

Rendition of Planting and Payoff in Localized Films: A Case Study

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Abstract

Planting and payoff or foreshadowing is a narrative technique in screen writing where a future event is foreshadowed by clues and hints. These clues may seem meaningless at first, however, their importance is revealed as the story unfolds in the payoff scene. This study aimed to investigate the rendition of planting and payoff in the Persian amateur subtitling and official dubbing of ten Anglophone narrative movies. Multimodal transcription and Chaume's signifying codes were used to describe scenes containing plantings and their corresponding payoffs. Then, translation strategies adopted by the translators of each mode were identified. Finally, concluding remarks on the success of each mode in rendering foreshadowing were suggested. Findings demonstrated the dubbed and subtitled versions were equally successful in rendering the planting and payoffs. However, the reasons for the failure in each mode were different. Finally, it was suggested that careful attention to signifying codes, and particularly based on the results of this study to iconographic and graphic codes, should be paid while rendering planting and payoff.

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1. Introduction

Being multimodal in nature, Audiovisual (AV) products require their own translational strategies to transfer the various aspects of original in target language (Taylor, 2016). Like other types of translation, Audiovisual Translation (AVT) has to overcome obstacles caused by language differences and cultural barriers (Karamitroglou, 2000). However, AVT, translation of narrative movies of different genres, can become a laborious task when the comprehension and appreciation of a product is entangled with its aesthetics and cinematics.

Narrative movies employ a variety of literary devices and cinematic techniques to make the product more compelling and memorable for the viewers. Among these cinematic techniques is planting and payoff (P&P hereafter), also known as foreshadowing and Chekhov's gun. P&P is a narrative device in which a certain piece of information is introduced at some early stage of a storyline to set viewer's expectations for when a mystery unfolds at a later stage (usually the ending) (Li et al., 2020). Chekhov (1921) believes that if a gun is not going to serve any purposes (e.g., if it is not going to fire) in some future scene, it should not be presented in the story in the first place. This implies that a story's details, of any kind (visual, auidial, linguistic, etc.), should be relevant to one another, planned, and coherent, and nothing should seem accidental or unexpected.

P&P ties scenes together and increases the cohesion of the plot (Howard & Mabley, 1995). It increases the engagement of viewers in the story by setting their expectations and encourages them to follow the storyline (Li et al., 2020). Viewers can discover secrets and hidden clues and curiously wait to see whether their guesses were right or wrong (Howard & Mabley, 1995). Moreover, P&P is closely related to the concept of surprise whereby the creation of a well-made surprise is dependent on appropriate planting (Li et al., 2020).

Any rendition of an AV product for viewers from a different language and/or cultural background requires careful consideration of such cinematics and aesthetics as P&P. However, despite the significance of this cinematic technique in the appreciation and comprehension of AV narratives, there is a notable paucity of studies on the topic in AVT. To the best knowledge of the authors, only two studies (Andrews, 2020; Gupta, 2020) have to date dealt with planting and payoff; thus, the topic deserves more academic attention.

As a predominantly dubbing country (Nord et al., 2015), Iran is witnessing a change in the viewer's tendency from dubbing to subtitling, due to technological accessibility and the enforcement of censorship in the official dubbing industry (Ameri & Khoshsaligheh, 2018). Almost all subtitles accessible to Iranian audiences are amateur subtitles or fansubs produced and released unofficially by movie fans, and subtitling is becoming the second predominant AVT mode in the Iranian mediascape after dubbing. Any comparison between official dubbing and amateur subtitling can provide a clearer picture of today's Iranian media landscape.

This study aims to integrate the two disciplines of translation studies and film studies to narrow the research gap regarding the rendition of P&P in official dubbing and amateur subtitling in the Iranian context. Therefore, the rendition of P&P in the subtitled and dubbed versions of ten Anglophone movies was studied. In a nutshell, the present study aimed to address the following research questions:

1. How were signifying codes dealt with in the dubbed and subtitled versions?
2. What signifying codes were omitted, manipulated, or added in each version?
3. What are the most used translation strategies and sub-strategies in each version?
4. Which version is more successful in the rendition of P&P?
5. What are the main reasons of failure in the rendition of P&P in each version?

2. Literature review

For years, the conduit between foreign AV products and Iranian AV consumers has been official dubbing. Dubbing is faced with limitations such as synchrony (Chaume, 2012), and, as a covert medium of translation, it has tremendous potential for altering the original (Pakar & Khoshsaligheh, 2022). As already mentioned, supervision by the Ministry of Culture and Islamic Guidance on the distribution of foreign AV products (Khoshsaligheh et al., 2017; Naficy, 2012; Zhirafar, 2014) has restricted official AVT practice (i.e., official dubbing). Consequently, unlike amateur subtitling, which majorly follows source culture norms and regulations (Khoshsaligheh et al., 2019; Massidda, 2015), official dubbing is required by law to follow a target-oriented approach and, thus, is faced with various types of manipulation and censorship (Khoshsaligheh & Ameri, 2016; Khoshsaligheh et al., 2020). Although Iranian viewers favor dubbing as it provides increased enjoyment and requires less mental activity on their part, and despite the fact they are more accustomed to dubbing due to their lifelong exposure to this mode, studies have demonstrated that a considerable number of viewers are in favor of the introduction of professional subtitling in Iran. This shows that Iranian audiences are ready to embrace new AVT modes (Ameri & Khoshsaligheh, 2018).

The recent technological developments have paved the way for amateur subtitling phenomenon which, despite being an illegal act, has been mushrooming in the past decade. Iranian amateur subtitlers or fanubbers produce nonprofessional subtitles without receiving any form of payment for the task, as avid fans of a particular AV genre and as a means of sharing the pleasure of watching AV products with others. They make the subtitles available online free of charge for Iranian movie viewers to consume. (Ameri & Khoshsaligheh, 2019; Khoshsaligheh & Fazeli Haghpanah, 2016). Unlike official dubbing which is faced with a lot of manipulation based on religious and cultural rules of the country, amateur subtitles often provide full access to the original without scenes being censored or deleted. This has been the main reason why Iranian viewers have turned to original versions, and consequently subtitles that are available in the black market (Khoshsaligheh et al., 2020).

