

Expansion in Film Subtitling: The Case of English-Persian Subtitles



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Abstract

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This study investigates the application of expansion in Persian subtitles of English films. More precisely, this study aims at classifying the different types of expansions used in subtitles as well as investigating the appropriateness or inappropriateness of the employment of each type, considering the time and space constraints which are peculiar to subtitling. To achieve this purpose, three English films, “The Net” (1995), “Contact” (1997), and “Mission Impossible 2” (2000), available with Persian subtitles, were selected for the study. To gather the required data, these films were watched and the Persian subtitles in which expansion had been used were identified and extracted along with their English dialogs. Then, the extracted Persian subtitles were classified based on the reason that gave rise to expansion in each case. Then, the appropriateness or inappropriateness of using expansion in the extracted Persian subtitles was descriptively investigated. Finally, an equivalent not containing any expansion was proposed for those cases in which the meaning could be fully transferred without this strategy. The findings of the study indicated that a number of reasons gave rise to the expansion of subtitles. These reasons range from explicitation (explicitation of visual, co-textual and contextual information), mistranslation and paraphrasing to subtitler’s preferences. Furthermore, it was found that the application of expansion was inappropriate in all cases except for those caused by explicitation of contextual information, since correct and shorter equivalents, which were

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equally capable of conveying the intended meaning, could be posited for the original dialogs.

Introduction

Expansion, which is sometimes referred to as addition, is a translation strategy that causes the translation to be longer than the original. Nida (1964) was one of the first translation scholars to deal with the concept of expansion in translation. As a matter of fact, Nida uses the term addition which is quite similar and sometimes handled as a synonym to expansion. In his well-known book “Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating”, Nida (1964) deals with the main techniques of adjustment used in the process of translation, particularly additions, subtractions and alterations. According to Nida, additions are of the following types: (a) filling out elliptical expressions, (b) obligatory specification, (c) additions required because of grammatical restructuring, (d) amplification from implicit to explicit status, (e) answers to rhetorical questions, (f) classifiers, (g) connectives, (h) categories of the receptor language which do not exist in the source language, and (i) doublets (227).

Berman (2000) has a negative attitude toward expansion, and describes it in the following terms:

From the viewpoint of the text, expansion can be qualified as “empty.” It can coexist quite well with diverse quantitative forms of impoverishment. I mean that *the addition adds nothing*, that it augments only the gross mass of text, without augmenting its way of speaking or signifying. The addition is no more than babble designed to muffle the work’s own voice. Explication may render the text more “clear,” but they actually obscure *its own mode of clarity*. The expansion is, moreover, a stretching, a slackening, which impairs the rhythmic flow of the work. Expansion aggravates the initial shapelessness of the work, causing it to change from a shapeless plenitude to a shapeless void or hollow. ... Expansion flattens, horizontalizing what is essentially deep and vertical (290).

Berman’s view seems to be in accord with the approach of those authorities who take expansion for negative addition (which definitely distorts the source text in terms of both form and content), while to others, such as Nida (1964), these two terms are synonymous and are used towards formal as well as semantic adjustment between source and target texts.

Chesterman (1997), lists several strategies used in translation under the title of production translation strategies. According to Chesterman, production strategies have three different categories, namely syntactic strategies, semantic strategies and pragmatic strategies. Chesterman lists expanding, which is another term for expansion, among the semantic production strategies applied in the process of translation.

Expansion is also one of the strategies used in subtitling. Gottlieb (1992), for example, has classified ten strategies that he sees at work in the process of subtitling: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. According to Gottlieb (1992), expansion is used when the original requires an explanation because of some cultural nuance irretrievable in the target language.

Pedersen (2005) also counts addition as one of the strategies for translating extralinguistic culture-bound references (ECRs) in subtitling. Pedersen states that by using this strategy, the translator intervenes to give guidance to the target culture audience. An example is given by Pedersen in which the mere proper name “Ian Botham” has been rendered as “Cricketspelaren Ian Botham” (which literally means the cricket player Ian Botham) in Swedish since “Botham” would be virtually unknown to most Swedes, so by adding “cricketspelaren” (the cricket player), the Swedish subtitler has rendered this ECR in a way that has made it more accessible to the Swedish audience. Nevertheless, Pedersen adds that this strategy is space consuming and could be regarded as patronizing.

