A Comparative Study of the Strategies Employed in Translation of Two Dubbings of the Croods2 (2020)[1]

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Abstract

The present research aimed to investigate dubbed versions of *The Croods2* by Soren and Glory companies based on Gottlieb's (1992) theory. The research intended to investigate which strategies are on the top of the list in the translation of two dubbed versions and which strategies have been used the least. This research is qualitative and its method is content analysis. At first, the study identified the strategies which were used in translations. Next, it compared, contrasted, and analyzed the English and Persian dubbing, and based on the obtained data of the research; it was found that Gottlieb's (1992) proposed strategies were used in the translation of the Persian subtitling of selected dubbed versions. Transfer was the first most commonly used strategy for Soren and dislocation was the first most common strategy for Glory. Expansion and paraphrase were the next common ones. Besides, the most and the least adopted strategies by the dubbers that had their roots in comic tone and loyalty to the original language were discussed.

Keywords: Audiovisual translation, Dubbing, Gottlieb's equivalent strategy, Soren and Glory companies

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1. Introduction

Language is the tool by means of which human beings have communicated throughout history. Due to the wide diversity of spoken languages around the world, establishing relationships among people of different nations has been achieved through translation. Translation can be depicted as a way to supply inter-lingual communication by the creation of content in the target language to supplant the initial content. In spite of the fact that the definition might show, there are still different impediments with respect to the interpretation handle. Garbovsky (2004) characterized interpretation as "a social work of communicative intervention between individuals who use different language systems" (p. 214). Having considered interpretation within the light of intervention, Latishev (1988) announced that "translation may be a sort of language intervention, socially serving to surmise an intervened bilingual communication by completion, adequacy, and instinctive nature to a common monolingual communication" (p. 9). It can be claimed that deciphering implies communicating the meaning of each data trade instead of the substitution of words or structures.

Equivalence is critical in interpretation practice, yet only one out of every odd word in SL has comparability in TL. As Baker (1991) accepts, a portion of the issues of non-equality are the commonest ones. The issues of non-equality are an ordinarily noticed wonder including a) culture explicit ideas, b) non-lexicalized SL idea in TL, c) semantically complex SL word, d) SL and TL with various qualifications in importance, e) TL without a superordinate, f) TL coming up short on a particular term, g) contrasts in structure, h) utilization of advance words in ST, I) contrasts in physical or relational viewpoint, j) contrasts in expressive significance and, k) contrasts in recurrence and motivation behind utilizing explicit structures.

In the translation of such products, one should pay particular attention to maintaining the harmony between the text and dialogues and what is happening on

the screen. There are two essential approaches to the interpretation of the talked language of the first varying media program: to hold it as talked or to change it into composed text. To begin with the occurrence, the first exchange is supplanted by a modern soundtrack within the target language in a handle for the most part known as revoicing. The substitution may be total, whereby we do not hear the first, as in lip match-up dubbing and portrayal, or fractional, when the first soundtrack can still be listened to within the background, as in voice-over and translating. All these modes are accessible to the calling and a few of them are more suited to specific varying media sorts than others, Lip-synced dubbing, for the occasion, is primarily utilized within the interpretation of movies and TV arrangement and sitcoms, though portrayal and voice-over tend to be more utilized within the case of documentaries, interviews and programs on current undertakings (Cintas & Anderman, 2009).

Due to a lack of competence in the English language among Iranian people dubbing is a significant industry as a part of an entertaining program. In Iran, several works on the dubbing area have been conducted including Abdi (2007), in which strategies for dealing with taboo were investigated; Mahmoodvand (2010) who has worked on the norm governing the translation of clichés of the emotion of anger in dubbed movies; However, there has not been a single work in which two dubbed versions of a movie respecting equivalence were compared. Another gap the researcher found was the lack of work on employed translation equivalence strategies in the field of dubbing based on Gottlieb's theory. Although there are some works in which Gottlieb's theory was used by Iranian researchers such as Rashidi and Mavaddat (2014), Marashi and Poursoltani (2009), Rezvani Sichani et al. (2019), none of these works have used equivalence strategies based on Gottlieb's model. The current thesis depicts how equivalence theory can be applied to the translation of two dubbed versions of an animation called *the Croods2*. Therefore, this study fills the gap in the existing review of the literature and helps translators to find the strategies for translation.