Although amateur subtitling can provide full access to foreign original AV materials in the shortest time, studies have shown that the quality is not satisfactory (Pedersen, 2017, 2019). Amateur subtitling has been found to be compromised by poor quality, syntactic and semantic errors, translational mistakes when dealing with difficult items such as cultural items, idioms, and slang, and a lack of translational creativity. Moreover, it uses source-oriented and foreignizing translation strategies. These problems arise from subtitlers' insufficient knowledge of and proficiency in the source and target culture/language and their lack of training in translation. Believing that they must maintain and convey

everything in the original, some subtitlers also tend to violate technical issues and subtitling rules and regulations such as subtitle length (Ameri & Khoshsaligheh, 2019; Khoshsaligheh et al., 2019; Khoshsaligheh & Fazeli Haghpanah, 2016). Despite language barriers resulting from linguistic and cultural differences (Karamitroglou, 2000), Iranian subtitlers' most commonly used strategy is reported to be the maintenance of cultural references, jokes, taboos, and swear words, among others.

A glance at the bulk of research on AVT in Iran shows a wide range of studies, including amateur subtitling (Khoshsaligheh & Fazeli Haghpanah, 2016), socio-cultural issues in dubbing (Nord et al., 2015) and in fansubbing (Khoshsaligheh et al., 2018), attention allocation to half-space words and full-space words (Zahedi and Khoshsaligheh, 2021a) and attention to function and content words in Persian subtitles (Zahedi & Khoshsaligheh, 2019), and viewers' allocation to visual attention (Zahedi & Khoshsaligheh, 2021b). However, few have looked into cinematic and aesthetic aspects of movies and how AVT should deal or is dealing with them to foster aesthetic appreciation. Among the few studies, Delnavaz and Khoshsaligheh (2019) investigated the translation of allusions in Persian dubbing of eight Quentin Tarantino movies. According to the results, 'direct transfer' was the most frequent method in dubbing, followed by 'borrowing', 'literal translation', 'standard translation', 'extra-allusive addition', 'replacement by source language name', and 'omission', among others. These results show that source-oriented approach had been the preferred method of dubbing translators.

According to the authors' best knowledge, only two studies in the field of AVT have focused on P&P. One of these studies is carried out by Andrews (2020) who approached the topic from an accessibility perspective by studying foreshadowing in Audio Description (AD) of six movies streaming on Netflix's SVoD service. This study primarily attempted to investigate how foreshadowing is dealt with in the current AD practice. Based on qualitative research and stylistic analysis, the author concluded that foreshadowing can be achieved not only using burying techniques (i.e. reducing item prominence) but also by foregrounding them. Because stylistic features such as foreshadowing are crucial to the overall understanding of a movie, the author recommended that AD providers and companies take these factors into consideration.

The other more relevant research is carried out by Gupta (2020) who examined the use of P&P in Edgar Wright's *Cornetto* trilogy to determine whether this cinematic technique is communicated correctly in the subtitled and dubbed Spanish version of the movie. Moreover, the Chaume's signifying codes (Chaume, 2013) were extracted from the scenes to reveal which code has a higher frequency in P&P scenes. According to the results, the percent of successful P&Ps was 58% in the subtitled versions and 55% in the dubbed version. In addition, the iconographic code was the most frequent code in this technique (Gupta, 2020).

3. Theoretical framework

As the technique of P&P incorporates different semiotic codes in a narrative (from dialogues to editing and camera angles) to hide different clues (in the planting) whose synergy is revealed later in the movie (in the payoff), this study employed Multimodal Transcription (Taylor, 2016) and Chaume's signifying codes (Chaume, 2004) to describe the scenes containing this cinematic technique. The descriptions resulting from the analysis of the original versions were used as a point of comparison between the

dubbed and subtitled versions. Finally, to investigate the translation performance of the translator in each version, Chesterman's (2016) model for translation strategies was used.

3.1. Multimodal transcription approach and Chaume's signifying codes

To analyze the P&P scenes, multimodal transcription approach was integrated with Chaume's (2004) signifying codes. Multimodal transcription is an analytic tool in film studies which is used to investigate the inclusion and exclusion of different meaning-making modalities of an AV text (Abdi & Khoshsaligheh, 2018). Taylor (2016) suggests multimodal texts should be studied from a narrative, linguistic, semiotic, and cultural point of view. His view is that audiovisual products are a combination of semiotic modalities such as verbal, visual, and acoustic channels; therefore, AV translators must consider all these features when determining what should be transferred. In this model, the transcription includes a table which is divided into rows and columns and contains different information of scenes, including the screenshots, Tape Counter Readings (TCRs), dialogues, and sounds. Such a table can provide a classified description of visual frames, images, kinetic actions, soundtracks, dialogues, and subtitles.

Chaume (2004), in his multidisciplinary approach, provides a description of "signifying codes", including both linguistic and non-linguistic elements, which need to be transferred in the translation of AV products. In Chaume's point of view, translators should have knowledge of all the signifying codes (see Table 1) to undertake a comprehensive and coherent translation of an AV product. In this study, Taylor's multimodal transcription model and Chaume's signifying code model were integrated to describe the scenes. First, each scene in the original version was described based on the guidelines of Taylor's model. The description was then complemented by identifying and underlying the relevant signifying codes. Finally, the original scene was compared to its dubbed and subtitled counterpart scenes to indicate how each version has approached the signifying codes.