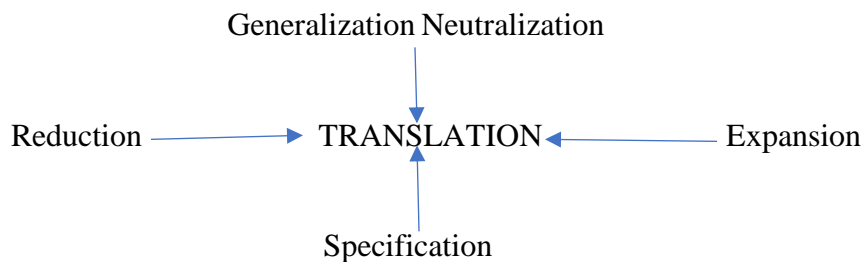
In her paper “Evidence of Explicitation in Subtitling: Towards a Categorisation”, Perego (2003) demonstrates that explicitation, which is very similar to expansion, exists in subtitling. Based on why and when explicitation occurs, and in line with Klaudy’s working method, which stands at the basis of her methodology, Perego identifies three main types of explicitation in subtitling which are cultural, channel-based and reduction-based explicitations. According to Perego, cultural explicitation is triggered by a cultural gap between the source culture and target culture, and it is extra-linguistic in nature. The term channel-based explicitation is used for those instances of explicitation determined by the impact of shifts from one semiotic channel to another, especially those cases elicited by a shift from the visual non-verbal channel or from the auditive non-verbal channel to the visual verbal channel, namely the written language in the form of subtitles. Finally, reduction-based explicitation is prompted by the need to reduce the ST in order

to make it fit into each subtitle-block, thus making it readable in a short span of time.

In this study, however, expansion is used based on the definition given by Lomheim (1999). In order to detect the cases of expansion in Persian subtitles of the English films under investigation, a model of subtitling strategies proposed by Sylfest Lomheim (1999) was used. Lomheim's model includes six strategies used by subtitlers in the process of subtitling, which can be presented as in Fig. 1 below:

Figure 1

Lomheim's Model of Subtitling Strategies



Lomheim (1999) provides a definition for each of these strategies; however, only expansion is dealt with here since the other strategies are not the focus of this study. According to Lomheim (1999), equivalent translation occurs when the translator attempts to reproduce the sense of the original in full. Such a definition calls into question the previous definitions of expansion proposed by other scholars such as Gottlieb (1992). For example, Lomheim states that the translation of the following French dialog in Norwegian is not a case of expansion.

French Dialog	Norwegian Subtitle
<i>Au Palais Bourbon on discute encore cette affaire.</i>	<i>I palais Bourbon, den franske nasjonalforsamlinga, diskutere dei framleis denne saka.</i>
Literal Translation	Literal Translation
<i>In In the palace Bourbon, they are discussing this</i>	<i>In the palace Bourbon, the French matter. national assembly, they are discussing this matter.</i>

Lomheim (1999) explains that the above subtitle is not an example of expansion since it is essential for the Norwegian translation to be explicit in order to reproduce what is self-evident to a French reader (the fact that the Palais Bourbon is home to the national assembly). According to Lomheim, in such cases, the translator is forced to carry some obligatory transformations in order to achieve equivalence. Thus, we cannot consider them as expansion. In his model, expansion represents an alternative solution to a possible (more) equivalent translation. In other words, it is an optional transformation resulting in a solution that the subtitler would probably not have chosen if equivalence was the guiding principle. Lomheim (1999) asserts that expansion occurs when “the subtitler neither reduces nor translates the units of content, but increases the volume by adding new units” (205), and that we can consider a strategy to be expansion only when a shorter translation, still fully equivalent in context, would have been possible.

Problem

AVT is a form of constrained translation. Subtitling, however, is more constrained than the other forms of AVT. In dubbing, (and, to some extent, also in voice-over) restrictions on the form of the target text (TT) stem mostly from the fact that equivalents have to match the visual component, that is the image, so what the audience hear is more or less consistent with what they see (Bogucki 2004). Subtitling, by contrast, involves transferring a spoken text in the SL into a written text in the target language. This transfer causes certain constraints. Gottlieb (1992) speaks of formal and textual constraints on subtitling. Formal constraints are imposed on the subtitles by the visual context of the film. The visual context dictates that the verbal component should be limited to what is not shown on screen in order to minimize redundancy. Subtitles must also comply to a set of textual constraints including space constraints (a maximum of two lines with not more than 35 characters in each line) and time constraints. The duration of a subtitle depends on the quality and complexity of the text, the speed of the dialog, the average viewer's reading speed (150 to 180 words per minute), and the necessary intervals between subtitles (Gottlieb 1992). Furthermore, film viewers go to theaters or sit in front of TVs to watch and enjoy films, not to read subtitles. In other words, they may be able to read one or two lines of subtitles very fast, but miss the film itself.

