On Audiovisual Translation: The Effect of Norms of Dubbing Taboos into Persian Movies after the Islamic Revolution in Iran

Ahmad Sedighi [1];Saeedeh Najian Tabrizi[2]*

[1] *Alameh Tabataba-e University*
[2] *Islamic Azad University Science and Research Campus*

ABSTRACT

Every society has its own culture, values, and ideology. Translations convey the meaning as well as cultural and ideological values, beliefs, ideas and norms from source culture to target culture. One type of translation which nowadays is popular among people, and can attract so many audiences in different ages is Audiovisual Translation (AVT), particularly dubbing. If there is difference between values of source and target culture, it may cause conflict, i.e. some words and sentences in source culture can be used without any problem but they may be considered taboo in the target culture, and the people of target society might avoid using them. If the translator transfers such taboo words and sentences to the target culture, she/he will violate the norms of the society. Therefore, audiovisual translator should be equipped with different strategies in order to tackle such problems in the process of translation. This study attempts to determine the most frequent strategies in dubbing taboo words and sentences in romantic films which have been dubbed from English into Persian within the third decade after the Islamic Revolution in Iran by using Toury's (1995) framework for classification of norms. This study will also investigate the norms which contribute to dubbing taboos from English into Persian in that period of time.

Keywords: Audiovisual Translation (AVT), Censorship, Dubbing, Euphemism, Ideology, Norms, Taboo

Introduction

"Social life, including language use, is governed by norms-socially shared concepts of appropriate and expected behavior", (Kauhanen, 2010: 34). Translation is a kind of activity which certainly involves at least two languages and two cultural traditions, and hence different conventions and norms (Toury, 2004), so translation activity has cultural significance in societies. Toury (1999:14) quoting from Swidler (1986) states that, culture affects the action, but such influence is not in a way that it provides "the ultimate values toward which action is oriented". It shapes a set of habits, skills, and styles for people to construct 'strategies of action'. Therefore the first and the most important role of translation is a social role and a translator should accomplish such a function in a way that it is supposed to be appropriate in its own reference (Toury, 2004: 205). Hence "the prerequisite for becoming a translator within a cultural environment" is the

∗ Corresponding Author's Email: dr_sedighi2002@yahoo.com

acquisition of a set of norms which is suitable for that behavior (p: 205). The socio-cultural dimension of translation can subject it to several constraints (Toury, 1995) and translators should fulfill their tasks under different conditions. For example, they translate different kinds of texts for different audiences. Therefore, they should adopt different strategies for their translations, and as a result, their products would be different from one another (Toury, 1995).

Norms are the 'key concepts and the focal points' in any activities which are relevant to social life (Toury, 1995:200). Norms are considered as 'socio-cultural' constraints (Toury, 2004:206). Therefore, they have a prescriptive force for translators, (Chesterman, 1993:14). Norms of translation exist at a certain period of time and within a specific society (Schaffner, 1999) and they can be operated in all kinds of translation and all stages of translation, and hence norms will be reflected on every level of its product (Toury, 2004).

Nowadays, in the process of "globalization" and "technological progress", people can more easily access different texts and translations with different qualities. "Furthermore, in an age which has generated so many new forms of communication", namely those for the screen (i.e. film, TV, DVDs, videogames, etc), written words on paper should get converted (Chiaro, 2008:241). Although audiovisual translation (AVT) has been ignored for many years by teachers and academies, it has remained as a professional field for many years, (Diaz-Citas, 2008). Translation of movies can be manifested in the form of dubbing and subtitling. Translation of movies in the form of dubbing plays an important role in every society and can affect the culture of the recipient society in a long period of time, (karamitroglou, 2000).

Contemporary studies in the field of translation pay attention to the need to examine the relationship between the production of knowledge in a given culture and its transmission, relocation, and reinterpretation in the target culture, (Álvarez & Vidal Claramonte, 1996). Translators should be aware of what is permitted and tolerated in a certain society. Especially, in the societies like Iran after the Islamic Revolution which has made such constraints and situational factors tougher and stricter for translators, particularly for movie translators. These are due to the 'shifts of validity and force which often have to do with changes of

status within a society', and actually become norms (Toury, 2004: 206), especially when 'they are likely to cross its realms, (Toury, 1995: 199). To sum up, movie translators in Iran after the Islamic Revolution have engaged with many problematic areas dealing with the concept of norms, and with the words and sentences which are considered taboo in their recipient culture. The translators should comply themselves with social pressures and constantly adjust their behaviors to the norms (Toury, 1995).

Research Questions

1.Based on Toury's (1995) norms model, what strategies are the most commonly used in dubbing taboos from English into Persian in romantic movies which have been dubbed after Iran's Islamic Revolution?

2.Which of Toury's proposed norms have been used in dubbing taboos from English into Persian in romantic movies?

Theoretical Framework

The theoretical framework of this study is the one proposed by Toury (1995) on norms in translation. Toury (1995, as cited in Munday, 2001:113-115) has introduced three kinds of norms: 'Initial Norms', 'Preliminary Norms', and 'Operational Norms'. However, within the framework of these kinds of norms, some strategies introduced here are taken from Toury's translation norms and various strategies proposed by other translation scholars. Toury (2004: 209) in his 'matricial norms' introduces different strategies such as 'omission', 'addition', 'changes of location', and 'manipulation of segmentation'. Norms determine the extent to which the above mentioned strategies refer to in the translated texts.

