Transfer of Ideological Stances through Stylistic Choices in Translation: The Case of the Persian Subtitle of *The Matrix*

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Abstract

Although a great deal has been written on the technical and linguistic aspects of subtitling, less attention has been paid to the stylistic analysis of subtitles. Nevertheless, stylistic choices of the subtitler could reveal the ideologies of the translator and filmmakers. Subtitling in Iran is mainly performed by fans, and their subtitles are widely used on various unauthorized websites. Since they translate out of passion and remain unpaid for what they do, unlike in official dubbing, there is little ideological and institutional pressures on the translator's choices. In the present study, the Persian subtitle of the film (*The Matrix*, 1999) was selected as the case study. The study aimed to investigate how the subtitler presents his unique style of subtitling and, by so doing, reveals the ideology of the film as well. The results showed the use of various stylistic strategies, namely the explication of dialogues, the expansion of acronyms, the addition of information, and the explanation of allusions.

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1. Introduction

The unauthorized dubbed and subtitled foreign films/series are unofficially distributed on online platforms in Iran against the limiting regulations of official dubbing and distribution of such foreign audiovisual content (Danaeefar et al., 2020). Therefore, contrary to the official professional dubbed versions in Persian, audiovisual products without the pressures of regulatory officials are subtitled by fans within the shortest timespan between the original release and its distribution on the Internet. Non-professional subtitling or fansubbing in Iran is practiced widely. These subtitles are easily accessible to the Iranian audience, primarily free of charge or at a low cost (Ameri & Khoshsaligheh, 2019). With this background in mind, "subtitle" and "subtitler" in the present study will henceforth be used to refer to the "non-professional subtitle" and "fansubber", respectively, unless specified otherwise. The current study suggests a new line of research in the analysis of audiovisual materials, focusing on the transfer of the source text's (the original film) ideological stance through the stylistic choices of the subtitler. Carter and Nash, as cited in Munday (2013), stressed that studying ideology and its representation requires close attention to language and style. This issue has remained under-researched in Translation Studies (TS). In an attempt to address this gap, the current study aims to: 1) categorize the stylistic features of this particular subtitle, and 2) reveal the film's ideological stances in the subtitle through the analysis of the subtitler's stylistic choices.

We are particularly interested in closely examining the linguistic choices of the subtitler in an effort to identify recurrent stylistic patterns. The subtitle of *The Matrix* (1999) is studied to understand the ways in which the subtitler's stylistic choices disclosed the film's ideology. Accordingly, the study addresses the following questions:

1. What are the stylistic patterns of the subtitle?
2. What do the stylistic patterns of the subtitle reveal about the ideologies of the original film?

2. Literature review

2.1. Ideology and style in translation

It is challenging to define ideology, mainly because it has been defined by multiple scholars and interpreted differently in various fields. In its Marxist sense, ideology is the product of its monetary system and the resulting class relations and class interests (Abrams & Harpham, 2014). Van Dijk (1998) defines his notion of ideology as beliefs about what is the case, good or bad, right or wrong, for a community to act accordingly. Similarly, Simpson (2003) defines "ideology" as assumptions, beliefs, and sets of values shared by social groups. When a social group is in a position of power, its ideology gains dominance. Munday (2007) believes that Simpson and Van Dijk broadened the notion of ideology away from a purely political sense to encompass cultural aspects (e.g., knowledge, beliefs, and value systems of the individual and society). Nowadays, "ideology" is used in various non-Marxist ways, ranging from a label for dogmatic political ideas to a neutral term for ways of thinking that are thought to correlate with an individual's race, sex, nationality, education, or ethnic group" (Abrams & Harpham, 2014, p. 204).

The relationship between ideology and translation was first acknowledged by scholars who had cultural-oriented approaches in TS; however, little consensus exists on the definition of the concept in TS (Mollanazar & Fuladi, 2021). Hatim and Mason (1997) introduced two closely related concepts of "ideology of translating" and "translation of ideology", meaning "translation is an ideological activity" and "translators filter the text world of the source through their own ideology, with differing results", respectively. Similarly, Munday (2009) argued that ideologies could be reflected through lexical, syntactic, and discursive choices made by translators. In a study on the notion of ideology in TS regarding the two mentioned interrelated concepts, Fang (2011) considers the micro-level linguistic analysis of ideologies as a helpful tool for the study of 'translation of ideology'.

Calzada-Pérez (2014) claims that ideology promotes or legitimates the interests of a particular social group. In the same vein, the entertainment industry contains, reflects, and promulgates ideology (Grant, 2007). Films could either endorse or challenge the dominant cultural, political, social, religious, personal, and philosophical ideologies.

Of the various definitions of ideology, Abrams & Harpham's definition is adopted in the present study as it is more comprehensive and includes both political ideas and neutral ways of thinking that are specific to an individual's race, sex, nationality, education, or ethnic group. Ideology in the present research is to be understood as a system of beliefs that show the directors' worldview and its manifestation in the film.

