

Exploring universals in audiovisual translation

A case study of *Frozen* dubbed into Persian

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Previous remarks in Translation Studies have involved generalizations based on comparing translations to their source texts (Chesterman 2010). In this article, Baker's (1993; 1996) translation universals are examined on the animated movie *Frozen* (2013) and its three Persian dubbed versions. The reflection of the following translation universals on a character's speech are attested: Simplification, Explicitation, and Normalization. Results show that Simplification and Explicitation are the most frequent strategies that were adopted in the dubbed versions. Furthermore, another strategy, namely Exaggeration, is observed in the data. It is used only for one character in the movie, i.e., an ice salesman called Kristoff. The reason for employing this conscious strategy appears to be the inequality of power distribution among characters that influenced the style of translation in the Persian dubbed versions.

Keywords: Translation Universals, Persian Dubbing, *Frozen* Movie

1. Introduction

Dubbing audiovisual products in Iran is a developing industry that dates back to the 1940s (Ameri 2018), and agents in this area are making progress in different aspects of dubbing such as song translation and song dubbing (Golchinnezhad and Afrouz 2021a). In Iran, dubbing is favored more over other modes of audiovisual translation (AVT) (Khoshsaligheh and Ameri 2016). Nord, Khoshsaligheh, and Ameri (2015: 13) scrutinized professional dubbing in Iran into two categories of IRIB (Islamic Republic of Iran Broadcast) and Home Entertainment Distribution Studios. The former is administered by the government and the latter is a private section.

With the growth of Descriptive Translation Studies (DTS) in the 1970s, translated texts begun to be considered as valuable target text types that are worth examining based on their own merits, regardless of how imperfect and flawed they might be compared with non-translated target texts (Chesterman 2010). In the 1990s, it was Baker who first integrated a corpus-based approach to the study of translated texts (Baker 1993; 1995; 1996).

In time, corpus-based methodology crawled its way into AVT studies and became practical in the field of AVT research. Malmkjaer (1998) introduced general advantages of applying a corpus-based

approach in Translation Studies. They can be adapted to the field of AVT as follows: singling out the audiovisual translated texts features, determining norms in dubbing and subtitling –hence leading to make a particular translation tool specifically designed for film translation, and helping with the improvement of film translator training programs.

In light of developments in corpus-based AVT research, in this study, we seek answers to the following questions by exploring the universal features occurring in three Persian dubbed versions of the animated movie *Frozen* (2013):

1. Making reference to Baker's (1996) Translation Universals, what are the most and the least frequent universal features occurring in the dubbed versions of the movie *Frozen* (2013)?
2. What strategy can be added to Baker's (1996) Universals in the context of Audiovisual Translation?

2. Review of literature

2.1. Translation universals

Sager's (1994) attempts to uncover functional features of translated documents revealed the value of translated text as a distinct and independent type of target language production. The recognition of translated text characteristics was brought into the spotlight by Baker's (1996) corpus-driven research. Baker (1996) analyzed English translated texts from different source texts belonging to various genres. In doing so, she hoped to discover consistencies that are unique to translations. Baker (1996) examined three universal features formerly attested in literature; that is, simplification, explicitation, and normalization or conservatism, against the corpus of translated texts. She added a fourth universal feature called levelling out and she also scrutinized exaggeration of the target language features (Baker, 1993) as another feature of translated texts.

The importance of universals lies in both methodology (development in corpus making and empirical research designs) and pedagogy (in translation training courses) (Chesterman, 2010). The following section will explain these universal features more closely.

2.1.1. Simplification

There are several ways to make a linguistic code simple or simpler. As one example, translators may split up long sentences to shorter ones. 'Average sentence length,' and contrastive analysis of non-translated target texts with translations into the same language can indicate whether the translation is simplified or not (Baker 1996: 181).

Baker (1996) mentions other examples of simplification such as strengthened punctuation, lexical density, and type-token ratio which presents vocabulary range of a text. These are considered on the premise that the texts which have less wide-ranging vocabulary and more grammatical words are simpler and easier to understand.

2.1.2. Explicitation

It is a general belief that translations contain more words than their source texts and this expansion of the text makes it more explicit. The linguistic mediator would interpret implicit ideas that the original text carries, and then make them explicit by conveying them in more words. Baker points out some manifestations of explicitation in translated texts such as the use of descriptive lexicon, repetitions, explanations, the addition of modifiers and conjunctions, and addition of supplementary information to the text (Baker 1996: 180).