These factors narrow down the range of possible equivalents and translation strategies available to the subtitler. In other words, the aforementioned factors dictate that subtitles should be as

concise as possible, and must be part of the film and their integration with the original must be such that they become invisible. Thus, subtitlers must be very careful about the application of strategies that lead to the lengthening of the TT. One such strategy is expansion, which occurs when the volume of translation is increased by adding new units of meaning to the content of the original (Lomheim 1999). Taking these factors into account, subtitlers should try to use expansion only when they have to do so since inappropriate use of this strategy only results in relatively long subtitles, which make it difficult for viewers to keep pace with them.

Based on the above, the present study aimed at investigating the application of expansion in Persian subtitles of English films in order to investigate the appropriateness or inappropriateness of the employment of the different types of this strategy in the context of subtitling. More precisely, the study sought answers to the following research questions:

RQ1- What are the different types of expansions used in the Persian subtitles of English films?

RQ2- Is the employment of each type of expansion appropriate or necessary?

Method

The present research is a descriptive study in which the research questions were answered through comparing and contrasting the source and the target texts. To achieve the goals of the study, the following materials have been used.

Materials

The materials of the study consist of three English films with Persian subtitles. These films, which are all available on the market, are titled “*The Net*” (1995), “*Contact*” (1997), and “*Mission Impossible 2*” (2000). The rationale behind choosing these films is that the quality of their Persian subtitles is excellent, i.e. there are very few translation mistakes in them compared to other English films with Persian subtitles.

Procedures

The following procedures were used to answer the research questions. The selected films were watched and the Persian subtitles in which expansion had been employed were identified and extracted along with their corresponding English dialogs. The extracted Persian subtitles were

categorized based on the reason that caused expansion in each case. The appropriateness or inappropriateness of using each type of expansion in subtitles was investigated considering the limitations and potentials of subtitling. A shorter equivalent not containing expansion was proposed for most of the original English dialogs to show that the meaning can be fully conveyed in most cases without resorting to expansion. Finally, the subtitles and the proposed translations were compared in terms of lexical density by calculating the number of characters.

Results and Discussion

Based on the data collected, the following types of expansion could be identified in the Persian subtitles of English films. They are presented in Table 1 below in order of their frequency.

Table 1

Types of Expansion Identified in English Subtitles

Type of Expansion	Frequency	Percentage
Expansions caused by explicitation of co-textual information	15	29.45%
Expansions caused by Paraphrasing	13	25.4%
Expansions caused by subtitlers' preferences	10	19.6%
Expansions caused by explicitation of visual information	7	13.75%
Expansions caused by Mistranslation	3	5.9%
Expansions caused by explicitation of contextual information	3	5.9%

Expansions Caused by Explicitation

Séguinot (1988) defines explicitation as “additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages” (108). The analysis carried out by the researcher in this study indicated that explicitation is the main reason bringing about expansion. In fact, it was revealed that the following three kinds of explicitation can cause the subtitles to become expanded.

Expansions Caused by Explicitation of Visual Information

Gottlieb (1997) distinguishes between four semiotic channels in polysemiotic texts such as films or TV programs: the non-verbal visual channel (i.e. the picture), the non-verbal audio channels (e.g. music and sound effects), the verbal audio channel (i.e. the dialog) and the verbal visual channels (signs and captions), all of which carry semiotic information. In this study, explicitation of visual information refers to making explicit in the subtitles information that is present only in the non-verbal visual channel (i.e. the picture) of the film. Expansions caused by explicitation of visual information accounted for 13.75% of all cases of expansions identified in this study. The following is just one example of this type of expansion from *Mission Impossible 2*:

<i>English Dialog</i>	<i>Persian Subtitle & English Transcription</i>
	[آمبروز به ایتن] زود باش. از اون چاقو
<i>[Ambrose to Ethan] Go ahead.</i>	استفاده کن مانند.
<i>Use that, Hunt.</i>	<i>[Ambrose to Ethan] Go ahead.</i>
	<i>Use that knife, Hunt.</i>