Like ideology, there are conflicting definitions of style. Style is defined as "the linguistic characteristics of a particular text" (Leech & Short, 2007, p. 11). In other words, style is the manner of expression and consists of choices made from the linguistic repertoire. In examining the style of a text, one is not interested in choices in isolation but rather in a pattern of options (frequency of choices) in the whole text. In such cases, identifying style means awareness of deviation from the norm (the norm of a particular writer, genre, period), approaching another contrasting norm (Leech & Short, 2007). Munday (2013) defines "Style" as the linguistic fingerprint of the translator, those linguistic choices that make his translations distinguishable from the work of others. Building on Leech & Short's (2007) definition of style, which considers style as deviations from the norm and emphasizes trends and recurrent patterns and how these represent the individual translator's translational style; therefore, the definition of "Style" in the present research refers to the subtitler's distinctive way of translating, which generally deviates from the established subtitling norms. Consequently, the subtitler's choices and the frequency of those choices comprises his style of subtitling in this film.

2.2. Ideology in audiovisual translation

Various studies have been carried out on ideologically motivated manipulation and censorship of audiovisual translation (AVT) in general (Cintas, 2012); on dubbing (Agost, 2004; Bucaria, 2009, 2018; Ranzato, 2012; Sandrelli, 2016; Yahiaoui, 2016) and subtitling, in particular, on fansubbing as activism worldwide (Guo & Evans, 2020; Jiang, 2022).

In addition, numerous studies were conducted locally regarding the ideology-related issues in AVT, particularly in dubbing, such as analysis of ideological manipulations in dubbing (Kenevisi et al., 2016; Khoshsaligheh & Ameri, 2016; Pakar & Khoshsaligheh, 2022); and censorship in dubbing (Pakar et

al., 2020; Pakar & Khoshsaligheh, 2021), taboo rendition in dubbing (Rezvani Sichani & Afrouz, 2019). Moreover, some relevant local studies to a lesser extent, were conducted on subtitling, such as examining the ideological manipulation of ideologically loaded terms of political speech in the English subtitle (Moradi Joz et al., 2014) and studies regarding the rendition of swear words in subtitling (Fakharzadeh & Dadkhah, 2020; Khoshsaligheh et al., 2018).

However, to the best of our knowledge, no local studies have been conducted examining how film ideologies could be revealed through the stylistic choices of the subtitler. The present study was carried out to address this gap.

2.3. Style in audiovisual translation

Bordwell (1997) defines cinematic style as the result of choices made by the filmmaker(s) in particular circumstances. He also uses "style" to refer to an individual director or group (Hollywood). However, this study does not intend to focus on style from a Film Studies perspective, which mainly deals with aesthetics. This section focuses on studies regarding style in AVT, particularly film subtitling.

There are subtitling guidelines, which are almost universal; grammar and lexical items tend to be simplified and the number of characters per line is limited (Fodor, 1975; Cintas & Remael, 2014). In this regard and in a primitive sense, "personal style" in subtitling may be considered deviations from the norm and guidelines, for instance, the manner of segmentation of subtitles, the use of one- or two-liners, and the use of colors and so on. Munday (2013), in a book chapter named "Style in Audiovisual Translation" brings the analysis of "Style" in subtitling to the fore and as an object of investigation alongside analysis of style of a novella, film script, and film. Consequently, the authors of the current paper were inspired by the mentioned chapter to conduct this research to determine the stylistic strategies adopted by the subtitler in the translation of The Matrix film and to investigate how these stylistic strategies helped retain the ideologies of the film. However, as was previously mentioned, to the best of our knowledge, research on the linguistic style of subtitlers in AVT is scarce, except for studies that have discussed the creative turn in subtitling (McClarty, 2012, 2014; Romero Fresco & Chaume, 2022).

3. Method

This film depicts a dystopian future where humanity is unknowingly trapped inside a simulated reality, The Matrix, in which intelligent machines have been created to distract humans while using their bodies as a source of energy. Neo (Keanu Reeves) believes that Morpheus (Laurence Fishburne) can answer his question -- What is the Matrix? Neo is contacted by Trinity (Carrie-Anne Moss), who leads him into an underworld where he meets Morpheus. They fight for their lives against viciously intelligent secret agents. It is a truth that could cost Neo something more precious than his life (The Matrix, 2022)[1]. This film was written and directed by the Wachowskis. "*The Matrix* is a philosopher's Rorschach inkblot test where philosophers see their favored philosophies (e.g., existentialism, Marxism, feminism, Buddhism, nihilism, and postmodernism). Name your philosophical ism, and you

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[1] *The Matrix*. Rotten Tomatoes. (2022). Retrieved on 27 March 2022, from https://www.rottentomatoes.com/m/matrix.

can find it in *The Matrix*" (Worth, 2002, p. 1). The directors acknowledge that they have woven many philosophical themes and allusions into the film's fabric[2].