2.1.3. Normalization

Normalization is the translator's tendency towards target language culture and conventions. This strategy is in line with the power relation between the source language and the target language, in a way that the lower the status of the source language, the higher the possibility for the translator to normalize the translated text according to the target language norms (Baker, 1996, 183).

2.1.4. Levelling Out

Levelling out involves falling on the center of a range of predispositions to either source language or target language. The same phenomenon is called 'convergence' by Laviosa: it is the "relatively higher level of homogeneity of translated texts with regard to their own scores on given measures of universal features" (Laviosa 2002: 72). Examples of such a case would be most of the translated texts that show the same or approximate lexical density, type-token ratio, and M sentence length compared with a corpus of the same domain non-translated target texts (Baker 1996: 184).

2.1.5. Exaggeration

Exaggeration of target language features (Baker 1993: 245) refers to the characteristics of a translation that entails a particular construct that is only specific to the target language, not the source language

(Roks 2014). This feature somewhat correlates to the term “third code” (Frawley 1984: 168) mentioned by some scholars (Baker 1993).

2.2. Previous Studies

Olohan and Baker (2000) examined explicitation by analyzing two corpora of translated and non-translated English texts, namely the Translational English Corpus (TEC) and the British National Corpus (BNC). Using a concordance tool, they provided concordance lists of *that-zero* connective with all forms of the verbs *say* and *tell*. The results demonstrated that the *that* construction occurred more in translated texts than in the original ones while the *zero* constructions were more frequent in the original English texts. These results are in line with previous studies maintaining that translations tend to be more syntactically explicit. Also, the structure of *said* with the subject *it* in a passive form (like *it is said that...*) was very common in the translations. This was interpreted as the possibility of translators’ avoidance of alternative structures such as *one says* or *one can say* and so on. In addition to that, Olohan and Baker found that proper nouns are more common in reporting structures of translated texts than pronouns. This again confirms the translators’ tendency towards grammatical explicitation (Olohan and Baker 2000: 157).

Pym (2005) offers a model of Explicitation through the lens of risk-management to understand why Explicitation is common in translation, and what is the reason for using this strategy. Pym defines risk as a possible unwanted outcome which is non-cooperative in communicating the source text message to the target reader or audience. For Pym, low-risks are those unwanted outcomes that are very restricted in number, and high-risks are indeed the opposite. The process of translation imposes communicating in the target culture with less source-culture references alike; therefore, compared with non-translated target texts, there are more risks available for translation. Regarding this, it is understandable and rational that translators would tend to be risk-averse in cases where taking risks would not be appreciated. Trying to avoid risks is one explanation for employing universal strategies. Also, Halverson proposed a hypothesis of gravitational pull (Halverson 2003: 2007 quoted in Chesterman 2010). This hypothesis posits how target language norms would affect the translator’s decision-making process. In other words, these norms are held in the translator’s mind that can generate translation universals in practice.

Zasiekin (2016) looked at research on translation universals from a psycholinguistic point of view. He aimed to propose a psycholinguistic approach to Ukrainian translations of English fictional texts by analyzing empirical data. He studied forty Ukrainian translations by undergraduate students of A Connecticut Yankee in King Arthur’s Court by Mark Twain and Franny by J. D. Salinger. By applying a

merged approach of think-aloud protocol and psycholinguistic techniques, the researcher identified that translator's brains hold some sort of 'switching' device that enables them to interpret and recreate the source text. The results of his study also approved the existence of certain 'procedural and discursive' S-universals in the process of translation.

Feng, Crezee and Grant (2018) tested the existence possibility of two universal features of Simplification and Explicitation, because "they are the most obvious features that would distinguish translational language from native-speaker language" (Feng, Crezee and Grant 2018: 2). In doing so, they selected collocation as a linguistic device to have a well-defined methodological and interpreting view. They employed Feng's (2014) comprehensive theoretical model of collocation in translation through searching for collocability and delexicalization in their comparable corpus of original English and translated Chinese into English business texts. Their findings validated that in translated texts collocations are simpler and more explicit in form and meaning in comparison with collocations in non-translated target texts.