In textual-linguistic norms, Toury (1995, as cited in Munday, 2001: 114) emphasizes on the selection of linguistic materials in TT. The strategies which govern this kind of norms relate to the selection of 'lexical items', 'phrases', and 'stylistic features'. The strategies of 'omission' and 'manipulation of segmentation' refer to Toury's 'matricial norms', and the strategy of 'euphemism' relates to Toury's 'textual-linguistic' norms and its 'stylistic features'.
Wills (1983: 145, as cited in Leppihalme, 1997: 24) briefly describes translation strategy as "rather diffuse concept" and adds that the term refers to "the general transfer perspective or transfer concept for a particular text".
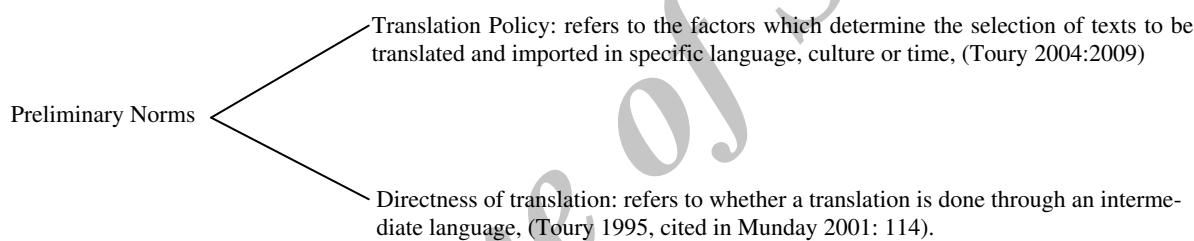
Norms in Translation Studies

In recent years, a number of translation scholars have attempted to explore some of the theoretical aspects of the concept of norms, (Pei, 2010). At the end of the1970s Gideon Toury introduced the concept of norms in translation studies (Meylaerts, 2008). Toury pioneered the concept of norms in the 1990s, (Pei, 2010).

Toury (2004) believes that norms can be operated in all kinds of translation and all stages of translation, and hence norms will be reflected on every level of its product. In addition, the nature of norms is unstable and changing, (Toury, 1995). Toury (2004) sees the acquisition of norms as a prerequisite for becoming a translator within a cultural environment. Toury (1995, as cited in Munday, 2001:113) defines norm as "the translation of general values or ideas shared by a community- as to what is right or wrong, adequate or inadequate- into performance instructions appropriate for and applicable to particular situation". Toury (p: 113) categorized three types of norms, each of which is appropriate for specific stage of translation process. Those norms are as follows: "Initial norm", "Preliminary norms", and "operational norms".

Initial norm takes into account adequate translation which is about subjection to source norms, and acceptable translation which is about subjection to target culture norms. (*Toury, 1995, as cited in Munday, 2001:113*)

Preliminary norms "decide the overall translation strategy and the choice of texts to be translated" (Toury, 1980, as cited in Schaffner, 1999: 5). Preliminary norms are divided into 'translation policy' and 'directness of translation', (Toury, 1995, as cited in Munday, 2001:114).

Preliminary Norms

Translation Policy: refers to the factors which determine the selection of texts to be translated and imported in specific language, culture or time, (Toury 2004:2009)

Directness of translation: refers to whether a translation is done through an intermediate language, (Toury 1995, cited in Munday 2001: 114).

(Toury, 1995, as cited in Munday, 2001:114)

Operational norms "control the actual decisions made during the act of translation" (Toury, 1980, as cited in Schaffner, 1999: 6). Operational norms are divided into 'matricial norms' and 'textual linguistic norms', (Toury, 2004: 209). In 'matricial norms' some manipulations occur such as, omissions, additions, changes of location and manipulation of segmentation, (Toury, 2004: 209). 'Textual-linguistic norms' refer to the selection of linguistic materials in TT, such as lexical items, phrases and stylistic features (Toury, 1995, as cited in Munday, 2001:114).

Finally, it can be mentioned that Bartsch (1987, as cited in Schaffner, 1999: 1) defines norms as "the social reality of correctness notions". It means in each community there is knowledge for correct or appropriate behavior. In other words, people in each community are aware of appropriate values and behaviors. This knowledge of behavior exists in the form of norms.