Table 1. Chaume's (2004) signifying codes and their description

Code	Short description
Linguistic code	utterances in the movie
Paralinguistic code	aspects of linguistic utterance such as tone, pause, etc.
Musical and special effects code	diegetic and nondiegetic music and songs
Sound arrangement code	off/on-screen and diegetic and nondiegetic voices
Iconographic code	visual icons, indices, and symbols
Photographic codes	lighting, perspective, or the use of colors
Planning code	camera angles and shot types (e.g., close-up)
Mobility code	movement of camera
Graphic codes	written text displayed on screen
Syntactic codes	scene editing

3.2. Chesterman's model for translation strategies

In the analysis of translations and identification of translation strategies, Chesterman's (2016) comprehensive model was used in this study. Chesterman divides translation strategies into three main groups namely syntactic, semantic, and pragmatic strategies. Each group has subcategories, and these strategies are not language-pair specific (see Table 2).

Table 2. Chesterman's (2016) translation strategies

Strategy	Subcategories
<p>Syntactic or grammatical strategies (Manipulate the form of the text)</p>	<ol style="list-style-type: none"> 1. Literal translation 2. Loan, calque 3. Transposition 4. Unit shift 5. Phrase structure change 6. Clause structure change 7. Sentence structure change 8. Cohesion change 9. Level shift 10. Scheme change
<p style="text-align: center;">Semantic strategies (Manipulate the meaning of the text)</p>	<ol style="list-style-type: none"> 1. Synonymy 1. Autonomy 2. Hyponymy 3. Converses 4. Abstraction change 5. Distribution change 6. Emphasis change 7. Paraphrase 8. Trope change 9. Other semantic changes
<p style="text-align: center;">Pragmatic strategies (The result of a translator's global decisions)</p>	<ol style="list-style-type: none"> 1. Cultural filtering 2. Explicitness change 3. Information change 4. Interpersonal change 5. Illocutionary change 6. Coherence change 7. Partial translation 8. Visibility change 9. Transediting 10. Other pragmatic changes

4. Method

The nature of this research was comparative in that the original Anglophone movies were compared with their Persian official dubbing and amateur subtitling. The study followed a mixed-methods research design in which quantitative analysis followed qualitative analysis to provide a broader understanding of the object of the study.

4.1. Corpus

The corpus of this study was ten Anglophone movies selected through convenient sampling. The existence of P&P scenes was the most important selection criteria (purposive sampling). In total, 22 P&P scenes were identified and investigated in these ten movies. In every P&P scene, dialogues which were most relevant to the P&P were analyzed to find the translation strategies, and in total, 1498 words with their translation in the dubbed and subtitled versions were analyzed. In total, the corpus of this study included 1498 words in the original versions, 1599 words in the subtitled versions, and 1390 words in the dubbed versions. Table 3 lists the corpus of the study:

Table 3. The corpus of the study

No.	Original title	Persian title	Director	Producer(s)	Year	Genre	Length
1	The Shawshank redemption	رستگاری در شاوشنک	Frank Darabont	Niki Marvin	1994	Drama	2h 22m
2	Rain man	مرد بارانی	Barry Levinson	Mark Johnson, Rachel Pfeffer	1988	Drama	2h 13m
3	Jaws	آرواره ها	Steven Spielberg	Recharad D. Zanuck, David Brown	1975	Adventure, thriller	2h 4m
4	Jurassic park	پارک ژوراسیک	Steven Spielberg	Gerald. R Molen, Kathleen Kennedy,	1993	Action, adventure, sci-fi	2h 7m
5	Sleepless in Seattle	بی خوابی در سیاتل	Nora Ephron	Gary Foster	1993	Comedy, Drama, Romance	1h 45m
6	Adaptation	اقتباس	Spike Jonze	Jonathan Demme, Vincent Landay, Edward Saxon	2002	Comedy, Drama	1h 55m
7	Shutter island	جزیره شاتر	Martin Scorsese	Mike Medavoy, Arnold W.Messer, Bradley J. Fischer,	2010	Mystery, thriller	2h 18m

				Martin Scorsese			
8	Memento	یادگاری	Christopher Nolan	Suzanna Todd, Jennifer Todd	2000	Mystery, thriller	1h 53m
9	The shining	درخشش	Stanley Kubrick	Stanley Kubrick	1980	Drama, horror	2h 26m
10	The sixth sense	حس ششم	M. Night Shyamalan	Frank Marshall, Kathleen Kennedy, Barry Mendel	1999	Drama, mystery, thriller	1h 47m

4.2. Data collection and analysis

The original versions of the movies were watched, and P&P scenes were identified. The primary focus of this study was on verbal planting and payoffs, however, some of the studied cases had visual planting and verbal payoff or vice versa. Then, their TCR and dialogues in the original scenes and their counterpart dubbed and subtitled versions were extracted and transcribed. The P&P scenes were described using the Multimodal Transcription approach (Taylor, 2016) and Chaume's AV signifying codes (Chaume, 2013). Each P&P scene in the original was compared with their counterpart scene in the dubbed and subtitled versions in terms of rendition of the signifying codes. Finally, the translation of the linguistic elements of the original scenes were also investigated in the two Persian versions.

Generally, there is a connection between P&P, and this connection should manifest itself in translation. If AV translator fails to reestablish the connection between P&P scenes, the scenes and the items in them might seem meaningless and the viewers would not be able to relate them to one another. On this basis, the dubbed and subtitled versions were qualitatively scrutinized to investigate whether they were successful in preserving meaningful relation between planting scenes and their pay off. Finally, the number of successful instances in each version and the reasons for the failure in the rendition of the P&Ps were reported.

5. Results

5.1. Qualitative analyses

This section presents a categorized selection of qualitative analyses. This categorization is based on notable aspects of the original P&P scenes and their Persian dubbed and subtitled counterparts. The underlined sentences are considered as the most important sentences contributing to building the P&P effect, and thus, the translation of these sentences in the dubbed and subtitled versions was investigated.