In this translation, the pronoun “*that*” has been rendered by the expanded equivalent “اون چاقو” (that knife). Here, the reference of the English pronoun has been made explicit in the Persian subtitles. This dialog is uttered by Ambrose in a scene in which Ethan is holding a knife and moving toward him in a belligerent manner; thus, the subtitler has made the reference of this pronoun explicit by the aid of the visual channel of the film. Therefore, explicitation of visual information is what has resulted in the expansion of this dialog. However, this translation and the other cases in which explicitation of visual information resulted in the expansion of subtitles can be made shorter if we simply translate the dialog, and allow the viewers to receive part of the

information from the visual channel of the film available on the screen. In other words, there is no need to make explicit what the viewers can see on the screen. As a result, shorter translations can be proposed for all the cases in which explicitation of visual information resulted in the expansion of subtitles. Here, a new translation not containing expansion is proposed for the above case, and the subtitle and the proposed translation are compared in terms of lexical density by calculating the number of characters using Microsoft Word 2007.

Number of Characters Persian Subtitle (1) and (with spaces)	Proposed Translation (2)
37	(۱) [آمبروز] زود باش. از اون چاقو استفاده کن مانت. <i>ahead. Use that knife, Hunt.</i> [Ambrose to Ethan] Go
32	(۲) [آمبروز] زود باش. از اون استفاده کن مانت. <i>Go ahead. Use that, Hunt.</i> [Ambrose to Ethan]

Expansion Caused by Explicitation of Co-textual Information

According to Kramersch (1998), co-text refers to the linguistic environment in which a word is used within a text. Co-text is the very specific text surrounding the particular word, phrase, sentence, paragraph, etc, under discussion. Following this definition, explicitation of co-textual information in this study refers to making explicit in subtitles information that is implicit in the co-text or the immediate linguistic environment of the original dialog. Expansions caused by explicitation of co-textual information accounted for 29.45% of all cases of expansions identified in this study. The following is just one example of this type of expansion from *The Net*:

English Dialog	Persian Subtitle & English Transcription
[Operator] Cathedral Software. Who may I connect you with?	[اپراتور] خدمات نرم افزاری کاتیدرال. می خواهید شمارو به چه کسی وصل کنم؟
[Angela] Head of Security Systems. Tell them that it's Angela Bennett.	[آنجلا] به رئیس سیستم حفاظتی وصل کنید. بگید که من آنجلا بنت هستم. [Angela] Connect with Head of Security Systems. Tell them that it's

Angela Bennett.

In this example, the English noun phrase “*Head of Security Systems*” has been rendered by the Persian sentence “حفاظتی وصل کنید به رئیس سیستم” (connect with Head of Security Systems), which is an expanded equivalent. Here, the verb “وصل کنید” (connect), omitted from the original dialog due to an ellipsis, has been made explicit in the subtitle. Again, the subtitler has added this verb by deducing it from the previous sentence (*Who may I connect you with?*) or more precisely the co-text.

However, we should not forget that the viewers are also aware of the co-text and possess the ability to infer some additional information from it because they read and follow the subtitles. As a result, it is not necessary to expand the subtitles by adding such information that can be inferred from the co-text. Thus, shorter translations can be proposed for all the cases in which explicitation of co-textual information resulted in the expansion of subtitles. Here, a new translation not containing expansion is proposed for the above case, and the subtitle and the proposed translation are compared in terms of lexical density.

Number of Characters (with spaces)	Persian Subtitle (1) and Proposed Translation (2)
72	(۱) [آنجلا] به رئیس سیستم حفاظتی وصل کنید. بگید که من آنجلا بنت هستم. <i>[Angela] Connect with Head of Security Systems. Tell them that it's Angela Bennett.</i>
48	(۲) [آنجلا] به رئیس سیستم حفاظتی. بگید که من آنجلا بنت هستم. <i>them that</i> <i>[Angela] Head of Security Systems. Tell it's Angela Bennett.</i>

Expansions Caused by Explicitation of Contextual Information

Context or context of situation refers to the immediate physical, temporal, spatial or social

environment in which verbal exchanges take place (Kramersch 1998). Thus, context has a more general definition compared to co-text. In this study, explicitation of contextual information refers to making explicit in the subtitles information that is implicit in the context of the film. Expansions caused by explicitation of contextual information accounted for 5.9 % of all cases of expansion identified in this study. The following from *Mission Impossible 2* is just one example of this type of expansion:

English Dialog	Persian Subtitle & English Transcription
y] <i>Get me treated and let's go back to work.</i>	[مک کلوی] منو درمان کن و بذار برگردیم سر کار.
[Nekhovich] <i>I think it's a little late for that. Do give my regards to Grdski if you see him.</i>	[نکوویچ] من فکر می کنم برای این کار کمی دیر باشه. در اون دنیا سلام منو به گرادسکی برسون آگه اونو دیدی.
	<i>I think it's a little late for that. Do give my regards to Grdski in the other world if you see him.</i>