This descriptive study with an exploratory approach attempted to answer the research questions by comparing the source and the target subtitles. To demonstrate how the subtitler manifests his translatorial style through subtitling, disobeys the norms, and reveals the source product's ideology, *The Matrix* film was selected. The reason for selecting this film was that it has roots in some religious and philosophical ideologies, hence the transfer of ideological stances through the subtitler's stylistic choices could be better investigated. The original film was downloaded from www.avamovies.ir. Moreover, its English and Persian subtitles were retrieved from www. Subkade.ir. A fansubber provided the Persian subtitle under the name of Yasin Boroon. Further research revealed that the fansubber has a weblog[3] where he shares his subtitles on the Internet. He translated films such as *The Matrix* franchise, The Lord of the Rings trilogy, and The Hobbit trilogy. The reason for selecting this subtitle was that the subtitler was aware of the ideologies of the film and attempted to reflect them in his translation. The researchers compared all captions of the Persian translated subtitle (*n*=1,372 captions) with its original counterparts to find the recurrent patterns.

4. Results

After analyzing the collected data, the researchers found four distinct stylistic strategies in the studied subtitle and categorized them as can be seen in Table 1. The subtitler's translatorial style is evident through the patterned use of explication of dialogues, expansion of acronyms, the addition of information, and explanation of allusions (Table 1).

Table 1. Stylistic strategies of the subtitler

Translational style	Definition	Frequency	
Explication of dialogues	The translation interprets the meaning of the dialogue and clarifies obscurities of the source text	28	
Expansion of acronyms	Explanation of the full meanings of the abbreviated forms	5	
Addition of information	Characters' names	5	16
	Graphics	3	
	Explanation of words	8	

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[2] https://www.matrixfans.net/movies/the-matrix/wachowski-brothers-chat-transcript/
[3] http://yboroon.blogfa.com

| Explanation of allusions | Explanation of implicit or indirect references | 8 |

In the subsequent sections, each stylistic strategy is analyzed in detail. It is shown how, through some of these characteristics, the film's ideologies were revealed or elaborated for the Persian audience.

4.1. Explication of dialogues

Of the 1,372 analyzed captions, 28 dialogues were found to have been elucidated by the subtitler. Therefore, despite a prevalent tendency to condense information in subtitles due to time and space constraints, this subtitler explicated the dialogues further by elaboration. As displayed in Table 2, this subtitler clarifies the dialogues for the audience. The bold lines are added by the subtitler. The subtitler was inconsistent whenever he explained the dialogues as he used *, [], " ", and the color orange to separate the actual dialogue from the interpretations of the dialogues he provided.

Table 2. Explication of dialogues

Original Dialogue	Time	Subtitle	Back Translation of the Persian Subtitle
Lieutenant, you were given specific orders.	00:02:23	ستوان، به شما دستورات مشخصی داده شده بود **[که وارد عمل نشید]***	Lieutenant, you were given specific orders. **[to not operate]**
I know. They cut the hard line.	00:03:28	میدونم ، اونا خط ارتباطی* رو بریده بودن »**یعنی به خط نفوذ کردن و تونستن ردیابیش کنن**«	I know. They cut the communication line. **[meaning that they penetrated the line and were able to track it]**
The mind has trouble letting go.	00:44:56	چون ذهن با رَها شدن مشکل داره* »**یعنی بعد از بالا رفتن سن، ذهن که با گذشته عجین شده دیگه نمیتونه اون رو رَها و حقیقت رو قبول کنه**«	The mind has trouble letting go. **"That is, after getting older, the mind is tied to the past and can no longer let go of it and accept the truth"**
... and they are no one.	00:57:56	و در عین حال هیچکس نیستند	and they are no one.

		«یعنی هویتشون مشخص نیست و هر لحظه بخوان میتونن با تسخیر بدن یه شخص دیگه هرجایی ظاهر بشن»	**"It means that their identities are not known and they can appear anywhere by taking over the body of another person at any moment."**
- Do you always look at it encoded? - Well, you have to.	01:01:38	همیشه شکل کدگذاری* شده ـش رو نگاه می‌کنید؟ خب مجبوریم «یعنی چرا از اون برنامه که کد ماتریکس رو میشکنه و اون رو به صورت تصویر در میاره مثل برنامه شبیه‌ساز مبارزه استفاده نمی‌کنید»	- Do you always look at it encoded? - Well, you have to. **"it means, why don't you use that program that breaks the matrix code and turns it into an image, like a combat simulator program"**
.. what you needed to hear.	01:52:02	که دقیقا نیاز داشتی بشنوی* «منظور اینه که تو در عمل قبول نداشتی که برگزیده‌ای و پیشگو با گفتن اینکه برگزیده نیستی باعث شد که به خودت بیای و تواناییتو باور کنی»	Which you exactly needed to hear. **"It means that you didn't believe that you were the chosen one and the prophet told you that you were not the chosen one and made you come to your senses and believe in your ability"**
That is the sound of inevitability.	01:57:59	این صدای اجتناب‌ناپذیریه* «منظورش اینه که شکست شما انسان‌ها از ما ماشین‌ها اجتناب‌ناپذیره»	That is the sound of inevitability. **"It means that the defeat of you humans against us machines is inevitable"**

-*The bold lines were added by the subtitler*

4.2. Expansion of acronyms

This section shows another feature of the subtitler's distinct style. One of the stylistic characteristics of this subtitle is the expansion of all the acronyms. As was previously mentioned, due to time and

space constraints, subtitlers prefer not to expand the acronyms or even shorten the expanded form of the original into acronyms.