5.1.1. Syntactic code manipulation: Censorship

As official dubbing must follow the regulations enforced by government, censorship in dubbed movies is a common practice. However, such a practice can directly affect the aesthetic appreciation and, in

many cases, the general comprehension of the plot of a movie. For instance, in the movie *Shawshank Redemption*, the poster of a half-naked actress (iconographic code) is shown and referred to at different points in the movie. At final scenes of the movie, it turns out the main character had hung the poster on the wall to hide a hole he had dug to escape the prison.

Table 4. The poster: Planting 1

The poster: Planting 1		
TCR	00:08:55	00:09:44
shots		
codes	Red hears the (diegetic) sound of siren (sound effects code) and then we hear him narrating (nondiegetic sound: sound arrangement code) Andy's request. The linguistic code (Red's narration) starts from the last shot of the previous sequence and then a new shot starts which shows a big bus arriving at the prison (Syntactic code). The camera (planning code), showing a medium-shot tilts up, to have a bird eye-view of the prison (mobility code). As the shot moves on the sound of siren changes into a soft music (musical code) which combined with the bird-eye-shot of the prison make the viewer feel the greatness and non-penetrability of the prison walls and buildings.	
	Source Text	Subtitled version Dubbed version
	[Red narrates:] <u>So when Andy Dufresne comes to me in 1949 and asked me to smuggle Rita Hayworth into the prison for him, I told him "No problem".</u>	وقتی اندی دوفرین در سال ۱۹۴۹ اومد و از من خواست تا یک پوستر ریتا هیوورث براش داخل زندان قاچاق کنم بهش گفتم مشکلی نیست.
		بنابراین وقتی اندی دوفرین در ۱۹۴۹ پیشم اومد و ازم خواست «ریتا هیوورث» رو براش قاچاقی بیارم توی زندان بهش گفتم غمت نباشه.

Table 5. The poster: Planting 2

The poster: Planting 2		
TCR	00:41:23	00:42:40
shots		
codes	Prisoners are watching Gilda. Andy enters the salon and sits behind Red (mobility code). They start talking (linguistic code) and through direct cuts the shots shift between the close-up of Red and Andy (planning code) and the movie being watched by the prisoners (syntactic code). Gilda (Rita Hayworth) appears in the movie (iconographic code) and the sound of the prisoner's applause and cheering is heard (Sound arrangement code). Red and Andy start talking (linguistic code) about her, and Andy makes his request. The movie dialogues are being heard in the background (sound arrangement code). Red gets surprised but he accepts Andy's request, and then Andy leaves the salon with a slight smile on his face.	
	Source Text	Subtitled version Dubbed version

[Red and Andy are talking:] Andy: I understand you're a man that knows how to get things. Red: Yeah, I'm known to locate certain things from time to time. <u>What do you want?</u>	شندیم تو میتونی یه چیزایی رو گیر بیاری اره بعضی وقتا یه چیزایی رو ردیف می کنم، چی میخوای؟ ریتا هیوورث چی؟ میتونی بیاریش؟ چند هفته ای طول می کشه هفته؟ خب آره، متاسفم که میگم عکسش همین الان تو جیب شلوارم نیست، ولی گیر میارم، خیالت راحت باشه. متشکرم ممنونم	شندیم که تو آدمی هستی که می دونه چطور همه چیز گیر بیاره آره، معروفم به اینکه گهگاه چیزهای خاصی رو جاسازی می کنم. حالا چی میخوای؟ ریتا هیوورث چی؟ می تونی گیرش بیاری؟ چند هفته وقت می بره هفته؟ من که همین الان آماده و بسته بندی شده توی زیرشلواریم ندارمش. بیخش که اینو میگم، اما گیرش میارم. خیالت راحت
– <u>Rita Hayworth</u> – What? – Can you get her? – Take a few weeks. – Weeks? – Well, yeah, Andy. <u>I don't have her stuffed down the front of my pants right now, I'm sorry to say. But I'll get her. Relax.</u> – Thanks.		

Table 6. The poster: Planting 3

The poster: Planting 3		
TCR	00:47:29	00:48:15
shots		
codes	Red is narrating and talking about the new stuff that he had received (nondiegetic sound: sound arrangement code), including Andy's request. Then a new shot begins (syntactic code), Andy enters his cell and finds a rapped-up poster on his bed. He opens it (iconographic code) and the camera has a close-up of his smiling face (planning code). Then the camera moves from his face to his bed (mobility code), and shows a welcome note from Red (graphic code). The narration (nondiegetic sound: sound arrangement code) and a soft music (musical code) are hearing simultaneously.	
Source text	Subtitled version	Dubbed version
[Red narrates:] I also got a big shipment that week. Cigarettes, chewing gum, sipping whisky, playing cards with naked ladies on them, you name it. <u>And of course, the most important item. Rita Hayworth herself.</u>	در اون هفته یک محموله ی بزرگ هم دریافت کردم. سیگار، آدامس، ویسکی، پاسور با عکس زن های برهنه، و هر چی که بگین. و البته مهمترین قلم: شخص ریتا هیوورث.	محموله ی اون هفته هم خیلی بزرگ بود. سیگار، آدامس، بطری بغلی، ورق بازی یا هر چی که بخواین. و البته مهم ترین چیز: شخص ریتا هیوورث. مجانیه، خوش آمدی.

(متن یادداشت: مجانی، خوش
اومدی.)