2. Review of Literature

2.1. Theoretical Frameworks of Equivalence in Translation

Different scholars have mentioned different theories and different categories of equivalence in translation. In this part, the researchers want to give a short summary of them. The concept of equivalence is important since it is linked to different aspects of translation. Several scholars namely, Jakobson (1959), Vinay and Darbelnet (1995), Nida (1964), Catford (1965), House (1997), Newmark (1988), Baker (1991) have defined the concept of equivalence in a frame of different theories.

Vinay and Darbelnet (1995), did a comparative analysis on different strategies in translation. They mentioned two kinds of translation: direct which refers to literal translation and oblique which refers to free translation. Borrowing, calque, and literal translation refer to direct translation, and transposition, modulation, equivalence, and adaptation, refer to oblique translation. In their opinion, equivalence is a process that forces the translator to produce the same setting as the source situation but use new words different from the original. According to this process, the main style would be maintained.

Jakobson (1959), in his paper "On Linguistic Aspects of Translation" makes a distinction between different kinds of translation, including intra-lingual, inter-lingual, and inter-semiotic translation. Intra-lingual translation occurs in one language and is called rewording; interlingual translation occurs between two languages and is called translation proper. Inter-semiotic translation will be done from a verbal language to a non-verbal sign system. He refers to the problems of equivalence in meaning between words in different languages (Munday, 2009). In his opinion, there is no full equivalence between code units, and the example is done for the Russian word 'syr' that is not identical to the English word 'cheese'.

According to Nida (1964), there are two types of equivalences: formal equivalence and dynamic equivalence. In formal equivalence, the focus is on the message in both form and structure. The message of the target should be matched with the elements of the source language (Nida, 1964). The other name for this equivalence is formal- correspondence, where the text is oriented toward the ST structure. These translations are "gloss translations" which are written in academic cultures and are close to the source culture (Munday, 2016). Dynamic equivalence, later called "functional equivalence" is according to the principle of equivalent effect. The focus here is on naturalness. It means to produce a text with the most natural and close message to the ST message (Nida, 1964).

Audiovisual Translation is one of a few coverings umbrella terms that incorporate 'media interpretation', 'multimodal translation ', and 'screen interpretation'. These various terms all set out to cover the interlingual move of verbal language when it is sent and gotten to both outwardly and acoustically, normally, yet not really, through some sort of electronic gadget. Dramatic plays and shows, for instance, are unmistakably audiovisual translations yet, up to this point, crowds required no mechanical gadgets to get to their translations; entertainers and artists basically acted and sang the interpreted adaptations. These days, in any case, drama is as often as possible acted in the first language with subtitles in the objective language projected onto the stage. Besides, electronic lyrics put on the rear of each seat containing interpretations are presently getting generally accessible. Nonetheless, to date, most research in varying media interpretation has been committed to the field of screen interpretation, which, while being both audiovisual translation and multimedia in nature, is explicitly perceived to allude to the interpretation of movies and different items for film, TV, video, and DVD. (Chiaro, 2009)

3. Methodology

In this paper, the framework is based on Gottlieb's (1992) model of equivalence strategies which is made of ten techniques including transfer, imitation, transcription, expansion, paraphrase, dislocation, condensation, deletion, decimation, and resignation. The researchers analyzed the dubbed versions based on these strategies to compare and contrast them.

The continuous review is a corpus-based investigation of an English-Persian parallel corpus of casings, involving sound and visual part contents of an animation called *the Croods2* and two of its dubbed versions. The research employs a comparative and descriptive method for the dubbing strategies. The dubbing-translation strategies are utilized in describing the phenomena in the animation. The corpus is made of 95 minutes of English movie and 180 minutes of Persian dubbed ones.

