e. about 40%, were used. In translation, especially in subtitles, the translator's knowledge and mastery of the grammar, culture, religion, etc. of both languages is important. In order to choose and correctly apply subtitle translation strategies, it is necessary for the translator to know the limitations of subtitles and to master the target language and culture as well as the source language and culture .Since Iran and Turkey are neighboring countries, they have a lot in common in terms of religion, culture, food and many other elements, but it has been observed that the cultural elements that reveal the common aspects are not properly reflected in the translation.

As a result of the analysis, all 54 randomly selected sentences have incorrect translations. Because the results of the translation showed us that the translator has no mastery of the Persian language during the translation process and therefore cannot apply Gottlieb's subtitling strategies correctly.

In the evaluation of normal sentences, interrogative sentences and obscene sentences, a total of 54 sentences were analyzed and the results were presented in the third table. As translation experts say, translating only the linguistic component without considering other semiotic aspects of the film has clearly brought a negative result.

When the translation was evaluated in terms of Gottlieb's strategies, it was found that the transfer strategy was incorrectly used due to the wrong word choice. On the other hand, the paraphrase strategy has caused many problems in translation due to the translator's low mastery of the target audience's culture and the influence of the translator's personal opinions and purely visual translations.

When examining the sentences in which the decimation strategy was used, the forced use of words used to express an idiomatic or religious situation was ignored, and this caused a change in the translation. Finally, in the use of the condensation strategy, the words that indicate warning and caution in the Persian sentence, were changed to a completely different meaning because because the words were not used according to their meanings.

Another noteworthy point about the translation of Persian subtitles into Turkish is that the translation of subtitles in Turkey is generally done by people who are experts in different fields and know the English language. For this reason, it is recommended that audio-visual translation be included in the curriculum of language translation fields so that it can be taught in a technical and practical way.

This study may provide ideas for further studies. The analyses and opinions presented in this research can be used in the review of other films. In addition, translation strategies or techniques of different academics can be used in subtitling and dubbing analyses.

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