Table 7. The poster: Payoff

The poster: Payoff		
TCR	01:53:26	01:54:31
shots		
codes	The chief, guards and Red are in Andy's cell, and the camera has a close-up of the chief face in the frame (planning code). The chief asks a few questions from Red (linguistic code), and then he gets angry, picks some piece of rocks and throws them toward Red, guards, and the Rita Hayworth's poster on the wall (iconographic code). The rock tears up the poster and falls behind it, and the chief finds out that behind the poster is empty. He tears up the poster and sees the tunnel. The camera moves back through the tunnel and shows chief's frustrated face at the end of the tunnel (mobility code) and thrilling music starts to play (musical code).	
Source Text	Subtitled version	Dubbed version
-	-	-

As indicated in Tables 4, 5, 6 and 7, an iconographic code, that is the poster of the actress, was used as a clue in the plantings and later used in the payoff to unfold the story. One planting is verbal, the rest are verbal-visual, and the payoff is visual. In the dubbed version, the actress's picture and poster is omitted or better to say censored from both the plantings and payoff scenes by manipulating the syntactic code. This makes understanding the connection between the verbal references to the poster and how this unshown poster is related to the escape almost impossible for the viewers of this version. Although the translator of the dubbed version has made some compensatory measures by making the words poster and picture (عكس، پوستر) explicit, the visual manipulation has resulted in the failure of this version in rendering the planting and payoff.

However, the subtitled version has made no code manipulation. Moreover, by using appropriate translation strategies (mainly syntactic strategies) the same connection as the original is established between the plantings and payoff scenes. Moreover, in the first planting, the subtitler has put the name of the actress in a quotation mark which attracts the viewers' attention to the name, while at the same time making the translator more visible.

5.1.2. Wordplays

Wordplay can be problematic for translators, or even impossible to transfer, due to the linguistic and cultural differences. In *The Rain Man*, there is a P&P scene containing a wordplay. The verbal similarity between the words "rain man" and "Raymond" makes this P&P interesting and notable for the English speaker viewer. In the dubbed version, the word "rain man" is borrowed "رین من" in both the planting and the payoff. The literal meaning of "rain man" is lost, but the similarity of "rain man"

and “Raymond” is preserved. On the other hand, in the subtitled version, rain man is translated to «مرد بارانی» using calque. The viewers would not be able to link «مرد بارانی» and «رین من» if they are not familiar with English language, therefore, the connection between the planting and the payoff is lost:

Table 8. Rain man: Planting

Rain man: Planting		
TCR	00:12:11	00:12:25
shots		
codes	Charlie and Susanna are talking (linguistic code) in Charlie’s father’s house. At the beginning of dialogue, the camera has a close-up of Charlie (planning code), and then the frame changes and the camera capture Charlie’s back (mobility code) and we can see Susanna’s face and her reaction. The sound of rain (sound arrangement code) is being heard during the shot. Finally, telling his last line, Charlie leaves the frame.	
Source text	Subtitled version	Dubbed version
[Charlie and Susanna are talking:] Charlie: <u>When I was a kid and I got scared, the Rain Man would come and sing to me.</u> Susanna: <u>Rain what?</u>	وقتی بچه بودم و ترسیدم، مرد بارونی میومد و برام میخواند.	وقتی بچه بودم رین من واسم آواز می خونند. رین چی؟
– <u>You know, one of those imaginary childhood friends.</u>	میدونی، یکی از همون شخصیت های خیالی دوران کودکی	دوست تخیلی من در بچگی بعدش چی شد؟
– <u>What happened to him?</u>	چی به سرش اومد؟	هیچی بعدش بزرگ شدم
– <u>Nothing. I just grew up.</u>	هیچی، دیگه بزرگ شدم	نه به اندازه کافی

Table 9. Rain Man: Payoff

Rain man: Payoff		
TCR	01:12:29	01:13:03
shots		
codes	Raymond is brushing his teeth when charlie comes into the bathroom and starts talking to him (linguistic code). The camera has a close up of charlie and Raymond in the frame (planning code). The sound of water (sound arrangmant code) is being heard. In the last line Raymond leaves the bathroom and camera has a close up of Charlie’s surprised face (planning code).	
Source text	Subtitled version	Dubbed version

[Charlie and Raymond are talking:]	فکر میکنی بامزه س؟	—	واست خنده داره؟	—
Charlie: You think that's funny?	آره مرد بارونی بامزه با دندونای	—	رین من خنده دار	—
Raymond: Yeah. Funny Rain Man. Funny teeth.	بامزه	—	چی گفتی؟	—
— What did you say?	چی گفتی؟	—	دندونای خنده دار	—
— Funny teeth. Rinse.	دندونای بامزه. بشورش	—	دهنتو بشور	—
— Why did you say... Why did you say funny teeth?	چی گفتی... چی گفتی دندون بامزه؟	—	چرا گفتی دندونای خنده	—
— You said funny teeth, funny Rain Man.	گفتی دندون بامزه، مرد بارونی بامزه	—	دار؟	—
— Rain Man? I said Rain Man?	مرد بارونی؟ من گفتم مرد بارونی؟	—	تو گفتی رین من خنده دار	—
— Yeah, funny Rain Man.	آره مرد بارونی بامزه	—	رین من؟	—
— <u>Was I trying to say Raymond, and it came out Rain Man?</u>	من سعی می کردم بگم ریموند اما	—	اره	—
— <u>Yeah, funny Rain Man.</u>	رین من از دهنم میومد بیرون؟ (وقتی	—	من گفتم رین من؟	—
— <u>You? You're the Rain Man?</u>	بچه بودن)	—	رین من خنده دار	—
	آره رین من بامزه	—	من گفتم ریموند تو رین	—
	تو... تو مرد بارونی هستی؟	—	من شنیدی؟	—
		—	آره رین من خنده دار	—
		—	تو؟ رین من تویی؟	—

5.1.3. Graphic code

One of the challenges of an AV translator can be the translation of graphic codes. However, the task can become more complicated when a graphic code is used to plant a clue. In the movie *The Shining*, a graphic code is twisted by a wordplay (REDRUM). The first planting scene shows the word REDRUM written on a door (visual). In the second planting, the word is referred to verbally, and finally, in the payoff the word redrum is repeated twice by one of the characters, and then the picture of the door is shown in the mirror indicating that REDRUM is murder spelled backwards. Here, the story starts to unfold, and the viewers can guess murder is about to happen.