Table 3. Expansion of acronyms

Original Dialogue	Time	Subtitle	Back Translation of the Persian Subtitle
That cracked the IRS D-base?	00:10:24	همونی که به IRS D-baseنفوذ کرد؟ «پایگاهِ دادهِ درآمدِ خدماتِ داخلی» «آژانسی که مسئول جمع‌آوری مالیات و اجرای قوانینِ درآمد داخلیِ آمریکاست»	That cracked the IRS D-base? "Internal Revenue Service Database" "The agency responsible for collecting taxes and enforcing the internal revenue laws of the United States"
Get some R and R?	00:09:14	یکم "الف ، ت"* میخوای؟ «اصطلاحی در ارتش آمریکا برای نیروهایی که در عملیات بوده‌اند» «مخفف استراحت و تجدید قوا»	Want some R and R? "A term in the US military for troops who have been in operations" "Abbreviation of rest and recuperation"
EMP armed...	01:00:10	...ای.ام.پی مسلح شده «نوعی بمب بسیار پیشرفته که با انفجار خود پالس بزرگی را در محیط منتشر می‌کند که این پالس‌ها با نفوذ به سیستم‌های الکترونیکی قادر به تخریب عملکرد و از کار انداختن آنها میباشند» «در حال حاضر برخی کشورها چنین سلاحی را در اختیار دارند»	EMP armed... "A type of highly advanced bomb that emits a large pulse in the environment with its explosion, and these pulses are able to destroy and disable them by penetrating the electronic systems." "Currently, some countries have such weapons"

However, this subtitler not only expanded these acronyms, but also explained their meanings. Five acronyms were used in the film, all of which were expanded in the subtitled version. Some examples are presented in Table 3.

4.3. Addition of information

4.3.1. Names

In an interview, the directors were asked how they chose the characters' names. They declared that "the names were all chosen carefully, and all of them have multiple meanings"[4]. The subtitler seems to be aware of the significance of the characters' names as he decided to make the audience familiar with their meanings. Every key character's name has been selected thoughtfully to foreshadow something and prepare the audience for what is to be shown in subsequent scenes. The following examples are proofs of this claim:

Morpheus is the name of the Greek God of sleep who can bewitch people's minds with dreams, and here in the film, he tells Neo that he has been living in a dream world and helps him to change into The One (Bassham, 2002).

Neo, the name taken on by Thomas Anderson, is an anagram of "One." When Thomas Anderson claims this name, he becomes a "new man." In addition to defining the meaning of Neo, the subtitler adds that he is the one who saves all. This refers to Christians' belief that Jesus is the one who resurrects and saves humanity. As a result, the subtitler educated the audience on the concepts behind the names by inserting additional information.

Another example is the name *Trinity*: As Morpheus portrays God as the Father and Neo as the son of God, Trinity does it as Holy Spirit (Bassham, 2002).

As will be observed in Table 4, by informing the audience about the characters' names (e.g., Trinity), the subtitler introduced the Iranian audience to important concepts of Christianity. There were other purposefully selected names in the film too, such as *Cypher*[5] and *Thomas Anderson*, which were explained by Stucky (2005), but the subtitler provided no elaboration for those names. The reason for this might be that these names were not as important as other characters or that the subtitler himself was unaware of why the writers' named characters in this way.

Table 4. Addition of information (Names)

Original Dialogue	Time	Subtitle	Back Translation of the Persian Subtitle
The name is Neo.	00:06:21	اسمش «نئو»*ـه	His name is Neo.