Ideology in Translation Studies

Translation and ideology are related to each other in several ways. It can be said that all translations are ideological because the choice of source text to be translated and target text is determined by aims and objectives of social agents (Schaffner, 2003). Calzada-*Pérez* (2003: 3) generally defines ideology as "a belief or set of ideas, especially the political beliefs on which people, parties, or countries base their actions". In other words, ideology consists of "the set of ideas, values and beliefs that govern a community by virtue of being regarded as the norm", (p: 5). Ideology should be considered while translating, (Vidal Claramonte, 2003, as cited in Calzada-*Pérez*, 2003). "Translators translate according to the ideological setting in which they learn and perform their tasks" (Calzada- *Pérez*, 2003: 7). Ideology, little by little, becomes common and

everyday thinking, (Calzada-*Pérez*, 2003). Ideology has both good and bad dimensions, it can increase or legitimate the interests of special social group or it can be "a means to destroy contenders", (p:5). Ideology is not limited to political matters. Instead it relates to the behaviors which govern the norms in communities, (Calzada-*Pérez*, 2003). For the act of initiating translation, a translator should investigate what is socially, ideologically, and culturally feasible, i.e. what is permitted and tolerated by those who control the final productions and distributions, (Hermans, 1996). The ideology of a country determines what is correct or proper. The basis of norm concept is in social interaction, the ideologies, social complexity, shared values, and the unequal power distribution, (Hermans, 1996).

Audiovisual Translation (AVT)

Since 1990s, by growing audiovisual materials, this field became more visible in societies. Nowadays people are surrounded with many audiovisual materials at home, workplaces, schools, libraries, restaurants, etc. such as different kinds of screens, like TV, Cinema, DVD players, cell phones, computers, etc. which are "based on the omnipresence of the image", (Diaz-Citas, 2008: 1) . There are multiple messages of audiovisual programs in the modern world, such as "documentary films", "short-length film", "cinema films", "TV broadcasts", "children's programmes", "radio interviews", "business videos", and "home videos", (Gambier, 1994: 275).

Some scholars like Karamitroglou (2000) accept audiovisual translation as a sub-branch of translation studies. Other scholars like Gambier (1994: 277, Italic as in the original) generally believes that audio-visual translation is *a new genre* in the realm of translation studies. Several forms of translation take place in the "international world of audio-visual communication", (Delabastita, 1990: 97). Karamitroglou (2000:1-2) believes that the concept of AVT refers to ''screen translation" or "film translation". AVT scholars contradict the basic typology for the methods of language transfer including AVT (p:4). Dubbing and subtitling traditionally are two features which are identified with film translation, (Delabastita, 1998). Although the important phenomena such as mass communication plays a crucial role in "our modern societies" and in the "linguistic", "artistic", "ideological", etc. organi-

zation of our modern societies, they have been ignored so far, (Delabastita, 1989: 193).

Dubbing

"Dubbing involves the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip movements of the original dialogue", i.e. it involves lip synchronization, (Luyken et al., 1991: 31). Dubbing is one of the methods of translation which uses "the acoustic channel in screen translation", (Baker, 1997a: 74). Chaume (2004: 41) defines dubbing as "simply the variation of postsynchronization in which the utterances of the screen actors are recorded in a dubbing studio, the only difference being that the utterances are pronounced in another language". "Dubbing is a well-known example of the invisibility of translation, an artistic and technical exercise which consciously erases the original dialogue track and subtitles it for another track in which target language (TL) dialogue exchanges are recorded", (Chaume, 2008: 129).

The positive attitude of audience "toward certain dubbed products" mostly depends on "the good promotion and quality of the specific programs" rather than "individual merits of any language transfer method perse", because most commissioners in the field of language transferring are "indifferent to the implication of such a choice", (Karamitroglou, 2001: 305).

Taboo

The meaning of taboo "diverges in two contrary directions". The first one is "sacred, consecrated", and the second one is "uncanny, dangerous, forbidden, unclean". The origin of taboo restrictions is unknown and it seems to come from nowhere or to "impose themselves on their own account, (Freud, 1950: 18).

"Taboo is one way in which a society expresses its disapproval of certain kinds of behavior believed to be harmful to its members either for supernatural reasons or because such behavior is held to violate a moral code", (Wardhaugh, 1990: 230). Taboos are conveyed from one generation to another and they never die. This procedure happens "at deep unconscious levels of our behavior, through the contagion of somatic response" (Robinson, 1996: 24). Taboo "*blocks*" the behaviors which are forbidden (p:

36, italic as in the original). Taboo words or expressions change from one social group to another or from one age to another (Chamizo Domı´nguez, 2009). Some words or expressions are taboo in one society but not in another (Chamizo Domı´nguez, 2009). Taboo is a primitive prohibition which is imposed from outside or by authorities and it is "directed against the most powerful longings to which human beings are subject" (Freud, 1967, as cited in Robinson, 1996: 28).

Censorship on AVT

"There are occasions when the translators, or their commissioners, realize that a film is directed at a specific audience and a decision is taken to allow the translation to reflect their values and attitudes rather than to censor the work", (Fawcett, 2003: 160). Censorship in ideological loaded situations as well as in "communication media" like cinema and radio with a large amount of audiences manifests itself (Billiani, 2007: 2-3). "The processes of translation and censorship can also be defined as having conflicting objectives". The aim of translation is to transfer a meaning to the target language in a way that it is understandable to target audience, but censorship which is a form of restriction which controls "what will be understood or made accessible to the audience". The aim of censorship is to prevent the access of audiences to particular texts or materials (Stephenson, 2007: 235). In the process of translation and transferring cultural elements from source texts to target texts, censorship play as a cultural filter, (Billiani, 2007: 4) and operates according to particular values which are established by "a dominant body over a dominated one".