The Croods2 is a 2020 American PC-enlivened experience parody film delivered by *DreamWorks Animatio*n and appropriated by *Universal Pictures.* The animation is for kids over six years to adults who are interested in animations. In the continuation of *The Croods* (2013), the movie is directed by Joel Crawford with a screenplay by Dan Hageman, Kevin Hageman, Paul Fisher, and Bob Logan from a story by the first chiefs Kirk DeMicco and Chris Sanders. Starring Nicolas Cage, Emma Stone, Ryan Reynolds, Catherine Keener, Clark Duke, and Cloris Leachman repeat their jobs from the main film close by new augmentations to the cast including Peter Dinklage, Leslie Mann, and Kelly Marie Tran.

A continuation of *The Croods* was first declared in 2013, with chiefs DiMicco and Sanders getting back to steerage the film. Its advancement proceeded through 2014 and 2015 until it was dropped in November 2016 because of questions in light of Universal's obtaining of *DreamWorks.* In any case, the undertaking was

resuscitated in 2017 with Crawford supplanting Sanders and DiMicco as chief. *The Croods2* was dubbed by Soren and Glory Companies.

Based on Gottlieb (1992), the aim of ampleness and even less equality isn't constantly reached in an interpretation. To evaluate the nature of a particular dubbing, the delivery of each verbal film portion must be broken down concerning elaborate and semantic value.

The unit of analysis in this study was neither word nor sentence, but the frame. A frame is a word or a stretch of words that appear together for a length of time on the screen and disappear together after a period of time before the next frame appears (Pakatchi, 2008). The length of time that a frame is presented on the screen is proportionate to the length of the sentence (i.e. the number of words).

4. Findings and Results
4.1. Dubbing

Because of the increasing interest in foreign pictures, most of their distributors have been earnestly attempting to make them more widely acceptable by replacing the time-honored sub-title with a dubbed target-language soundtrack. According to Oxford English Dictionary, "the word dubbing is derived from dub, which is a short form of double" (Schroter, 2005, p. 1). Schroter (2005) further so asserts: "The etymology is thus quite straightforward, though that of some of its Romance counterparts is perhaps still more transparent: doblaje (Spanish), doblatge (Catalan), doublage (French), and doppiaggio (Italian). The English dubbing has also given rise to the Swedish dubbning, whereas the German term is the etymologically unrelated Synchronisation." (p. 8). Baumgarten (2005) defines dubbing as follows:

> Dubbing is the replacement of the original speech by a voice track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing, and lip movements of the original. The new voice track is then mixed with the original music and the sound

effects track. The aim is to create the illusion that the onscreen characters are speaking in the target language, i.e. in the language of the audience. The visual appearance of the film remains unaltered from the original, but it is usually edited so as to accommodate optimum lip synchronization. (p. 29)

Luyken et al. (1991) highlight the main steps in the process of dubbing:

a. Checking the copy draft of original dialogues and script

b. Making a literal and rough translation of the original script

c. Selection of voice talents

d. Synchronizing the translated script with the on-screen actors

e. Recoding the translated version of the original dialogues

f. Editing and confirming the translated dialogues of the original.

Chiaro (2009) discusses the process of dubbing in a four-phase process:

a. Translating the film script which is usually word-for-word and literal and the adapter or the dubbing translator is commissioned to rewrite it and make it sound spontaneous

b. The translation adaptation: Translating the script in a way that sounds natural in TL and synchronizing the translation with the on-screen actors' lip movement

c. Recording the translated transcript by the voice actors

d. Mixing the translated and synchronized script with the original soundtrack.

4.2. Gottlieb's Strategies

The following provides an overview of Gottlieb's typology of subtitling strategies as well as an explanation of each one in order to identify the differences between them and the contexts in which they are connected. There are ten ways to

subtitle in Gottlieb's typology. The following criteria make up his classification (1992):

4.2.1. Expansion

The translator or subtitler believes that the elaboration of the film title is necessary to avoid ambiguity based on this strategy. Additionally, expansion adds an explanation, such as the inclusion of an ST cultural reference in the TT.