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[4] https://www.matrixfans.net/movies/the-matrix/wachowski-brothers-chat-transcript/
[5] https://www.matrixfans.net/symbolism-philosophy-and-allegory/names/
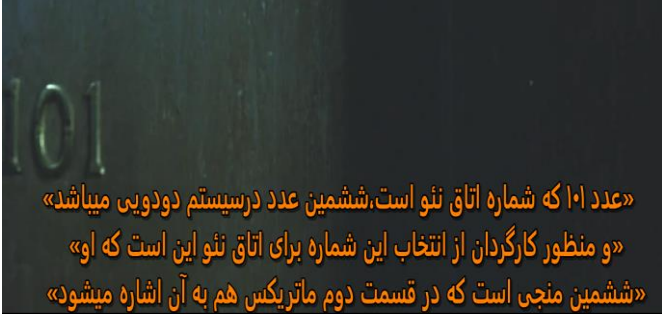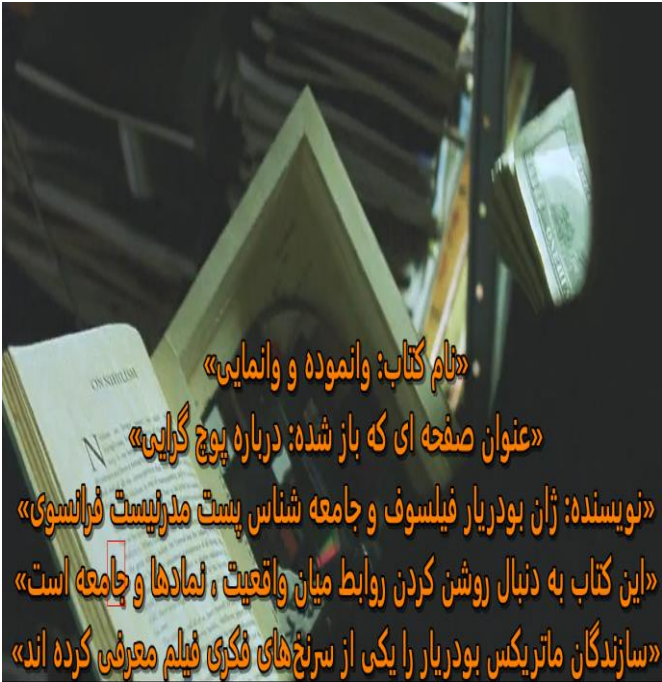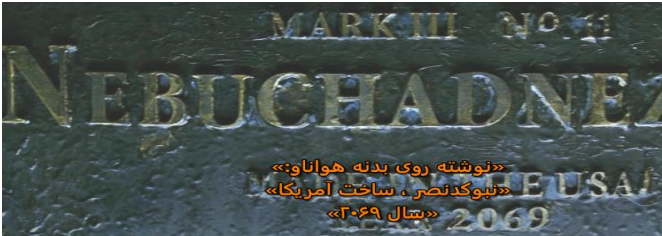
		«نام مستعار این شخص در فضای مجازی» «به معنی جدید ، یعنی این شخص منجی جدیده»	"This person's nickname in the cyberspace" "it means new, that is, this person is a new savior"
You have to focus, Trinity.	00:03:36	باید حواست رو جمع کنی ترینیتی*	You need to concentrate, Trinity
		«اسم این خانم به معنی "تثلیث" هست «که یکی از اعتقادات اساسی مسیحیها میباشد»	"This lady's name means "Trinity", which is one of the fundamental beliefs of Christians"
Nebuchadnezzar. It's a hovercraft.	00:37:53	«نَبوکدنصر(بُختَنَصَر) نام چند تن از پادشاهان بابل است و اولین حمله به هیکل (همان معبد سلیمان) یهودیان در اورشلیم و نابودی آن «و اسارت قوم یهود به یکی از آنان نسبت داده میشود»	"Nebuchadnezzar is the name of several kings of Babylon, and the first attack on the temple (the same temple of Solomon) of the Jews in Jerusalem and its destruction and the captivity of the Jewish people is attributed to one of them."
...the Oracle prophesied his return...	00:45:47	پیشگو [أوراکل] بازگشت اون رو پیشگویی کرد.	The oracle foretold his return.
		«در یونان باستان أُوراکل به شخصی گفته میشد که از آینده خبر میداد و از جانب خدایان به او الهام میشد»	"In ancient Greece, an oracle was a person who informed about the future and was inspired by the gods"
...I am Morpheus.	00:25:56	من مورفیوس* هستم	I am Morpheus*
		مورفیوس به معنای کسی که شکل یا تغییرمیدهد. «خدای رؤیا در اسطورههای یونان باستان است»	Morpheus means one who changes shapes. "He is the god of dreams in ancient Greek mythology"

4.3.2. Graphics

Regarding the philosophical and religious references in *The Matrix*, there are some scenes in the film in which some objects are shown, and the subtitler, with detail, elaborates on what these objects refer

to and why the directors have chosen to include these objects; consequently, uncovering the film's ideologies. Some clues or subliminal messages reveal the directors' ideology, for instance:

Table 5. Addition of information (Graphics)