Euphemism

Certain things are used in a language, but other thing can be expressed without any special limitations. People don't like to talk about certain things, because those things are considered taboo in their languages, (Wardhaugh, 1990). "Euphemism consists of the substitution of an unpleasant word by another, pleasant one when the first is to be avoided for reasons of religious fear, moral scruples or courtesy", (Hatzfeld, as cited in Casas Gomez, 2009:727). Euphemistic words or expressions help us to talk about unpleasant things and 'neutralize' them, (Wardhaugh, 1990:

231, emphasis as in the original). Euphemistic things also allow us "to give labels to unpleasant tasks and jobs in an attempt to make them sound almost attractive" (p: 231). In other words, euphemism is "the glorification of the commonplace and elevation of the trivial" (p: 231).

Corpus

After Islamic Revolution in Iran in 1979, some film companies have been established and several foreign films, especially American ones have been dubbed into Persian. But such films that have been produced in countries with different cultures and ideologies may contain some parts or dialogues contrary to the Iranian-Islamic culture or may contain words or expressions which are considered taboo in Iranian target culture and cause constraints for movie translators. Therefore, it is needed to conduct several research in this field to determine and define common strategies for dealing with taboos in dubbing from English (for Hollywood products) into Persian, particularly for the reason that most dubbed films in Iran are produced legally and movie translators and film companies tend to act according to norms of the society. If the movie translators or film companies want to publish their works legally and without any problem, their works should be in line with the norms of the society. The translator should choose the strategies which tackle the taboo words and expressions and be careful that they don't corrupt the whole plot of the story as possible as they can on the one hand, and they pay attention to the understandability of their translation on the other hand.

For investigation of the most commonly used strategies in dubbing taboos in romantic films dubbed during the third decade after Islamic Revolution in Iran within 2000-2010, five English romantic movies with their Persian dubbed versions were chosen.

As the aim of this research is mainly to find the most commonly used strategies in dubbing taboos from English to Persian in romantic films which were dubbed during the third decade after Islamic Revolution in Iran, this selected corpus was suitable for this study. It was tried to limit the corpus to the romantic genres which were dubbed during the third decade after Islamic Revolution in Iran.

The main reason for choosing romantic genre was that lots of taboo words or sentences could

be found in that genre. And the reason for investigating the movies which were dubbed during the third decade after Islamic Revolution in Iran

was the freshness of the study and the possibility of generalizing the findings of this research to the present works.

Table 1:The English Corpus of the Study

No.	The name of the movies	Director	Released date	Running time (minutes)
1.	The English patient	Anthony Minghella	1996	160
2.	Intolerable Cruelty	Joel Coen	2003	100
3.	Noel	Chazz Palminteri	2004	96
4.	Titanic	James Cameron	1997	194
5.	You've got mail	Nora Ephron	1998	119

Table 2:The Persian Corpus of the Study

No.	The name of the movies	Translator	Dubbing date	Running time (minutes)
1.	بیمار انگلیسی (Bimar-e ingilisi)	حسین شایگان Hossein Shayegan	1382	127
2.	طلاق با عشق (Talagh ba eshgh)	سودا فریدونی Soda Fereidouni	۱۳۸۳	۹۰
3.	نوئل (Noel)	کتایون واثقی Katayoon Vaseghi	۱۳۸۶	۸۴
4.	تایتانیک (Titanic)	حسین شایگان Hossein Shayegan	۱۳۸۸	۱۶۰
5.	نامه داری... (Naameh dari…)	آریا زرین کفش (Aria Zarrinkafsh)	۱۳۸۸	۱۰۹

Data

To contrast each ST-TT pair of above mentioned corpus, and investigate the strategies used in dubbing taboo words and sentences, one hundred and twenty-six taboo examples were collected from the English corpus and move compared with their Persian dubbed versions. In order to categorize the data, the first step was to organize them in a systematic form i.e., those data containing taboo with their Persian dubbed versions were brought in tables. The unit of analysis ranged from one word a phrase a sentence which contained taboo concepts to several sentences. It should be noted that continuous taboo words and sentences were considered as

one example. In the next step, the extracted examples were organized in tables, and the type of the strategy used was inserted in front of each example. Three strategies were used for dubbing taboos in romantic films which were dubbed within 2000-2010. In the following, some examples are shown randomly.

Toury's (1995) translation norms were used for data analysis. As explained before, Toury introduces three types of norms: 'Initial norm', 'Preliminary norms', and 'Operational Norms'. For conducting this research, Toury's third norm model, 'operational norms', was used. The reason is that initial norm looks for adequate and acceptable translation, 'Preliminary norms' govern 'translation policy' and 'directness of trans

lation' which are not directly related to the main goal of this study. 'Translation policy' refers to the factors which determine the selection of text for translation in specific culture, language or time, and Toury doesn't pursue this area in case studies. 'Directness of translation' relates to an intermediate language which a translation occurs. For this study, there is no intermediate language and the translation occurs directly from English into Persian. At the first stage, Toury's third norms model, 'operational norms', can be applicable for this study. Toury divides opera-

tional norms into 'matricial norms' and 'text linguistic norms'. Metrical norms related to the completeness of the TT and the strategies used are omission or relocation, addition, and manipulation of segmentation, etc. Manipulation of segmentation occurs when there is a large scale of manipulation, such as omission of several consequence sentences or changing the name of the work. Textual-linguistic norms also govern the selection of linguistic material of the TT, such as lexical items, phrase, and stylistic features.