3. Methodology

3.1. The Case of Study

Frozen (2013) is the tenth highest-grossing movie of all time (www.boxofficemojo.com). It also won two Oscar Awards for Best Animated Feature Film and Best Original Song (www.imdb.com). This is a special Disney movie because it features two princesses as sisters.

This movie was selected among all other available options since it has become very popular and supposedly has been of great influence on younger generations for breaking the stereotypes of gender roles to depict a society of equal genders (Garabedian 2014). The theme setting of the movie was inspired by Norwegian housing architecture and design which made Norway tourism flourish by 37 percent just half a year after *Frozen* was released (Stampler 2014, quoted in Patel 2015: 2). It is worth noting that this movie is well received not only by children but also by adults (Kowalski and Bhalla, 2015). Kowalski and Bhalla (2015) also identified the psychodynamic effect of this movie in depicting the problematic relationships between the siblings, the psychological defense mechanisms they might pick, and the emotional progress of the target audience.

There are three dubbed versions of this movie available in Persian. All of them were considered in this study. There is usually more than one Persian dubbed version of movies accessible in Iran because, in addition to the national broadcast, private sectors in dubbing industry are also active and popular. These three versions are provided by three different Home Entertainment Distribution Studios and translated by Ali Caszadeh, Omid Golchin, and Erfan Honarbakhsh.

3.2. Procedures

Frozen has six main characters who are all royals except for one, Kristoff. Kristoff, who harvests and sells ice, was selected for close examination because he was expected to show different character traits due to his diverse social status compared with the rest of main characters (Golchinnezhad and Afrouz 2021b).

Kristoff's original dialogue lines and all three dubbed versions of the corresponding lines were transcribed. Then Translation Universal strategies introduced by Baker (1993; 1996) were applied to the target texts. In the following sections the results of the analysis are presented as tables, and discussions and explanations are provided.

4. Results and Discussion

4.1. Results

There were 150 segments (linguistic units in each scene) spoken by Kristoff. They were analyzed in terms of the universal features of Deletion, Explication, Simplification, Normalization, and Exaggeration. As shown in table 1, each translator had a different style for translating Kristoff's lines. They will be discussed in detail later on. Generally, Simplification was the most frequently used strategy by all three translators (33 percent). Simplification was followed by the strategies of Explication (26 percent) and Normalization (24 percent). The results of this study correspond to those provided by Roks (2014) who studied universal features including Explication, Simplification, and Normalization using a corpus of Dutch subtitles of the English TV series *Sherlock Holmes*. As the spatial constraint is a critical component determining the translation strategy in the subtitling mode, "Explication thus appears to be in conflict with the space constraint and it, therefore, seems unlikely that this translation universal will be found in subtitles" (Roks 2014: 38).

| Translators | Strategies | | | | |
|-------------------|------------|-------------|----------------|---------------|--------------|
| | Deletion | Explication | Simplification | Normalization | Exaggeration |
| Omid Golchin | 0 | 40 | 47 | 9 | 0 |
| Erfan Honarbakhsh | 21 | 30 | 38 | 25 | 2 |
| Ali Caszadeh | 0 | 18 | 27 | 46 | 36 |
| <i>Total</i> | 6% | 26% | 33% | 24% | 11% |

Table 1. Frequency of strategies and their total percentage

As demonstrated in Table 1, the most frequently employed translation universal for Caszadeh was Normalization and the least frequent was Deletion with zero percent. It is worth noting that translators choose to delete parts of the source text for several reasons, one of which can be due to censorship. Honarbakhsh used Explication and Exaggeration as the most and the least applied strategy respectively. And finally, Omid Golchin utilized Simplification as the most used strategy and Deletion as the least applied one.

| Translator | Number of Translated Words in Kristoff's Line | Total Number of Translated Words | Two Most Frequent Strategies | Two Least Frequent Strategies |
|------------|---|----------------------------------|------------------------------|-------------------------------|
| Caszadeh | 910 | 1,668 | Normalization & Exaggeration | Deletion & Explication |
| Honarbaksh | 864 | 1,563 | Explication & Simplification | Deletion & Exaggeration |
| Golchin | 987 | 1,786 | Simplification & Explication | Deletion & Normalization |

Table 2. Translator's most and least applied strategies

4.2 Discussion

To answer the first research question regarding the most and the least repetitive strategies, Simplification and Deletion were the most and the least frequent strategies applied in *Frozen* (2013), respectively. The data analysis also revealed a new trend in this audiovisual text type, namely Exaggeration. In the following sections, the strategies are illustrated by giving examples from the data.