Table 10. Redrum: Planting 1

Redrum: Planting 1		
TCR	01:19:18	01:19:20
Shots		
codes	Danny is in his bed when he sees a vision of the word "redrum" which is written on the door (graphic code). The sound of his parents' talking is being heard on the background (sound arrangement code) and a thrilling music is being played (musical code).	
	Source Text	Dubbed version

Table 11. Redrum: Planting 2

Redrum: Planting 2			
TCR	01:32:28	01:32:49	
shots			
codes	Wendy is smoking and walking in the room when she hears Danny's voice (nondiegetic sound) who is repeating the word "redrum". She rushes to Danny's room, the camera moves with her (mobility code), and finds him sitting on the bed. Thrilling music is being played (musical code).		
	Source Text	Subtitled version	Dubbed version
	[Wendy is talking to Danny:]	رد-رام رد-رام	خونریزی! خونریزی! خونریزی!
-	<u>Redrum. Redrum.</u>	چی شده، عزیزم؟	دنی؟
-	What's the matter, hon?	رد-رام	خونریز! خونریزی!
-	Redrum!	داری خواب بد می بینی؟	دنی چت شده عزیزم؟
-	Are you having a bad dream? Hon?		خونریزی!
			داری خواب بد میبینی؟

Table 12. Redrum: Payoff

Redrum: Payoff			
TCR	01:58:44	02:01:10	
shots			
codes	Danny walks out of his room toward his mother who is sleeping, and the camera moves with him (mobility code). He is whispering the word "redrum". He picks up a knife, then he goes toward his mother's drawer and picks up a lipstick. He writes the word "redrum" on the door (graphic code) and starts shouting "redrum". Wendy wakes up and sees that the word "redrum" is the word "murder" in the mirror (graphic code). The camera shows a close-up of her terrified face (planning code) and at the same time Jack starts breaking the door from outside. Thrilling music is being played during the whole scene (musical code).		
	Source text	Subtitled version	Dubbed version

[Wendy is talking to Danny:]	رد-رام رد-رام	-	خونریزی	-
- <u>Redrum.</u>	دنی بس کن	-	خونریزی	
Redrum.	«جنایت»	-	خونریزی	
- Danny, stop it!	کلمه REDRUM «شراب سرخ» در آینه به صورت MURDER «جنایت» دیده میشه.		دنی بس کن!	-

As Tables 10, 11, and 12 demonstrate, in the first planting the graphic code is not translated in both dubbed and subtitled versions. In the second planting, where the graphic code (REDRUM) is referred to verbally, the dubbed version has used the word bloodshed, “خونریزی”, as a synonym for murder which has resulted in an explicitness change. The subtitled version, however, has used loan translation (ردرام).

In the payoff, the dubbed version has used the word bloodshed for both the times REDRUM is said verbally and when it is shown in the mirror. Thus, the dubbed version has rendered the graphic code by adding a sound arrangement code. In the subtitled version, loan translation of REDRUM is used, and when the word appears in the mirror, the subtitle has used synonymy by using the word Crime (جنایت) instead of murder (قتل). The subtitle has become more visible by putting the word Crime in a quotation mark and adding some explanation. Despite the efforts made by the translators in both versions, the connection between the scenes is not very clear, especially because the graphic code is not translated in the first planting.

5.1.4. Translation strategy consistency

In the movie *Jaws*, some air tanks are used to give clues on how the shark dies in the end. Even in the conversation, the characters talk about the possibility of explosion of air tanks and the possibility of it to be eaten by the shark. In the payoff scene, the shark eats the air tank, Martin (the main character) shoots at it, it explodes, and kills the shark.

Table 13. The air tank: Planting

The air tank: Planting		
TCR	01:13:43	01:14:04
shots		
codes	Martin, Quint and Hooper are in the boat. Martin pulls a knot and suddenly air tanks fall on the floor and he falls too. The camera shows the tanks rolling in the floor and Hooper’s hands catch them (mobility code). Hooper gets scared and yells at Martin and explains the danger of the tanks (linguistic code). The camera has three of them in the frame (planning code). Then Quint starts talking (linguistic code), Hooper leaves the frame, and the camera moves toward Martin and Quint (mobility code). The sound of sea is being heard during the shot (sound arrangement code).	
	Source text	Dubbed version

[Hooper yells at Martin, he answers, and Quint says the last line:]	مارتین، لعنت به اون. این هوای فشرده است.	– مواظب باش مارتین. این هوای فشرده ست.
– Damn it, Martin! This is compressed air.	این دیگه چه نوع گره دریایی بود؟	– این دیگه چه جور گره ایه که زدی؟
– What the hell kind of a knot was that?	-تو گره اشتباهی رو باز کردی. تو پیچ این تانک ها رو می پیچونی و اونا هم منفجر میشن.	– تو طنابو عوضی کشیدی. اگه ما مواظب این کپسولهای هوا نباشیم یهو منفجر میشن.
– You pulled the wrong one! You screw around with these tanks, and they're going to blow up.	آره، این واقعاً چیز خوبیه، تو ابزار گرون قیمتی رو با خودت به اینجا آوردی.	– بله خیلی عالی و سایل گرون قیمتی با خودتون آوردین آقای هوپر.
– Yeah, that's real fine, expensive gear you've brought out here, Mr. Hooper. I don't know what that bastard shark's going to do with it. might eat it I suppose. Seen one eat a rocking' chair one time	من نمیدونم که اون کوسه حرومزاده تصمیم داره با اون چیکار کنه.	– نمیدونم اون کوسه‌ی بی پدر باهاشون چیکار می کنه ممکنه بخورتشون.