Table 3 : Taboo Examples, their Dubbed Versions, the Used Strategies, and the Associated Norms

No.	Taboo examples from Original movie	Dubbed version	Strategy	Norms
1.	I slept with a girl.	با یه دختر دوست شدم.	Euphemism	Operational Norms: textual-linguistic norms Initial Norm: acceptable translation
2.	You bitch! Cheesy bastard! You whore! Oh, Christ!	چیکار داری می کنی؟ اینه که برات عزیزه؟ کثافت! اوه خدای من!	Euphemism	Operational Norms: textual-linguistic norms Initial Norm: acceptable translation
3.	We might have had a date once.	همونی که براش نامه می نوشتم.	Euphemism	Operational Norms: textual-linguistic norms Initial Norm: acceptable translation
4.	You're married and you were fucking another woman.	زن داری و با یه زن دیگه زنا کردی.	Euphemism	Operational Norms: textual-linguistic norm Initial Norm: acceptable translation
5.	They're always hugging and kissing.	_____	Censorship (or Omission)	Operational Norms: matricial norms Initial Norm: acceptable translation
6.	My heart was pounding the whole time. It was the most erotic moment of my life.	_____	Censorship (or Omission)	Operational Norms: matricial norms Initial Norm: acceptable translation
7.	I'm telling you, honey, getting laid is financial Russian roulette.	_____	Censorship (or Omission)	Operational Norms: matricial norms Initial Norm: acceptable translation
8.	Mrs. Gutman here, she's gonna score some points...concerning her husband's sexual politics.	_____	Censorship (or Omission)	Operational Norms: matricial norms Initial Norm: acceptable translation
9.	- Would you kiss me? - No. I'll get you some tea. - It would mean such a lot to me. - Would it? -Thank you. - I can't sleep. - Would you kiss me? - You're so pretty. - Will you tuck me in, please? -Very funny. -Go to sleep now.	_____	Manipulation of segmentation	Operational Norms: matricial norms Initial Norm: acceptable translation
10.	It's quite a coincidence, him just dropping by and you two knowing each other so well Donovan, please, let's just all talk... How you doin'? . . .		Manipulation of segmentation	Operational Norms: matricial norms Initial Norm: acceptable translation

We'll take a couple vacuum
hoses We probably need a
new filter right about now,
maybe...
Wait a minute, darling Do we
actually have a swimming
pool?
Okay, okay, man Now, let's be
reasonable about this, okay?
So, you caught me porkin'...
havin'relations with your old
lady. and now we're all feel-
ing' just a little bit embar-
rassed by the whole thing, so,
uh.
I mean, I know it's a drag and
all, but these things...
Hey! Hey, hey
We didn't actually have sex.
I was depressed 'cause I'm
impotent You know?
Unable to achieve an erection
I have been   For over a year
now, man, and I needed
someone to talk to... I mean,
think about it, man ...A year
without an erection?

Data Analysis

In the process of tracking down the taboo ex-
amples, all gathered data were categorized sys-
tematically. In the following tables the frequency
and the percentage of each used strategy in dub-
bing taboos are shown in every movie, in separa-
tion.

Table 4: The English Patient

No.	Strategies	Frequency	%
1.	Euphemism	6	46.1
2.	Omission or Censorship	4	30.7
3.	Manipulation of segmenta-tion	3	23.07
Total		13	100

Table 5: Intolerable Cruelty

No.	Strategies	Frequency	%
1.	Euphemism	23	71.87
2.	Omission or Censorship	8	25
3.	Manipulation of segmentation	1	3.12
Total		32	100

Table 6: Noel

No.	Strategies	Frequency	%
1.	Euphemism	22	84.6
2.	Omission or Censorship	2	7.6
3.	Manipula-tion of seg-mentation	2	7.6
Total		26	100

Table 7 :Titanic

No.	Strategies	Frequency	%
1.	Euphemism	17	58.6
2.	Omission or Censorship	10	34.4
3.	Manipulation of segmenta-tion	2	6.8
Total		29	100

Table 8: You've Got Mail

No.	Strategies	Frequency	%
1.	Euphemism	24	92.3
2.	Omission or Censorship	1	3.8
3.	Manipula-tion of seg-mentation	1	3.8
Total		26	100

Table 9 shows the most dominant strategy in each movie. The frequency and percentage of the most dominant strategy has been measured for every movie, separately.

In figure 1 all used strategies for dubbing taboo words and sentences in each film have been shown.

Findings and Results

Table 10 shows the frequent and percentage of strategies among all the selected data.

The above table represents strategies used in dubbing taboo word and sentences from English original romantic movies into Persian. The strategies were categorized from the most frequent strategy to the least frequent one. As the distribution of strategies shows, totally, 126 taboo instances were collected from five English original romantic movies with their Persian dubbed versions after the Islamic Revolution in Iran dubbed between the years 2000-2010. Out of 126 instances of the collected data, in dubbing 92 taboo instances the strategy of euphemism was used, 25 instances refered to omission or censorship, and in 9 instances manipulation of segmentation have been occurred.