Scene	Time	Back Translation of the Persian Subtitle
«عدد ۱۰۱ که شماره اتاق نئو است،ششمین عدد درسیستم دودویی میباشد» «و منظور کارگردان از انتخاب این شماره برای اتاق نئو این است که او» «ششمین منجی است که در قسمت دوم ماتریکس هم به آن اشاره میشود»	00:08:05	"The number 101, which is Neo's room number, is the sixth number in the binary system." "And what the director means by choosing this number for Neo's room is that he is the sixth savior, which is also mentioned in the second part of The Matrix."
«نام کتاب: وانموده و وانمایی» «عنوان صفحه ای که باز شده: درباره پوچ گرایی» «نویسنده: ژان بودریار فیلسوف و جامعه شناس پست مدرنیست فرانسوی» «این کتاب به دنبال روشن کردن روابط میان واقعیت ، نمادها و جامعه است» «سازندگان ماتریکس بودریار را یکی از سرنخهای فکری فیلم معرفی کرده اند»	00:08:26	"The name of the book: Simulacra and Simulation" "Title of the opened page: About Nihilism" "Author Jean Baudrillard, French postmodernist philosopher and sociologist" "This book seeks to clarify the relationship between reality, symbols, and society" "The creators of The Matrix have introduced Baudrillard as one of the intellectual clues of the film"
«نوشته روی بدنه هواناو:» «نبوکدنصر ، ساخت آمریکا» «سال ۲۰۶۹»	00:38:09	"Written on the body of the hovercraft:" "Nebuchadnezzar, Made the US" "Year 2069"

Constant reference to Christ is a central religious motif in the film. Neo's messianic growth (in self-awareness and power) and his eventual bringing of peace and salvation to humanity form the film's plot. In one scene, some people come to his door, and Neo gives them a disk with the illegal software

they have asked for, and one person says (foreshadowing what is to come), "Hallelujah. You're my savior, man. My own personal Jesus Christ." (Stucky, 2005). As indicated in Table 5, Neo's room number is 101, and when the number 101 was shown in this scene, the subtitler added further information into the subtitle (Table 5).

In another scene, Neo takes out a disk from a hollowed-out book (Jean Baudrillard's *Simulacra and Simulations*) which shows the audience that this is a postmodern book on the delusion of reality and that human experience is a simulation of reality. The chapter where they're hidden is called Nihilism[6]. The subtitler added this information to the subtitle (Table 5).

Nebuchadnezzar[7] was the Babylonian king who could not remember his dreams until Daniel interpreted them. Nebuchadnezzar also conquered Jerusalem (Zion) in the Old Testament, sending its people into exile. In *The Matrix*, the people of the subterranean Zion are free from the machines yet live in exile from the earth's surface (Bassham, 2002). Although in the film the Nebuchadnezzar's name was mentioned merely as the name of a hovercraft, the subtitler added more information about the historical background and significance of it (Table 5).

4.3.3. Explanation of words

Although subtitles appearing on the screen need to comply with constraints of time and space, the subtitler managed to insert the supplementing information, deviating from the norm and showing his distinct style, consequently revealing the film's ideology. In this section, the subtitler used an asterisk* for words he felt needed more explanation. Some examples are provided in Table 6.

According to one of the directors' interviews:

> There are many wordplays, a lot of hidden other meanings, and a lot of multiple meanings. Besides that, we also like the definition, the mathematical definition of the use of Matrix, or the use of it in terms of a woman's womb[8].

As mentioned in the earlier paragraph, the reason for the subtitler's explication of these words is evident now. Some of these words are listed in Table 6.

Table 6. Addition of information (Explanation of words)

Original Dialogue	Time	Subtitle	Back Translation of the Persian Subtitle

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[6] Nihilism often involves a sense of despair coupled with the belief that life is devoid of meaning.

[7] The Nebuchanezzer is indeed a biblical reference, from the book of Daniel by WachowskiBros (at the time) retrieved from https://www.matrixfans.net

[8] https://www.matrixfans.net/movies/the-matrix/wachowski-brothers-chat-transcript/

Listen, coppertop.	00:23:14	گوش کن باتری! *	Listen coppertop!*
		«در این فیلم به معنی coppertop افرادی است که به ماتریکس وصل هستند و مانند باتری انرژی آن را تامین میکنند»	**"In this movie, coppertop means people who are connected to the matrix and provide it with energy like a battery"**
- What's that?	00:24:10	این چیه؟	What is this?
- You're bugged.		فکر میکنیم تو بدنت حشره * گذاشتن	We think they put an insect in your body
		«وسیله ای برای ردیابی»	**"a tool for tracking"**
- I got a fibrillation.	00:32:08	عضلاتش بد جوری منقبض شدن اپاک، محل*	His muscles are contracting badly Apoc, location*
- Apoc, location.		**«میخوان محل محفظهای که نئو درش قرار داده شده رو پیدا کنن»**	**"They want to find the location of the container where Neo was placed"**
Your appearance now is what we call "residual self-image."	00:40:02	ظاهر تو الآن چیزیه که ما بهش میگیم "تصوّر باقیمانده از خویش*"	Your appearance now is what we call it "Remaining image of self*"
		«ظاهری ذهنی از انسان در حالی که به ماتریکس متصل است»	**"A mental representation of a human while connected to the matrix"**
It is the mental projection of your digital self.	00:40:06	این یه طرح ذهنی از خودِ دیجیتالی* توئه	This is a mental projection of your digital self*
		«یعنی ظاهریه که خودت تو دنیای دیجیتالی»	**"It means that you appear to be in the digital world"**
		«برای خودت ساختی، مثل آواتار»	**"You made it for yourself, like an avatar"**