Table 14. The air tank: Payoff

The air tank: Payoff		
TCR	01:58:15	02:00:33
shots		
codes	<p>The camera has a close up of Martin and the shark in the boat (planning code). Martin takes the air tank and puts it in the shark's mouth, then the shot changes (syntactic code) and the camera shows the drowning boat. The sound of the sea is being heard (sound arrangement code). The camera shows the sea and the shark which is coming near the boat (mobility code), then it shows Martin from a bird-eye-view (mobility code). He is on the drowning boat and loading his gun. Along with the sound of the sea, thrilling music is being played (musical code). The shark gets near the boat, and we can see Martin and the shark from different angles; from up, down, and even under the water (mobility code). The camera shows the shark and the air tank from under the water (mobility code), and then shows Martin who is waiting to see the shark. He shoots at shark several times, the camera shows the path of bullets through the water (mobility code), and finally he manages to shoot the air tank which explodes the shark. The camera shows the shark's flesh and blood all around the sea, and then shoots a close up of Martin (planning code) which is laughing aloud. The thrilling music turns to a soft music (musical code) which shows Martin's happiness and peace.</p>	
	Source text	Dubbed version

[Martin is talking to the shark:]	مخزن رو بهم نشون بده	کپسولو نشونم بده
– All right, come on.	منفجر شو	بیا بالا،
<u>Show me the tank.</u>	لبخند بز، حرومزاده	دهن لعنتیتو باز کن
<u>Blow up!</u>		
<u>Smile, you son of a bitch!</u>		

The dubbed version has consistently used the word “کپسول” as the equivalent for tank while the subtitled version has used two different strategies and thus equivalents (تانک-مخزن) for the word in each scene. Apart from the fact that these are not good equivalents for the word, the inconsistency in translation strategy has resulted in a disconnection between the P&P scene. As far as the AV aspects of the movie are concerned, the viewers can easily understand that these are the same tanks shown and referred to earlier, however, the subtitled version has been unsuccessful in rendering the planting and payoff.

5.2. Quantitative analysis

An analysis of the quantitative results of the study is presented in this section, including signifying codes, translation strategies, and renderings of planting and payoff scenes.

5.2.1. Signifying codes

A total of 298 signifying codes were identified in 71 scenes. In five scenes of the dubbed version, code loss occurred due to the censorship. During qualitative analyses, it was demonstrated that iconographic code and graphic code can be used to plant clues, thus, their rendition and translation is significant. In one instance iconographic code was used as a planting tool (in *Shawshank Redemption*, see section 5.1.1), and the censorship of the iconographic code in dubbed version resulted in failure in rendition of planting and payoff. With regards to graphic codes, a total of six instances were found. The dubbed version rendered four instances by adding sound arrangement code in which one of the characters read the translation of the visually presented linguistic information.

In the subtitled version, no manipulations were made to the codes. With regards to graphic code, only one case was left untranslated. The subtitlers tended to translate graphic codes in their subtitles using parentheses or notes which resulted in making themselves visible.

Table 15. Frequency of signifying codes

	Omitted Codes	Added Codes
Dubbed version	7	4 Sound Arrangement Codes
Subtitled version	0	5 Linguistic Codes
		Total number of codes 298

5.2.2. Translation strategies

Following Chesterman (2016), the strategies used to translate the linguistic codes in the dubbed and subtitled version were identified. In total, 154 sentences of the original version were studied, and a total of 286 and 279 translation strategies were identified in the subtitled and dubbed versions. The frequency of strategies is shown in Table 16.

Table 16. Frequency of translation strategies

Strategy	Subtitled version		Dubbed version	
	Count	Percentage %	Count	Percentage%
Literal translation	136	47.6	82	30.3
Calque	3	1	0	0
Loan translation	4	1.4	4	1.5
Cohesion change	5	1.7	6	2.2
Transposition	6	2.1	11	4.1
Clause structure change	2	0.7	2	0.7
Unit shift	8	2.8	8	3
Level shift	4	1.4	0	0
Phrase structure change	5	1.7	7	2.6
Scheme change	3	1	3	1.1
Sentence structure change	4	1.4	7	2.6
Total (Syntactic Strategy)	180	62.8%	130	48%
Hyponymy	4	1.4	4	1.5
Trope change	7	2.4	8	3
Paraphrase	23	8	28	10.3
Synonymy	4	1.4	8	3
Distribution change	6	2.1	5	1.8
Emphasis change	7	2.4	11	4.1
Antonymy	1	0.3	0	0
Other semantic changes	2	0.7	2	0.7
Abstraction change	0	0	1	0.4
Total (Semantic Strategy)	54	17.7%	67	24.7%
Information change	14	4.9	24	8.9
Cultural filtering	0	0	7	2.6

Explicitness change	17	5.9	23	8.5
Visibility change	9	3.1	0	0
Illocutionary change	5	1.7	6	2.2
Coherence change	3	1	5	1.8
Partial translation	4	1.4	6	2.2
Interpersonal change	0	0	3	1.1
Total (Pragmatic Strategy)	52	18%	74	27.3%
Total	286	100	279	100

As the Table demonstrates, the most used strategies in the subtitled version were literal translation (136, 47%), paraphrase (23, 8%), explicitness change (17, 5.9%), and information change (14, 5.9%), respectively. The most used strategies in the dubbed version were literal translation (82, 30%), paraphrase (28, 10%), information change (24, 8.9%), and explicitness change (23, 8.5%), respectively.

With regards to general strategy, subtitlers preferred syntactic strategies (62.8%) over pragmatic (18%) and semantic strategies (17.7%). The same was true for the dubbed version, yet distribution of the usage of general strategy seems more balanced with syntactic strategy 48%, pragmatic strategy 27.3%, and semantic strategy 24.7%. The other notable difference is the occurrence of visibility change (9, 3.1%) in the subtitled version while, in the dubbed version, no instances of this strategy was observed. Moreover, unlike the subtitled version that did not use cultural filtering, the dubbed version used the strategy seven times (2.6%).