Table 9: The most frequent strategy in each movie

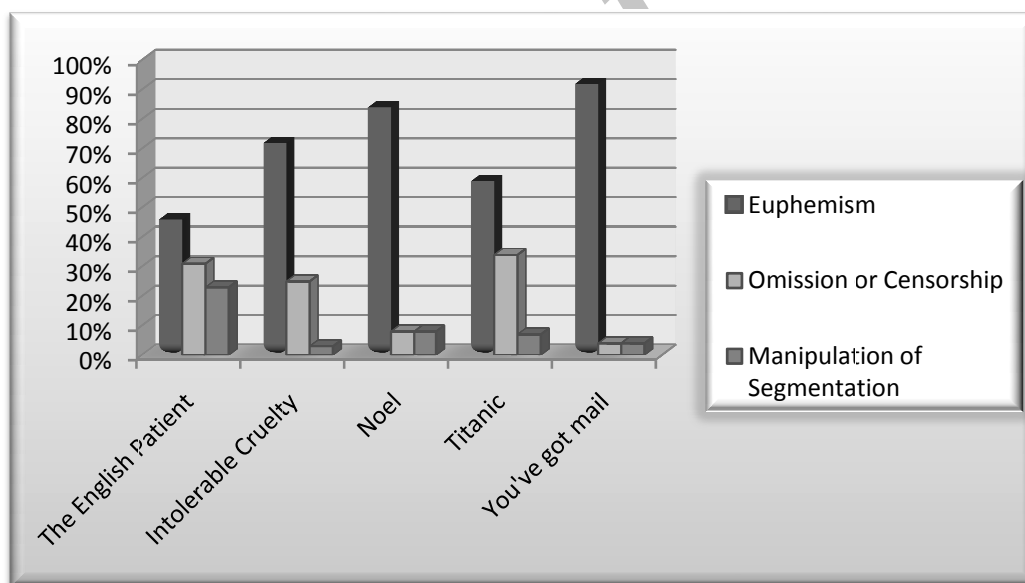| No.	Movies	Strategy	Frequency	%
1	The English Patient	Euphemism	6	46.1
2	Intolerable Cruelty	Euphemism	23	71.87
3	Noel	Euphemism	22	84.6
4	Titanic	Euphemism	16	58.6
5	You've got mail	Euphemism	23	92.3

Figure 1: The Used Strategies in All Movies

Table 10: The Frequency and Percentage of the Used Strategies in All Movies

No.	Strategies	Frequency	%
1	Euphemism	92	73
2	Omission or Censorship	25	19.8
3	Manipulation of segmentation	9	7.1
Total		126	100

As the summary of the above statistical figures and tables shows , it can be concluded that, based on Toury's (1995) 'operational norms' and the strategies which can govern this kind of norms, three strategies of euphemism, omission or censorship, and manipulation of segmentation have been used for dubbing taboo words and sentences from English into Persian. The strategy of euphemism with the percentage of 73 was the most frequent strategy among the used ones, i.e. euphemism was the highest frequent strategy in this research. The second most frequent strategy was omission or censorship with 19.8%, and the least common strategy was manipulation of segmentation with the percentage of 7.1. None of taboos in investigated data have been translated without any change or manipulation. In other words, all of the collected data have undergone the strategies of euphemism, omission (or censorship), and manipulation of segmentation. No example was found in a way that non-taboo words and sentences transferred as taboo.

Among the five selected films 'Titanic', and 'The English patient' had the highest percentage of euphemism, omission (or censorship), and manipulation of segmentation, respectively.

To determine the dominant norm among the used strategies in transferring taboos from English into Persian in AVT, it is referred to Catford (1965) who believes that the frequency of a shift in translation which is more than 30% can be considered a norm. Therefore, it can be concluded that in this research, euphemism with the frequency of higher than 30% is considered a norm in translating taboo words and concepts.

As above tables and figures show, all of the collected data which contain taboo words and sentences were subjected to changes in order to match the values and the beliefs of the target culture. It can also be concluded that in dubbing from English into Persian, the translators try to produce 'acceptable' translation, i.e. based on Toury's 'initial norm' and translators' decision in subjecting themselves to the norms of source language or target language in order to produce 'adequate' or 'acceptable' translation The above findings show that, movie translators employ different strategies (such as euphemism, omission (or censorship), and manipulation of segmentation) to subject themselves to the values and beliefs of the target language and shift from source language to produce 'acceptable' translation.

The findings along with tables and figures can provide suitable guidelines to audiovisual translators to transfer taboos from English into Persian. The results of this study may introduce the most frequent strategies and a dominant norm in dubbing taboos from English into Persian. Since the most frequent strategy in dubbing taboos was euphemism, this strategy can be taken into account in learning and teaching AVT. No need to say that, teachers and students in translation can rely on the findings of this study in translation classes.

Concluding Remarks:

The result of the study showed norms present in the process of dubbing taboo words and sentences from English into Persian in romantic films which were dubbed after Iran's Islamic Revolution, particularly within the time period of 2000-2010. Three types of norms in Toury's model which are 'initial norms', 'preliminary norms' and 'operational norms', were at work in this research.