4.2.1. Explication

Explication is the process or the result of making the source text message explicit in the target version. It can happen by several means; basically it involves adding clarifying the message using more words. In the following example, Kristoff has just entered Oaken's shop, with half of his face covered with a cloth, and he looks frozen. He goes straightly to Anna and tells her 'Carrots.' which are right behind her. She is somehow scared of him and tries so hard not to make eye contact with him. Golchin

and Honarbakhsh translated the line as *هویج می‌خوام* /havij-mikhām/¹ ‘I want carrot’ and *هویج بده* /havij-bedeh/ ‘give me a carrot,’ respectively. Both of these translations add more words to the message that conveys the message that Kristoff wants carrots, although it seems that Jennifer Lee intentionally begins Kristoff’s lines with single words to give the impression that he is a gruff character. Meanwhile, Caszadeh’s translation seems to highlight the original intention by not making the line more explicit: *هویج* /havij/ ‘carrot.’

Sometimes, translators add more information to the original message. For instance, in the following translation by Golchin, the sentence *این خیلی گرونه* /amā-īn-kheyli-gerūneh/ ‘this is very expensive’ is added to the translation to make it clearer why Kristoff is not accepting Anna’s gift:

1. ST (KRISTOFF): No. I can't accept this.

TT (by Golchin): *اما این خیلی گرونه من نمی‌تونم قبولش کنم.*
/amā-īn-kheyli-gerūneh-man-nemītūnam-qabūlesh-konam/

Back translation: But this is very expensive, I can't accept it.

Another typical example of explicitation in translation is the use of proper nouns (or nouns in general) instead of the pronouns spoken in the source text. In 2. we see that ‘her’ in the original line (referring to Elsa, Anna’s sister) is translated as *خواهرت* /khāharet/ ‘your sister’ in Golchin’s and Honarbakhsh’s translations. However, Caszadeh translated it with the inflectional morpheme *ش* /sh/ that shows third person singular in Persian.

2. ST (KRISTOFF): So you're not at all afraid of *her*?

TT 1 (by Caszadeh): *یعنی اصلاً از ش نمی‌ترسی؟*
/ya‘nī-azash- nemītarsī/

Back translation: You mean you’re not afraid of *her* at all?

TT 2 (by Golchin): *پس یعنی از خواهرت نمی‌ترسی؟*
/pas-ya‘nī-az- khāharet-nemītarsī/

Back translation: So you mean you’re not afraid of *your sister*?

TT 3 (by Honarbakhsh): *پس گفتی از خواهرت نمی‌ترسی دیگه؟*
/pas-goftī-az-khāharet-nemītarsī/

Back translation: So you said you’re not afraid of *your sister*, right?

¹ Persian is transliterated according to the UN System (1972). Retrieved from <http://ee.www.ee/transliteration>.

4.2.2. Simplification

As discussed earlier, simplification concerns simplifying the original message. It entails shortening the sentences, in other words, the target text has fewer words. In 3., the phrase ‘how to climb mountains’ is translated into a single word کوهنورد /kūhnavard/ ‘mountaineer.’

3. ST (KRISTOFF): It's too steep. I've only got one rope, and *you don't know how to climb mountains.*
- TT 1 (by Caszadeh): شیبش خیلی تنده. به کلاف طناب بیشتر نازم. تو هم که کوهنورد نیستی.
/shībesh-kheyli-tondeh-ye kalāf-tanāb-bīshtar-nārram-to-ham-keh-kūhnavard-nīsīt/
- Back translation: It's too steep. I've only got one hank of rope. And you're not a mountaineer.
- TT 2 (by Golchin): خب شیب کوه زیاده. منم فقط به رشته طناب دارم. تو هم که کوهنورد نیستی.
/khob-shībe-kūh-zīyādeh-manam-faqat-yeh-reshteh-tanāb-dāram-to-ham-keh-kūhnavard-nīsīt/
- Back translation: Well, the mountain's too steep. I only have one hank of rope. And you're not a mountaineer.