4.2.2. Paraphrase

Changes an expression that is not visible in the ST, like a language-specific expression, so that the TT conveys the same function in a different form.

4.2.3. Transfer

Transfer inserts the entire expression of ST into Twit and is used in slow speech and "neutral" discourse. It refers to the method of accurately and completely translating the source text.

4.2.4. Imitation

In TT, imitating results in the same expression. This can be true for things like person, place, proper nouns or greetings, the titles of untranslated literary works, international phrases, company and institution names, addresses, and so on.

4.2.5. Transcription

Transcription is taken into consideration when dealing with abnormal speech, such as nonstandard speech, dialect, or pronunciation with a particular focus on a syllable.

4.2.6. Dislocation

Dislocation generates a distinct expression in the TT that conforms the ST's contents to the TT language. It appears in cartoons and movies alongside song lyrics.

4.2.7. Condensation

The subtitling strategy involves concise rendering, condensed expressions, and the loss of oral language features that are considered redundant in the context of subtitling.

Condensation-produced subtitles "convey the meaning and most of the stylistic content of the original." Additionally, he asserts that condensation, as opposed to decimation, does convey the original's meaning and the majority of its stylistic content through the subtitle. When dealing with spontaneous speech, such as in interviews or planned discourse (drama, news commentary, etc.), the only loss typically implied by condensation is the loss of repetition of oral language features.

4.2.8. Decimation

Gottlieb (1992) characterizes destruction as a system that brings about a compressed articulation with diminished content in that some semantic or expressive substance is lost.

A strategy known as decimation involves omitting some, but not all, of a segment's meaning units. As a result, with decimation, the image, original soundtrack, or dialogue cannot be inferred from some or all of what is omitted from subtitles or dialogue in dubbing.

4.2.9. Deletion

Deletion involves omitting an expression and, as a result, losing semantic or stylistic content. Additionally, he asserts that fast, insignificant speech is subject to deletion. According to Gottlieb (1992), this strategy makes significant changes to the original expression, but the translated version frequently succeeds in conveying the message due to positive feedback from the audiovisual tracks. The conviction that text can be sacrificed should absolutely drive the complete elimination of it.

4.2.10. Resignation

Resignation can occur in any kind of verbal transmission. This tactic is frequently used in subtitling when the translator is unable to render cultural or language-specific elements due to negative nonverbal feedback. Additionally, the subtitler cannot achieve the same effect in the TT as in the resignation strategy due to the ST speech's inherent nature. When confronted with "untranslatable elements," it is used. For instance, with a figure of speech like: "In a china shop, a bull". According to Gottlieb, (1992), it is characterized by a parallel phrase with distinct content.

4.3. Empirical Studies

Pakattchi (2008) in her study, working on the translation of children's literature in the field of fantasies and its relationship with the passing of time chooses four original classic English and American fantasy stories with their two translations; one translated in the 1950s–1960s for the first time ever into Persian, and the other translated in 1995 onwards as her corpus in order to investigate the degree and tendency of foreignization and domestication in these translations. Using Venuti's theory of domesticating or foreignizing as her theoretical framework, the corpus is analyzed manually from the cultural point of view.

Sadeghi (2009) analyses equivalence at the word level in English technical texts and their translations in Persian. He chooses 120 words from an original dental book randomly. The book consists of 24 chapters. Five words are chosen from each chapter. The results show the frequency of the use of each of the strategies of Baker. The leading strategies used by the translators were translating by a general term, the use of loan word, and loan word plus explanation.

Another research done in this area is *Translation –strategies using A classroom–based examination of Baker's taxonomy* by Gimenez. This research is on the use of the strategies by undergraduates. In this study, Gimenez evaluates the

students' translation from English to Spanish. He chooses 160 three-year students who know about equivalence, Baker's categories, and also the strategies to solve non-equivalence problems.