Regarding initial norms and according to the findings and data analysis, it should be mentioned that in all selected Persian dubbed films, all movie translators tried to produce acceptable translation, i.e. movie translators tended to subject themselves to the norms of target language and produce acceptable translation. Movie translators used different strategies in transferring taboo words and sentences in order to meet the cultural, moral, and religious values as well as the expectations of the societies.

No taboos were translated directly in investigated data. This can show the sensitivity of AVT. Due to the existence of large film audiences with different ages and accessibility of dubbed films with lower price for all strata of the society, films can be categorized in the sensitive media. Therefore, a movie translator should be more aware of her/his work and try to fulfill all expectations of the audiences and subject her/himself to the values of the society.

Preliminary norms comprise translation policy and directness of translation. Concerning Toury's 'translation policy' which determines the factors for selection of texts for translation in specific culture, language, or time, it can be said that, although Toury doesn't pursue this area in case studies, it can be concluded that several factors

determine the selection of romantic films for dubbing in Iran after the Islamic Revolution. Those factors are as follows:

1) Ideological factors:
-having less taboo movie scenes,

-not having taboo in movie plot (i.e. the whole plot of some films directly refer to sexual matters such as 'The Original Sin', 'Striptease', 'Eyes Wide Shut', 'Body of Evidence', 'The Readers', etc.),

2) Economical factors
-having well-known casting which can help to sell several versions of films,

-having universal popularity and success, like 'Titanic' which was one of most successful films in the world.

As it was mentioned in chapter two, 'directness of translation' refers to whether translation occurs through an intermediate language. The original language of investigated films was English, which was not an intermediate language in this study. In the previous parts, Toury's 'operational norms' and its subcategories, 'matricial norms' (the completeness of the target texts), and 'textual-linguistic norms' (the selection of TT linguistic materials such as, lexical items, phrases and stylistic features) have been explained. Therefore, it can be concluded that three main strategies were used in dubbing taboo words and sentences from English into Persian: omission (or censorship) and manipulation of segmentation which relate to 'matricial norms', and euphemism relates to 'textual-linguistic norms'. Among three mention strategies, euphemism with the total 71% (higher than 30%) was the highest one and considered a norm, according to Catford (1965) .

To sum up, it can be said that all three introduced norms were involved in dubbing taboo words and sentences from English into Persian, except the 'directness of translation'. Manipulation of original film in the form of 'euphemism' or 'omission' was not limited to taboo parts. Such manipulations force translators to change non-taboos in order to maintain the cohesion and understandability of the movie plot. Even though the omission of some taboo scenes would lead to the loss of important dialogues, film translators may face with constraints and get forced to manipulate other parts of the films if needed.

It was discovered that some issues about women were considered more taboo than those about men. For example, in the film 'You've got mail', two couples cohabited with each other, a man's girl friend had been dubbed as 'his fiancée' but a woman's boy friend had been dubbed as 'her brother'.
In the end, no need to say that the ideology of a society plays a crucial role in determining the norms of a society, especially in the societies like Iran after the Islamic Revolution. In such societies, religious norms and ideologies are stronger and more impressive than in other societies.

References

Alvarez, R. & M. Carmen-Africa V. (1996). Translating: A political act. In: R. Alvarez & M. Carmen-Africa Vidal (Eds.), *Translation, power, supervision* (pp. 1-9). Clevedon/ Philadelphia/ Adelaide: Multilingual Matters LTD.

Baker, M. (Ed.), (1997a). *The Routledge encyclopedia of translation studies*. London and New York: Routledge.

Bartsch, R. (1987). *Norms of language: theoretical and practical aspects.* London and New York: Longman Inc.

Billiani, F. (2007). Assessing boundaries - censorship and translation. In: F. Billiani (Ed.), *Modes of censorship and translation: national contexts and diverse media* (pp. 1-25). Manchester and New York: St. Jerome Publishing.

Calzada- Pérez, M. (2003). *Apropos of ideology*. United Kingdom: St Jerome publishing.

Casas Gomez, M. (2009). Towards a new approach to linguistic definition of euphemism. In: Language Science 31, 725-739. Retrieved September 15, 2010, from http://www.Sciencedirect.com

Catford, J. C. (1965). *A linguistic theory of translation.* London: Oxford University Press.

Chamizo Domı´nguez, Pedro J. (2009). Linguistic interdiction: Its status quaestionis and possible future research lines. *Language Science* 31, 428-446. Retrieved: September 15, 2010, from http://www.Sciencedirect. com

Chaume, F. (2004). Synchronization in dubbing: a translational approach. In: Orero Pilar (Ed.), *Topics in audiovisual translation* (pp. 38-52). Amsterdam/ Philadelphia: John Benjamins. Retrieved: November 22, 2010, from http://www.books.google.com

Chaume, F. (2008). Teaching synchronization in a dubbing course: Some didactic proposals. In: J. Diaz Cintas (Ed.), *The didactics of audiovisual translation* (pp. 129-140). Amsterdam/ Philadelphia: John Benjamins.