5.2.3. Rendition of planting and payoff scenes

As Table 17 indicates, the level of success in the rendition of the planting and payoffs in the dubbed and subtitled version is the same. In the dubbed version, the main reasons for the failure in rendering the planting and payoffs were manipulation of syntactic code (censorship) and use of cultural filtering. In the subtitled version, the main reason for failure was in the inconsistent use of translation strategies (as shown in section 5.1.4) to render the main clue in the plantings and payoffs and translation inaccuracy.

Table 17. Rate of success in the rendition of the planting and payoffs in the dubbed and subtitled version

	Original planting and payoffs	Successful rendition of planting and payoffs	
		Dubbed version	Subtitled version
1 The Shawshank redemption	5	3	5
2 Rain man	1	1	0

3	Jaws	2	1	1
4	Jurassic Park	3	3	2
5	Sleepless in Seattle	2	1	1
6	Adaptation	1	0	0
7	Shutter island	4	4	4
8	Memento	1	1	1
9	The shining	2	1	1
10	The sixth sense	1	1	1
	Total	22	16	16
		Percent	72.7	72.7

6. Discussion and conclusion

The aesthetic and cinematic aspects of movies make movie watching an enjoyable experience. Among the different cinematic techniques that boost movie watching experience is P&P which is a screen writing technique that can be used to create suspense and twist endings (Andrews, 2020). AV translators' duty, no matter for what mode they are translating, should take into consideration such aesthetic and cinematic aspects as planting and payoff. This article aimed to shed light on the rendition of P&P scenes by investigating Persian subtitled and official dubbed versions of ten Anglophone movies. In the following, the major findings of the study are discussed.

The findings of the study corroborate with those of Ameri and Khoshsaligheh (2018). As official dubbing studios are required to follow rules laid down by the government with regards to culturally and religiously inappropriate content, censorship and signifying codes manipulation is inevitable in this AVT mode. Such manipulations can result in omission of a clue in a planting, and even the whole planting and payoff. As indicated in the result section, censorship breaks the ties and relationship between planting and payoff scenes. That is why for the viewers of dubbed versions, the ending, and sometimes the whole storyline, seem incomprehensible or rationally unexpected. Another relevant finding of the study was the occurrence of cultural filtering of inappropriate linguistic content in the dubbed version. Similarly, such changes can also influence appreciation and comprehension of planting and payoff.

In contrast to dubbing, amateur subtitling, which is released illegally, is not faced with any restrictions. As demonstrated in the results, no signifying code omission or cultural filtering strategy was observed in the subtitled versions. Subtitlers leave signifying codes intact and render linguistic contents with the least changes. As a result, in subtitling the relationship between the scenes is not affected, and P&P is successfully rendered. This finding is consistent with the previous studies in which the main strategy to translate taboo words was reported to be maintaining (Khoshsaligheh et al., 2017).

Although subtitling inherently can provide better access to original planting and payoff, the result of the study indicated that the rate of success in the subtitled and dubbed version was the same in the

studied corpus. This finding is in contrast with Gupta (Gupta, 2020) who demonstrated that compared to dubbing, subtitling was more successful in the rendition of planting and payoffs. Further analysis of the reasons for failure in the subtitled versions indicated that they suffered from inconsistent use of translation strategy for the translation of the same linguistic items in the P&P scenes. Another factor contributing to the failure was translation mistake or inaccuracy which is in line with the results of previous studies (Ameri & Khoshsaligheh, 2019; Khoshsaligheh et al., 2019; Khoshsaligheh & Fazeli Haghpanah, 2016).

It is noteworthy that both dubbed and subtitled versions of the films used syntactic strategy and literal translation as the most frequent translation strategies. Chesterman (2016) states that this technique is the default value for translation, and the translator is allowed to deviate from literal translation only if he/she has to and in situations where this strategy may not work. The number of occurrences of literal translation in the subtitled version shows that the general approach of subtitlers has been source-oriented translation which is previously reported in the literature (Khoshsaligheh & Fazeli Haghpanah, 2016). The use of visibility change in the subtitled versions to explain different items or even the key point in the planting and payoffs is another interesting finding of this study which requires further studies in the future.

The findings regarding dubbing corroborate with Delnavaz and Khoshsaligheh (2019) who found direct transfer to be the most frequent translational strategy. In the dubbed version, the distribution of translation strategies seems more balanced. This can be used to claim that dubbing translators are more skillful and experienced and have a broader knowledge of translation. Moreover, the higher number of strategies such as paraphrase and information change also highlight the importance of another restriction that dubbing is faced with, that is synchrony (Chaume, 2012). To keep different types of synchronies, dubbing translator has to change linguistic codes, and this might negatively affect plantings and payoffs and the connection between them.

Finally, each of the signifying codes suggested by Chaume (2004) can be used separately or collectively to plant a clue and create a payoff. It can be said that all codes work together, and if they are not transferred appropriately in the process of translation, the whole meaning will be affected (Callahan, 2019). This makes the analysis of signifying codes and the relationship between them imperative for AV translators. Graphic and iconographic codes should, as indicated in the present study, be carefully examined to grasp their role in relation to other codes and the plot as a whole, and to develop a translation strategy appropriate for their rendition. The results showed that omission or not rendering such rudimentary codes in dubbing and amateur subtitling can result in the loss of planting and payoff.

The present study was the first attempt to describe rendition of P&P in the context of Persian AVT. The results draw our attention to the importance of considering the links between signifying codes, linguistic content, arrangement of scenes, and general storyline while translating a narrative AV product. The findings can be used by subtitlers, dubbing translators, translator trainers and trainees. Further studies can investigate larger corpus of movies and other AVT modes. Moreover, it is recommended that future studies focus on finding strategies to compensate for code loss because of censorship in dubbing.

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