Simplification sometimes involves using more general words or subordinates. For instance, in 4. translators used عقل و هوش /aqlo-hūsh/ meaning ‘brain’ and ‘intelligence’ instead of ‘judgement:’

4. ST (KRISTOFF): Because I don't trust *your judgement.*
- TT 1 (by Honarbakhsh): چون به عقل تو شک دارم.
/chon-beh-aqle-to-shak-dāram/
- Back translation: Because I doubt *your brain.*
- TT 2 (by Golchin): چون به عقل و هوش اعتماد ندارم.
/chon-beh-aqlo-hūshet-e'temād-nadāram/
- Back translation: Because I don't trust *your brain and intelligence.*

In the next example, ‘twenty feet of fresh powder’ is translated as a less specific phrase چندین لایه برف /chandīn-lāyeh-barf/ meaning ‘several layers of snow:’

5. ST (KRISTOFF): There's *twenty feet of fresh powder* down there.
- TT 1 (by Honarbakhsh): اون پایین چندین لایه برف تازه است.
/ūn-pāyīn-chandīn-lāyeh-barfe-tāzeh-ast/
- Back translation: Down there, there are *several layers of fresh snow.*
- TT 2 (by Golchin): اون پایین چندین لایه برف نرمه
/ūn-pāyīn-chandīn-lāyeh-barfe-narmeh/
- Back translation: Down there, there are *several layers of soft snow.*

4.2.3. Normalization

Normalization is the exaggeration of the target language features in the translations. In the present study, many cases of target language proverbs and common phrases were found. For instance, in the translation of ‘calm down,’ the idiom *از کوره در رفتن* /az kūreh dar raftan/ ‘to get mad, angry’ is used. In 6., the negative form of the idiom is applied.

6. ST (KRISTOFF): All right feisty pants. *Calm down.*
TT (Caszadeh): آرام باش آتیشی خانم جوش نیار. بیخیال از کوره در نرو.
/ārūm-bāsh-ātīshī-khānūm-jūsh-nayār-bīkhīyāl-az-kūreh-dar-naro/
Back translation: Calm down Ms. Fire! Relax. Come on. Calm down.

Sometimes, translators would complete intentional or unintentional unfinished sentences of the original text in their translations. In 7., Kristoff says this line while Oaken is carrying him on his shoulder to throw him out of the shop. His sentence is left unfinished because Kristoff’s head is banged against the shop board. The rest of his sentence is predictable (maybe ‘I’m sorry’). The translator finished it by *اشتباه کردم* /eshtebāh-kardam/ meaning ‘I made a mistake.’

7. ST (KRISTOFF): Okay. Okay, *I’m- Ow! Whoa!*
TT (by Golchin): آیی اشتباه کردم. آیی سرم آیی
/āy-āy-eshtebāh-kardam-āy-saram-āy/
Back translation: Ouch! Ouch! I made a mistake, Ouch my head! Ouch!

4.2.4. Exaggeration

Exaggeration analysis yielded surprising results compared with what was expected, given many constraints that dubbing contains vis-à-vis lip-synchronization and temporal limitations. The translations of Kristoff’s lines showed a fascinating trait, especially in Caszadeh’s translation. There seems to be three unique features of the Persian language that made exaggeration possible in this dubbed version: changing the vowel sounds, clipping words, and the use of highly colloquial expressions. The following two examples are samples of vowel change:

8. ST (KRISTOFF): This is fresh lacquer. Seriously, were you raised in a *barn*?
TT (by Caszadeh): تازه بهش روغن جلا زدم. تو توو طویلہ بزرگ شدی؟
/tāzeh-behesh-roghan-jalā-zadam-to-tū-tevīleh-bozorg-shodī/
Back translation (neutral): I’ve recently applied the lacquer. Were you raised in a barn?

In 8., the word ‘barn’ (طویلِه formally /tavīleh/) is pronounced /tevilēh/, with an unconventional pronunciation of the vowels.

9. ST (KRISTOFF): So how exactly are you planning to stop this weather?
 TT (by Caszadeh): میگم تو دقیقاً چطو میخوای جلوی این سرما رو بیگیری؟
 /mīgam-to-daqīqan-cheto-mīkhāy-jeloye-īn-sarmā-ro-begīrī/
Back translation (neutral): I’m asking how exactly do you want to stop this cold weather?