The above translation has been expanded due to the addition of the Persian prepositional phrase “در اون دنیا” (in the other world). The source of this addition will not be made clear unless we know that Grdski, who is a friend of Nekhovich, has already died because McCloy infected him with a deadly virus named Chimera. At the time when this dialog is uttered, McCloy has also been infected with Chimera, and is about to die. The addition of the Persian prepositional phrase “در اون دنیا” (in the other world) to the subtitles is due to the fact that the subtitler knows that Grdski has died. Thus, when Nekhovich tells MacCloy to give his regards to Grdski (*Do give my regards to Grdski if you see him*), he's undoubtedly talking about the other world. That is to say, the subtitler's awareness of the context of situation has made him add this part to the subtitles. Therefore, explicitation of contextual information is the reason behind the expansion of the subtitles in this case.

Expansion caused by explicitation of contextual information seems to be an efficient type of expansion as the information implied by the context is not as immediately accessible to viewers as

the information presented by the co-text or the visual channel of the film, i.e. the screen. That is to say, the viewers may not be able to readily infer such information; therefore, it seems that this kind of expansion helps them get a better understanding of the dialogs uttered.

Expansions Caused by Mistranslation

According to Lung (1998), mistranslation refers to any distortion of meaning as a result of misunderstanding the text, or a conscious decision to skip translating at all. Mistranslation resulted in 5.9 % of all cases of expansion identified in this study. The following is an example of this type of expansion from *The Net*:

English Dialog	Persian Subtitle & English Transcription
<i>[Russ] Angela, Dale's dead.</i>	[راس] آنجلا، دیل فوت کرده. هواپیمای اون
<i>His plane crashed last night outside L.A.</i>	خارج از لس آنجلس تصادف کرده و نابود شده.
	<i>[Russ] Angela, Dale's dead. His plane had an accident and was destroyed last night outside L.A.</i>

In this translation, the English verb “*crash*” has been rendered by the expanded Persian equivalent “تصادف کرده و نابود شده” (had an accident and was destroyed), which includes two Persian verbs none of which represents an accurate meaning of “*crash*” in this context. In other words, the subtitler has mistranslated this verb as there is a simple equivalent for the verb “*crash*” in Persian when it is collocated with the noun “plane”, and that is “سقوط کردن”. Consequently, the expansion of the Persian equivalent is due to mistranslation in this case. Mistranslation or incorrect translation does not always lead to an increase of the volume of the text, which is a necessary characteristic of expansion according to Lomheim (1999). In some cases, however, it can bring about expansion by adding to the volume of the subtitle. In these cases, subtitles become shorter if correct equivalents are formulated for the dialogs. Below, a new translation not containing expansion is proposed for the above case, and the subtitle and the proposed translation are compared in terms lexical density.

Number of Characters (with spaces)	Persian Subtitle (1) and Proposed Translation (2)
74	<p>(۱) [راس] آنجلا، دیل فوت کرده. هواپیمای اون خارج از لس آنجلس تصادف کرده و نابود شده.</p> <p><i>[Russ] Angela, Dale's dead. His plane had an accident and was destroyed last night outside L.A.</i></p>
61	<p>(۲) [راس] آنجلا، دیل فوت کرده. هواپیمای اون خارج از لس آنجلس سقوط کرده.</p> <p><i>, Dale's dead. His plane crashed lastnight outside L.A.</i></p>

Expansions Caused by Paraphrasing

Paraphrasing refers to the loose rewording or translating in one's own words (Robinson, 1998). It is a strategy in which the meaning of the original dialog is paraphrased into a TL equivalent, which is not an exact rendering of the original. In this study, a large number of expansions, i.e. 25.4 %, are the result of paraphrasing. The following is an example of this type of expansion from *The Net*:

English Dialog	Persian Subtitle & English Transcription
<i>[Ethan] Isn't there any way we can speed this up?</i>	[ایتن] هیچ راهی وجود نداره که بتونیم سرعتش رو بیشتر کنیم؟
<i>[Luther] With what?</i>	[لوتر] درباره چی صحبت می کنی؟ این تنها کامپیوتریه که می تونه این کارو انجام بده.
<i>This is the only computer that'll do this.</i>	<i>[Luther] What are you talking about? This is the only computer that'll do this. do this.</i>

In this case, the question “*with what?*” has been rendered in Persian as “درباره چی صحبت می کنی؟” (What are you talking about?) which is an expanded translation. Being correct in terms of meaning, this equivalent is a paraphrase of the original question. Thus, paraphrasing is what leads

to the expansion of the translation.