Original Dialogue	Time	Subtitle	Back Translation of the Persian Subtitle
It exists now only as part of a neural-interactive simulation...	00:40:42	که الان تنها چیزی که ازش باقی مونده یه شبیه‌سازی عصبیِ تعاملیه* **«الگویی برای پردازش اطلاعات که با تقلید از شبکه‌های عصبی بیولوژیکی مغز انسان ساخته شده»**	Now the only thing left is an interactive neural simulation* **"A model for information processing made by mimicking the biological neural networks of the human brain"**

4.4. Explanation of allusions

This film contains many allusions and cultural references, the origins and context of which the subtitler decided to explain (Table 7).

Table 7. Explanation of allusions

Original Dialogue	Time	Subtitle	Back Translation of the Persian Subtitle
...tumbling down the rabbit hole?	00:26:28	از سوراخ خرگوش* سُر خوردی افتادی پایین؟ **«آلیس در اون داستان از سوراخ خرگوش سفید سُر میخوره و داخل سرزمین عجایب میوفته»**	Did you slip down the rabbit hole*? **"In that story, Alice goes down the white rabbit hole and falls into the wonderland"**
You take the red pill...	00:29:12	اگه قرص قرمز* رو انتخاب کنی **«قرص قرمز استعاره‌ای است از داستان فریب آدم توسط شیطان»** **«در تورات که به «سیب سرخ حوا» مشهور است. خوردن آن سیب قرمز بازشدن چشم بصیرت و معرفت آدم شد. اینجا نیز نئو با خوردن قرص قرمز نسبت به حقیقت زندانی بودن در ماتریکس شناخت و معرفت پیدا میکند»**	If you choose the red pill*, **"The red pill is a metaphor for the story of Satan's deception of man"** **"In the Torah, it is known as the "Eve's red apple". Eating that red apple opened the eyes of Adam. Here too, by taking the red pill, Neo learns about the reality of being imprisoned in the matrix"**

English (source)	Time	Persian	English (translation/note)
...you stay in Wonderland...	00:29:14	تو سرزمین عجایب* باقی میمونی «اشاره مجدد به داستان آلیس در سرزمین عجایب»	You will remain in the wonderland* **"A re-reference to the story of Alice in Wonderland"**
It means buckle your seatbelt, Dorothy...	00:30:36	یعنی کمربندت رو محکم ببند دروتی* «اشاره به شخصیت اول رمان جادوگر شهر اُز نوشته ال. فرانک باوم»	It means buckle your seatbelt, Dorothy... **"Reference to the first character of the novel The Wizard of Oz written by L. Frank Baum"**
...because Kansas is going bye-bye...	00:30:39	چون باید با کانزاس خداحافظی کنی «دروتی در اون کتاب اهل کانزاس در آمریکا بود و از اونجا به اُز رفت»	Because you have to say goodbye to Kansas **"Dorothy in that book was from Kansas in America and went to Oz from there"**
Genuine child of Zion.	00:47:09	بچه‌های واقعیِ صَهیون(زایان)* «این کلمه نزد یهودیان به‌معنای شهر اورشلیم است ولی درمتونِ دینیِ یهود، "صهیون" به آرمان و آرزوی ملت یهود برای بازگشت به سرزمین موعود [اسرائیل] و تجدید دولت یهود اشاره دارد. «واژۀ "صهیونیزم" از مشتقات همین کلمه می‌باشد»	The real children of Zion* **"This word means the city of Jerusalem among Jews, but in Jewish religious texts, "Zion" refers to the ideal and desire of the Jewish nation to return to the promised land [Israel] and renew the Jewish state.** **"The word "Zionism" is a derivative of this word"**
Ignorance is bliss.	01:04:17	سعادت در جهالت ـه* «جمله معروف توماس گری شاعر مشهور انگلیسی»	Ignorance is bliss* **"The famous sentence of the famous English poet Thomas Gray"** **"The original sentence: where happiness is in ignorance, Tis folly to be wise"**

«اصل جمله: جایی که سعادت در

جهالت است، عاقل بودن حماقت

است»

The Matrix makes several important references to *Alice in Wonderland.* Similar to Alice, Neo had to face his new reality. The subtitler decided to openly explain the origins of these references to inform the audience of the connections between these stories and the film. It shows how the topic of reality versus imagination appears in *Alice in Wonderland, The Wonderful Wizard of Oz*, and *The Matrix*. One example is that in the film, *Zion* is a city where people awakened from *The Matrix* live and fight (Zion was another name for Jerusalem in the Bible) (Stucky, 2005). The subtitler not only translated the word to *Zayan*, but also elaborated on what it really meant and why the director purposefully selected this name for this city.