In 9., one part of the compound verb ‘بیگیری’ /begīrī/, meaning ‘to stop,’ is dubbed بیگیری /bīgīrī/, which is also uncommon in everyday Persian speech.

There were also some cases in which the words were shortened due to the linguistic economic principle rather than just being an attempt to synch to the character’s lip movements.

10. ST (KRISTOFF): I wouldn’t put my foot there.
 TT (by Caszadeh): ا من میشنوی پاتو اونجا نذا.
 /a-man-mīshnavī-pāto-ūnjā-nazār/
Back translation (neutral): If you ask me, don’t put your foot there.

As can be seen in 10., where words like نذا /nazā/, short form of نگذار /nagozār/ or نذار /nazār/ ‘don’t put,’ and ا /a/ (shortened for the word از /az/ ‘from’) have been used in the translation.

11. ST (KRISTOFF): Because I’ve seen them do it before.
 TT (by Honarbakhsh): واسکه قبلاً هم این کارا رو کردن.
 /vāskeh-qablan-ham-īn-karā-ro-kardan/
Back translation (neutral): Because they’ve done it before.

In 11., three words have been merged: واسه این که /vāse-ine-keh/ as واسکه /vāskeh/ meaning ‘because of.’ Cases like these are very common in the data.

4.2.5. A different variety

The highly colloquial target-language expressions applied in translations are categorized into three groups: use of Old Tehrani dialect expressions (examples 12. and 13.), use of caregiver-words (examples 14. and 15.), and finally, use of expressions attributed to the Lati or Jaheli variety of Persian language (examples 16., 17. and 18.).

In the following scene, Kristoff has put some supplies and carrots on Oaken’s desk and wants to pay for them:

12. OAKEN: That'll be forty.

ST (KRISTOFF): Forty? No, ten.

TT 1 (by Caszadeh): چهل؟ نخیرم اینا ده چوقه
/chehel-nakheyram-ina-dah-tā-chūqeh/

Back translation (neutral): Forty? No, they cost ten.

TT 2 (by Golchin): چهل تا؟ من ده تا بیشتر نمیدم
/chehel-tā-man-dah-tā-bishtat-nemīdam/

Back translation (neutral): Forty? I won't pay more than ten.

TT 3 (by Honarbakhsh): برو بابا ده تا بیشتر بهت نمیدم
/boro-bābā-dah-tā-bishtar-behet-nemīdam/

Back translation (neutral): Common! I won't pay more than ten.

In the first translation, we see that the translator added the word چوق /chūq/, 'a monetary unit,' which is absent in the original. But what is interesting about the employment of such a word is that this is an old word from Old Tehrani dialect. There is another case of Tehrani dialect in 13. کله سحر /kalleh-sahar/ 'at dawn,' which is still common in the colloquial speech of Persian speakers.

13. ST (KRISTOFF): We leave at *dawn*.

TT (by Caszadeh): کله سحر میزنیم جاده
/kaleh-sahar-mīzanīm-jādeh/

Back translation (neutral): Right at dawn, we hit the road.

In the next two examples, the translator has employed expressions that are only used when talking to toddlers. Like saying something is جیز /jīz/, an onomatopoeia for things that would burn and hurt you (14.); or هم کردن /ham-kardan/ 'to eat' (15.).

14. ST (KRISTOFF): Didn't your parents ever warn you about strangers?

TT (by Caszadeh): بابا ننت هیچوقت بت نگفتن آدم غریبه جیزه؟
/bābā-nanat-hīchvaqt-bet-nagoftan-ādame-qarībeh-jīzeh/

Back translation (neutral): Didn't your dad and mom ever tell you that strangers might burn you?

15. ST (KRISTOFF): And eats it.

TT (by Caszadeh): و همش کنه
/va-hamesh-koneh/

Back translation (neutral): And eats it.