Ghomi (2012) in her study, upon the thorough analysis of a corpus consisting of six English cartoons with their parallel translations in Persian dubbed by The Association of Tehran's Young Voice Actors' which were released from 2004–2008, applying Chaume's (2004) audiovisual model to classify signifying codes, and building upon Gottlieb's (1992) typology of audiovisual translation strategies and using Chaume's (2004) categorization (in order to investigate the synchronization norms) finds out that seven strategies are detected to be operating in the corpus of dubbing cartoons. They can be summarized as expansion, paraphrase, transfer, dislocation, decimation, repetition, and deletion. Also considering translation as a norm–governed activity, the analysis of the corpus indicates that the synchronization norm, among the many, plays a prominent role in dubbing cartoons, exerting a great influence on the translation process and product. Four types of synchronizes including lip synchrony, isochrony, kinetic synchrony, and character synchrony are found to guide the translator's decisions concerning the appropriate strategy to use.

The present study will answer two research questions including:

1. What are the strategies employed in the dubbing of the two versions of *the Croods2* (2020) by Soren Company and Glory Entertainment Company?

2. Is there any difference between the employed strategies in the dubbing of the first and second versions?

This study uses Chi-Square Test to answer the research questions. A statistical hypo research test is valid to perform when the test statistic is chi-squared distributed under the null hypo research, specifically Pearson's chi-squared test and variants

thereof. Pearson's chi-squared test is used to determine whether there is a statistically significant difference between the expected frequencies and the observed frequencies in one or more categories of a contingency table.

In the standard applications of this test, the observations are classified into mutually exclusive classes. If the null hypo research that there are no differences between the classes in the population is true, the test statistic computed from the observations follows a χ2 frequency distribution. The purpose of the test is to evaluate how likely the observed frequencies would be assuming the null hypo research is true. This type of data analysis is fundamentally a data analysis on the ground of observations of a random set of variables. In fact, it's a comparison of two statistical data sets. The researchers used this analysis to see if there is a significant relation between the variables or not.

The researchers looked at how well the Persian translator of *The Croods2* tried to convey the potential meaning of equivalents. They utilized Gottlieb's subtitling strategies, which provide the theoretical foundation for additional explanations in the ongoing survey. Two hundred examples were taken from the original English script, and their corresponding translations in two different dubbed versions were written side-by-side in the columns. After that, the strategy that the translator used for each instance was recorded. The researchers conducted this process comparatively along with two different dubbed versions. For instance, for the translation of the phrase "Son, the tar is rising. (0:01:05)" Soren Company has used dislocation (pesaram ma dige shansi nadarim) but Glory Company has used transfer strategy (pesaram ghir dare bala miad) and another example is the translation of the phrase "they were so dirty. (0:28:25)" in Soren Company as transfer (anghadr kasif budan) and by Glory Company as expansion (anghadr kasif u shepeshi bud).

The frequency and percentage of dubbing strategies in *The Croods2* are depicted in the table, using the processed data that follows. The Iranian translators' use of equivalent strategies concerning the two dubbed versions was brought to light as a result of this, which aimed to highlight both widespread and less common practices.

Table 1. Frequency and percentage of equivalent strategies, *The Croods2*

No	Type of the strategy	Frequency in Soren dubbed Version	Percentage in Soren dubbed Version	Frequency in Glory dubbed Version	Percentage in Glory dubbed Version
1.	Expansion	25	12.5%	18	9%
2.	Paraphrase	13	6.5%	31	15.5%
3.	Transfer	110	55%	44	22%
4.	Imitation	6	3%	2	0.5%
5.	Transcription	1	0.5%	2	1 %
6.	Dislocation	33	33%	93	46.5%
7.	Condensation	6	3%	5	2.5%
8.	Decimation	4	0%	3	0%
9.	Deletion	1	0.5%	0	0%
10.	Resignation	1	0.5%	2	1%