Another example is when Cypher declares "ignorance is bliss". The subtitler could only translate the sentence. However, he wrote the entire quotation and the author's name. By doing so, he draws the viewers' attention to this scene and the philosophy behind the dialogue.

5. Discussion and conclusion

Based on the findings of this study, it was concluded that film's underlying ideology could be transferred to the target audience through the conscious stylistic choices of the subtitler. Although Fodor (1975) argues that subtitles are constrained due to space, time, and image synchrony, in the current research the subtitler was shown to explicate the dialogues that he believed needed more explanation. Moreover, Koolstra et al. (2002) stated that subtitles tend to be condensed, and some information may be lost or the information that the subtitle presents has an equal value as the original spoken text; however, in the present subtitle, not only was little information lost, but also some additional information helped disambiguate the original.

The standard subtitling practice encourages omission, reduction, and gist translation (Cintas & Anderman, 2009). Nonetheless, the style of this subtitler was different as he used a variety of stylistic strategies, namely the explication of dialogues, expansion of acronyms, the addition of information, and explanation of allusions to address the film's underlying ideology more clearly. Although denotative meanings can be translated, the inherent and underlying areas and networks cannot (Cao, 2014). However, in this subtitle, the subtitler tried to shed light on those connected networks of values and familiarize the target viewers with the directors' doctrine of thought. As Cao (2014) states, translators inevitably put their understanding and interpretation, even their language style, life experience, and personality, in their literary translation. Similarly, the subtitler, in the studied case, inserted interpretations into his subtitle that he deemed necessary for the sake of audience's full comprehension.

In addition, the directors pointed to the ideology (i.e., set of beliefs and values) of *The Matrix* in various scenes through dialogues, verbal and non-verbal signs, and imageries. The subtitler in this study was relatively aware of the ideological environment of the film, attempted to clarify those beliefs which

might not be transparent to the target audience at first glance, and tried to transfer them to the target. His style of subtitling may be regarded as creative subtitling. As McClarty (2012) argues, creative subtitling differs from the norm and encompasses more than its own discipline and culture.

It may be rightfully argued that this subtitle, due to its length and limited screen time appearance, needed to be constantly paused by the audience if they were to read the whole lines, and this would distract the viewers and turn the film into a teaching course. However, it should be kept in mind that these kinds of subtitles have been produced for addressees, some of whom might watch the film multiple times, participate in online forums about the film, recommend these subtitles to other fans, and even demand subtitles of other films to be provided by the same subtitler. As Bartoll (2004) believes, parameters such as language, purpose, addressee, time, and, to a lesser degree, the product to be subtitled affect the subtitler's work. In the same vein, it seems that the subtitler in the present study wanted to produce a subtitle aimed at special addressees who were real fans of the film, and the philosophical nature of this film allowed this kind of subtitling. Some AV products could be subtitled differently due to their specific qualities; AV products such as films/series based on comic books (e.g., Marvel and DC cinematic world) could be accompanied by brief introductions and explanations about superheroes from the original comic books; fantasy films (e.g., Lord of the Rings and Hobbit) could be accompanied by background or genealogy of the characters and their homelands; philosophical-religious films (e.g., *The Mother*) could be accompanied by in/direct references to the Holy books. These AV products could be subtitled like the understudied subtitle in our research, and be specially targeted towards fans who do not want to miss any detail about the films/series. Bartoll (2004) continues that the addressee is a parameter affecting both the technique and the relationship between the source and target languages. He categorized addressees into three categories: people with or without impaired hearing, people who do not know the language, and students and children. He claims that these addressees influence the production of subtitles. However, it seems that in our case, there is a fourth category known as fans. This kind of subtitling may be disturbing to regular spectators; however, real fans are likely to enjoy and even demand these kinds of subtitles.

In line with the further definition of "translation of ideology" by Fang (2011) as the voluntary activity of translators as agents, the results of this study showed that the subtitler provided a foreign-culture-friendly subtitle favoring the ideology of the film. The subtitler provided a translation according to the ideological setting of the film, not based on the setting in which he performed. Regardless of the filmmakers' actual intentions, the subtitler's aim was to facilitate the comprehensive understanding of the audience. The subtitler revealed his translatorial style, which in many cases differs from subtitling norms and guidelines. His unique style was apparent in the explication of dialogues, the expansion of acronyms, the addition of information, and the explanation of allusions. Moreover, it could be inferred through (e.g., the linguistic choices of the subtitler and the provision of additional information) that being faithful to the original and granting a comprehensive cinematic experience to the audience were seemingly among the subtitler's priorities.

Further studies are required on translatorial style in subtitling and how ideological stances can be maintained, transferred, and even highlighted through subtitling as a form of AVT. Through such studies, researchers could begin drawing a clearer picture of the interplay between style and the

translation of ideology in AV products. The reception of different subtitling styles could also be examined by AVT researchers.

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