Three examples will be given on the third subcategory, i.e. the Lati variety. Lati, or Jaheli, is also known as زبان کوچه بازار /zabāne-kuche-bāzār/ ‘the language of markets and streets,’ and it is highly colloquial. Najafi (1999) has classified this speech variety into two categories: informal speech (everyday language) and colloquial which consists of conventional and unconventional Lati subcategories (Neghabi and Tajfiruzeh 2018). In 16. we see a fairly uncommon equivalent for ‘guys’ as بر و بچ /baro-bach/ while normally it would be بچه‌ها /bachehā/ in informal speech.

16. ST (KRISTOFF): Hey, *guys*!
 TT (by Caszadeh): سلام بر و بچ!
 /salām-baro-bach/
 Back translation (neutral): Hey, *guys*!

There are two other cases of Lati variety in 17.: جمالتو عشقه /jamāleto-‘eshqeh/ ‘it’s nice to see you,’ and مخلصیم /mokhlesīm/, which does not have quite an exact equivalent in English—being an informal expression for greetings, loosely equivalent to a formal ‘sincerely yours.’

17. ST (KRISTOFF): You are a sight for sore eyes.
 TT (by Caszadeh): به! جمالتو عشقه. خیلی مخلصیم.
 /bah-jamāleto-‘eshqeh-kheyli-mokhlesīm/
 Back translation (neutral): Nice! Nice to see you! Sincerely yours.

In 18., the most prominent Lati word is هری /herrī/, which is a rather impolite way of telling someone to go away.

18. ST (KRISTOFF): Yes! *Now, back up* while I deal with this *crook* here.
 TT (by Caszadeh): بله. دیگه لطفاً هری. من با این قالتاق یُخده کار دارم.
 /bale-dīgeh-lotfan-herrī-man-bā-īn-qāltāq-yokhdeh-kār-dāram /
 Back translation (neutral): Yes! Now, please go away. I’ve something to do with this charlatan here.

Apart from the features of this strategy, there is a question of why. In other words, why do translators apply such a strategy to the original text in normal, everyday informal language? In order to find the answer to this question, we need to compare attributes of a person who would speak the Jaheli variety of Persian, called Jahel or Looti, to Kristoff’s characteristics and his social status as well as his

relationship with the prominent character in the movie, Anna. His interactions with Anna are examined because he has most of his interactions with this character.

Jaheli, also called “velvet capped” is considered as a film genre in Iran’s pre-revolutionary cinema (Jahed 2012: 126). A Jahel (Looti or Lat) was a generous and public-spirited man who would protect the poor and fight against tormentors in the neighborhood; however, in the modern culture of Iran, Lat corresponds chiefly to a “ruffian” (Jahed 2012: 127). Although Jahel is charitable, he usually has “illegal” or mediocre jobs and spends some of his lifetime in prisons (Jahed 2012: 127).

Considering Kristoff’s character and job reveals some similarities between him and a so-called Jahel. In a thesis on *Frozen*, Kristoff’s character is described as follows:

When Kristoff first appears as an adult, his face is obscured, and he is covered in snow from head to toe. He behaves in a gruff manner that makes him seem intimidating and villainous. However, it quickly becomes clear his behavior is mostly bravado. He is not a prince and has been raised by the rock trolls. His character is down to earth, exemplified by his close connection to his reindeer, Sven (Patel 2015: 22).

Kristoff’s different life style is highlighted by him accompanying the princess of Arendelle, Anna throughout the movie. Kristoff is an ice salesman who helps Anna find her sister, Elsa. He takes on the adventures alongside the princess as a ‘peasant’ (Hickey 2017). There is an obvious social gap between these two characters. Although as a worker, Kristoff has to obey Anna, he clearly does not take orders, as he rejects Anna’s request for help at first:

19. ANNA: I want you to take me up the North Mountain.
KRISTOFF: I don’t take people places.

Yet Anna reminds Kristoff several times during the film that she is the authority. One example of this would be her reaction after Kristoff refuses to help her:

20. ANNA: Let me rephrase that...
ANNA: *Take me up the North Mountain.* Please.
ANNA: Look, I know how to stop this winter.
KRISTOFF: We leave at dawn... And you forgot the carrots for Sven.
KRISTOFF: Ugh!
ANNA: Oops. Sorry. Sorry. I’m sorry. I didn’t—(catching herself) *We leave now. Right now.*

After Anna tells Kristoff that she is marrying a young man she has just met, Prince Hans from the Southern Isles, Kristoff finds her out of her right mind and tells her to consider some things about this guy:

21. KRISTOFF: Have you had a meal with him yet? What if you hate the way he eats? What if you hate the way he picks his nose?