Chesterman, A. (1993). From "is" to "ought": Laws, norms and strategies in translation studies. *Target*, 5:(2), 1-20.

Chiaro, D. (2008). Issues of quality in screen translation: Problems and solutions. In: D. Chiaro, C. Heiss, & C. Bucaria (Eds.), *Between text and image updating: Research in screen translation* (pp. 241-257). Amsterdam/ Philadelphia: John Benjamins.

Delabastita, D. (1989). Translation and mass communication: Film and TV translation as evidence of cultural dynamics. Babel, 35(4),193-218.

Delabastita, D. (1990). Translation and the mass media. In S. Bssnett and A. Lefevere (Eds), *Translation, history and culture* (pp. 97-109). Great Britain: Cassell.

Diaz-Citas, J. (2008). Audiovisual translation comes of age. In D. Chiaro, C. Heiss, & C. Bucaria (Eds.), *Between text and image updating: Research in screen translation* (pp.1-11). Amsterdam/ Philadelphia: John Benjamins.

Fawcett, P. (2003). The manipulation of language and culture in film translation. In M. Calzada-Pérez (Ed.), *Apropos of ideology* (141-163). United Kingdom: St. Jerome publishing.

Freud, S. (1950). *Totem and taboo*. Great Britain: Routledge and Kegan Paul Ltd.

Gambier,Y. (1994). Audiovisual communication: Typological detour. In C. Dollerup & A. Lindergaard (Eds.), *Teaching translation and interpreting 2* (pp. 275-283). Amsterdam/Philadelphia: John Benjamins.

Hermans, T. (1996). Norms and the determination of translation. A theoretical framework. In R. Alvarez & M. Carmen-Africa Vidal (Eds.), *Translation, power, supervision* (pp. 25-51). Clevedon/ Philadelphia/ Adelaide: Multilingual Matters LTD.

Karamitroglou, F. (2000). *Towards a methodology for the investigation of norms in audiovisual translation.* Amsterdam-Atlanta: Rodopi.

Karamitroglou, F. (2001). The choice between subtitling and revoicing in Greece. In *Target*, 15(2), 305-315.

Kauhanen, I. (2010). Norms and sociolinguistic description. Retrieved: October 22, 2010,from: http://www.ling.helsinki.fi/sky/julkaisut/SKY2006_1/1FK60.1. 4.KAUHANEN. pdf

Leppihalme, R. (1997). *Culture bumps: An empirical approach to the translation of allusions*. Philadelphia: Multilingual Matters.

Luyken, G. et al. (1991). *Overcoming language barriers in television: Dubbing and Subtitling for European audience*. Dusseldorf: The European Institute for the Media.

Meylaerts, R. (2008). Translators and (their) norms: towards a sociological construction of the individual. In A. Pym, M. Shlesinger, & D. Simeonit (Eds.), *Beyond descriptive translation studies: investigations in homage to Gideon Toury.* (91-102). Amsterdam/ Philadelphia: John Benjamins.

Munday, J. (2001). *Introducing translation studies: Theories and applications*. London and New York: Routledge.

Pei, D. (2010). The subjectivity of the translator and socio-cultural norms. In: English Language Teaching 3(3),29-34

Robinson, D. (1996) *Translation and taboo*. De-Kalb, Ill: Northern Illinois University Press.

Schaffner, Ch. (1999). The concept of norms in translation studis. In C. Schaffner (Ed.), *Translation and norms* (pp1-8). Clevedon/ Philadelphia/ Toronto/ Sydney/ Johannesburg: Multilingual Matters LTD.

Schaffner, C. (2003). Third ways and new centres ideological unity or difference. In M. Calzada-Pérez (Ed.), *Apropos of ideology* (pp23-41). United Kingdom: St. Jerome publishing.

Stephenson, Ch. (2007). Seeing red: Soviet films in fascist Italy. In F. Billiani (Ed.), *Modes of censorship and translation: national contexts*

and diverse media (pp. 235-256). Manchester and New York: St. Jerom Publishing.

Toury, G. (1995). *Descriptive translation studies and beyond*. Amsterdam and Philadelphia: John Benjamins.

Toury, G. (1999). A handful of paragraphs on 'translation' and 'norms'. In: C. Schaffner (Ed.), *Translation and norms* (pp. 9-31). Clevedon/ Philadelphia/ Toronto/ Sydney/ Johannesburg: Multilingual Matters LTD.

Toury, G. (2004). The nature and role of norms in translation. In L. Venuti (Ed.), The *translation studies reader* (2nd ed.) (pp. 205-217). New York and London: Routledge.

Vidal Claramonte, C. A. (2003). (Mis) Translating degree zero ideology and conceptual art. In M. Calzada-Pérez (Ed.), *Apropos of ideology* (pp71-87). United Kingdom: St. Jerome publishing.

Wardhaugh, R. (1990). *An introduction to sociolinguistics.* Oxford: Basil Blackwell.

Ahmad Sedighi is assistant Professor of TEFL at Alameh Tabataba-e and Islamic Azad University where he teaches translation courses for MA and BA students

Saeedeh Najian Tabriz MA Graduate, Department of English Translation Studies, Islamic Azad University Science and Research
Email: s_najian@yahoo.com