The above table represents the equivalent strategies used in two dubbed versions of *The Croods*2 by Soren and Glory companies. The figures show the most commonly used strategies to the least commonly used ones. Regarding Soren Company, as the distribution of strategies shows, out of 200 data collected by the researchers from *The Croods*2 by Soren Company, 110 instances refer to transfer strategy, 33 instances refer to dislocation, 25 instances refer to expansion, 13 instances refer to paraphrase, 6 instances refer to imitation, 6 instances refer to condensation 1 instance refers to transcription, deletion, and resignation, three instances refer to resignation and deletion. Moreover, decimation strategy was not used. Regarding Glory Company, as the distribution of strategies shows, out of 200 data collected by the researchers from *The Croods2* by Glory Company 44 instances refer to transfer strategy, 93 instances refer to dislocation, 18 instances

refer to expansion, 31 instances refer to paraphrase, 5 instances refer to condensation, 2 instances refer to imitation, 2 instances refer to transcription, 2 instances refer to deletion, and 2 instances refer to resignation. Moreover, decimation and deletion have not been used.

Soren Company used the strategy of transfer by 55% while Glory Company employed dislocation by 46.5%. Most of the strategies that Soren Company used was the strategy of translating the source text completely and accurately. Glory Company tended to use dislocation strategy to improve the comic tone of its dubbed version. By changing some parts of the target language, the translator emphasized the effect of translation more than the content and forms. Therefore, transfer from Soren Company and dislocation for Glory have been the most used strategies.

The secondly used strategy by Soren Company was dislocation by 33% while Glory Company used transfer by 22%. It can be realized that Soren Company has tried to use the element of comedy by the strategy of dislocation while glory has tried to regard loyalty to the original version as well. Expansion by 12.5% and paraphrase by 15.5% have been the third most used strategies for Soren and Glory companies respectively. Soren Company has used the strategy of paraphrase by 6.5% as the fourth most used while Glory Company has employed expansion by 9% as the fourth most used strategy. The imitation and condensation strategies of 3% for Soren Company and condensation by 2.5 % for Glory Company have been the fifth most used strategies. Resignation and deletion by 0.5% for Soren Company and transcription and resignation by 1% have been the least used strategies for both Soren and Glory respectively. Moreover, it has been realized that Soren Company has not used the strategy of deletion, and also Glory has not used decimation and deletion strategies.

Transfer provided the adequate rendering of neutral discourse and the full expression; As a result, the researchers came to the conclusion that Iranian

translators did their best to translate dialogues into Persian in a way that was as natural and understandable as possible. Even though "imitation" came in the following places in the corpus as a whole, its use was completely dependent on the dialogues between the actors and their level of intimacy because this tactic was used with proper nouns and other words. Paraphrase demonstrated the changed articulation and sufficient delivery of non-verbal language-explicit peculiarities. Even though English and Persian share many ideas and concepts, the phraseology of these two languages often needed to be reconstructed in order to convey the same meaning to the intended audience. A "sense for sense" translation rather than a literal translation might be more appropriate. The translator tried to make the meaning of the speech clearer by using different words with the phrase "paraphrase."

The application of equivalence theory to the translation of two dubbed versions of the animated film *The Croods2* is shown in the current research. As a result, this study helps translators find translation strategies and fills a gap in the existing literature review.

5. Conclusion

The purpose of this thesis was to provide a description of the translation product, particularly dubbing, using a qualitative and descriptive approach. It improved the method and examined various translations of ST expressions to determine which strategy the Persian dubbing companies found to be more popular. Through a comparative analysis method to study the dubbed versions of *The Croods2* by two different companies through Gottlieb's framework, researchers could reach some conclusions and found out that the Soren Company used transfer by 55% and 110 examples while Glory used dislocation by 46.5% and 93 examples. Therefore, Soren Company tried to give a translation that was closer to the original movie while Glory Company emphasized the comic tone of the movie,

so it used dislocation strategy more than Soren Company. Soren did not use decimation strategy while Glory ignored the use of decimation and deletion strategies. According to the findings, the English-Persian dubbing of the English feature film *The Croods2*, with some variation in the distribution of strategies, utilized nearly all of Gottlieb's (1992) suggested strategies. When translating a sequence of words, more than one method was sometimes used, and the most common method was transfer, which had a notably high rate of occurrence. Due to comic reasons and also loyalty to the source language, paraphrase, and dislocation have been the most widely used strategies.

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