Paraphrasing is a strategy that may be quite useful in various forms of translation such as poetry translation; however, in a constrained form of translation like subtitling in which space and time constraints are highly critical, it may not be a suitable procedure provided that it leads to the expansion of subtitles. In other words, if paraphrasing results in long subtitles, it will be more appropriate to resort to a direct translation. On account of this argument, shorter subtitles can be proposed for those cases of expansions, which are the result of paraphrasing if they are directly translated and not paraphrased. Here, a new translation not containing expansion is proposed for the above-mentioned case, and the subtitle and the proposed translation are compared in terms of lexical density.

Number of Characters (with spaces)	Persian Subtitle (1) and Proposed Translation (2)
73	(۱) [لوتر] درباره چی صحبت می کنی؟ این تنها کامپیوتریه که می تونه این کارو انجام بده. <i>[her] What are you talking about? This is the only computer that'll do this.</i>
50	([لوتر] با چی؟ این تنها کامپیوتریه که می تونه این کارو انجام بده. <i>With what? This is the only</i> <i>[Luther]</i> <i>computer that'll do this.</i>

Expansions Caused by Subtitled's Preferences

Expansions caused by subtitler preferences refer to those expansions that have not been caused by explicitation, mistranslation or paraphrasing, but rather have been caused by personal preferences and decisions of subtitlers. This kind of expansion accounts for 19.6 % of all cases of expansion identified in this study. The following from *Mission Impossible 2* is an example of this type:

English Dialog	Persian Subtitle & English Transcription
<i>[Police officer] She's wanted for narcotics.</i>	[افسر پلیس] اون به خاطر مواد مخدر تحت تعقیبه. ما اونو دستگیرش می کنیم و می یاریمش اونجا.

We're gonna bring her in. [Police officer] She's wanted for narcotics. We're gonna arrest her and bring her in.

In this example, the verb phrase “*bring her in*” has been translated as “می کنیم و می یاریمش اونجا” (arrest her and bring her in). As a matter of fact, a single English verb has been rendered by two Persian verbs, both of which can be considered as equivalents of the English verb in this particular context. Here, expansion is the consequence of the subtitler’s decision to place more emphasis on the verb.

Although the addition of a few words to the subtitles as a result of subtitlers’ decisions and preferences might not seem very important, but these additions, which lead to the expansion of subtitles, seem to be redundant – especially in the context of subtitling where conciseness is an important criterion (Gottlieb 2001) – owing to the fact that the meaning of the original dialogs can be adequately conveyed without them. In the following part, a new translation not containing expansion is proposed for the above case, and the subtitle and the proposed translation are compared in terms of lexical density.

Number of Characters (with spaces)	Persian Subtitle (1) and Proposed Translation (2)
76	<p>(۱) [افسر پلیس] اون به خاطر مواد مخدر تحت تعقیبه. ما اونو دستگیرش می کنیم و می یاریمش اونجا. <i>[Police officer] She's wanted for narcotics. We're gonna arrest her and bring her in.</i></p>
59	<p>(۲) [افسر پلیس] اون به خاطر مواد مخدر تحت تعقیبه. ما اونو می یاریمش اونجا. <i>[police officer] She's wanted for narcotics. We're gonna bring her in.</i></p>

Conclusions

Analysis and discussion of the data collected in this study entail the a few conclusions. First, a

number of reasons gave rise to the expansion of subtitles in the films under investigation. These reasons range from explicitation (explicitation of visual, co-textual and contextual information), mistranslation and paraphrasing to subtitlers' preferences. Further, the application of expansion was not justified and appropriate in most cases since correct and shorter equivalents which were equally capable of conveying the intended meaning could be posited for the original dialogs. In fact, most of expansions detected in this study were due to subtitlers' lack of adequate attention to two things. First is the nature of subtitling as a form of condensed translation in which brevity is of significant importance. Second is the fact that subtitling is an additive or complementary kind of translation. In other words, subtitles are just one channel of information in a polysemiotic text like a film which includes other semiotic channels such as picture, music and sound effects, all of which carry information. Thus, subtitlers should not include everything in the subtitles, and should let viewers receive part of the information from other channels.

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