ANNA: Picks his nose?

KRISTOFF: And eats it.

But Anna immediately reminds her that Hans is a prince and Kristoff, as an ordinary peasant, has forgotten the fact that Hans is different from guys like Kristoff by saying in a more formal tone: 'Excuse me, sir. He's a prince.' Nevertheless, Anna's superiority is not limited to these two cases mentioned above. When they meet Olaf, an alive talking snowman, and they find out that Olaf loves summers and wants to experience the heat and sunshine, Kristoff tells Anna that he intends to tell Olaf what happens to a snowman in the summer. Anna, having social power over Kristoff, tells him seriously 'Don't you dare.'

This social gap is in some scenes very noticeable, as in the abovementioned cases; however, in some other scenes, it is not obvious, because these two characters are evolving and dynamically changing through the plot of the movie. The translator's attempt in detecting this social gap and power relations and then assigning a different strategy to such a character is valuable. However, there have been some complaints made by Iranian parents who believe *Lati* expressions per se are not suitable for children who are supposed to be the majority of the audience, and they consider this type of dubbing as a bad influence on their infants (<https://www.afkarnews.com>). Nonetheless, signaling speech features of characters in dubbed animations can attribute to the real-life social gap and power relations issues, as a message to children and a reminder to adults. These two characters, though with a huge social gap between them, embark on the journey ahead together, side by side, despite their social and economic differences.

5. Conclusion

Baker's translation universals (1993; 1996) were examined in the animated movie *Frozen* (2013) script and its Persian dubbed versions. *Frozen* is the tenth highest-grossing movie of all time and was dubbed into Persian by three dubbing studios in Iran. The translations under investigation in this article were produced by three translators, namely Omid Golchin, Erfan Honarbakhsh and Ali Caszadeh. The result

of data analysis proved that Simplification is the most occurring strategy in the three dubbed versions of *Frozen*. Simplification and Explicitation were applied the most by Golchin and Honarbakhsh, while in the dubbed version produced by Caszadeh it was revealed that Normalization and Exaggeration were the most frequently used strategies. Exaggeration in Caszadeh's translation makes his dubbed version of this movie to stand out. Three features for this strategy were identified: the use of clipped words, changed vowel sounds, and highly colloquial target-language expressions. It was also uncovered that the social status of characters in an audiovisual product can influence the translator's decisions for choosing words and expressions and applying a particular style to their speech. To assure that this specific strategy was consciously adopted, we contacted the translator, Ali Caszadeh, in the social media and sought the reason for the use of this particular variety for the translation of Kristoff's character. He stated that his strategy was intentionally adopted and that he considered the character's facial features, social status, physical appearance, and even nationality in determining a distinct style or register for the character while translating his lines.

The audiovisual translation field is full of possibilities, an ocean of unexplored areas, especially as regards research on the English-Persian language pair. Traditionally, research attributed to contrastive analysis of source text and target text was conducted to signify the pejorative shifts (Chesterman 2010). Nevertheless, the opposite can be approachable as well. By looking at idiosyncrasies in the translations of dubbed films positively, the dubbing industry of a country would be appreciated and therefore progress. This can also be possible that many of these strategies would be applied to other fields of AVT and generally translation practice. Thus, research on the style of AVT is strongly encouraged, especially because translation strategies can influence the style of translation (Afrouz 2019; 2020; 2021a; 2021b; 2021c). Moreover, it is possible that translators may consider social factors related to each character in translating their lines, the psychology of a character's behavior and their psychodynamic characteristics may also affect the translator's choice of style, which is a possibility that requires more investigation. Furthermore, enhancing a corpus of translated and non-translated Persian scripts of movies can help develop research on translation universals in two ways. The translation strategies will be revealed by comparing different target texts of the same source text, and the possible features of translated texts can be uncovered by comparing specific structures in data available from translated movies to those of original movies in the corresponding genres.

Filmography

Del Vecho, Peter (Producer); Chris C. Buck and Jennifer Lee (Directors); November 22, 2013; *Frozen* [Motion picture]. Country of origin: United States. Production and distribution: Walt Disney.

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