

Action genre



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The action genre is a genre wherein physical action takes precedence in the storytelling. Also, action movies often have continuous motions and actions including physical stunts, chases, fights, battles, and races. The story usually revolves around a hero that has a goal but is facing incredible odds to obtain it. While the action genre has a long recurring component in films, the action film genre began to develop in the 1970s along with the increase of stunts and special effects.

Audiovisual Translation (AVT)

According to Zabalbeascoa (2008), an audiovisual text is a mode of communication that is distinct from the written and the oral mode, although it may not be easy to draw a clear borderline between the audiovisual and other modes (p. 29). And, other scholars like Bartrina (2004) believes that "in using the term audiovisual texts we receive via two channels, the visual and acoustic such texts contain images that move rapidly one after another" (p. 157).

Unlike communication through books, radio, telephone or sign language, audiovisual communication implies that the acoustic channel through air vibrations and the visual channel through light waves are simultaneously utilized. In other words, the film establishes a multi-channel and multi-code communication that take place through two channels (visual channel and acoustic channel) except for silent movies, but other communications, like radio and books, oppositely take place through one channel (only acoustic channel) (Delabastita, 2008).

Finally, Gambier (1994) states that " audiovisual translation is a new genre in the realm of translation studies and several forms of translation take place in the international world of audiovisual communication" (p. 277).

Ideology

The concept of ideology in translation studies is as old as the history of translation itself. And, according to Fawcett (1998), " throughout the centuries, individuals and institutions applied their particular beliefs to the production of certain effect in translation and an ideological approach to translation studies could be found in some of the earliest examples of translation known to us" (p. 106).

However, Venuti (1998) states that " the linguistics-oriented approaches to translation studies have failed to address the concept of ideology through years of their prevalence, because such approaches are limited to their scientific models for research and the empirical data they collect, so that they remain reluctant to take into account the social values that enter into translating as well as the study of it" (p. 1).

Finally, ideology viewed in a more positive sense as a vehicle to promote or legitimate interests of a particular social group rather than a means to destroy the contenders (Calzada-Perez, 2003, p. 5).

Norms

According to Maylaerts (2008), quoted from Schaffner, (1998) norms are the translation of general values or ideas shared by a community into performance instructions applicable to particular situations. Norms specify what is prescribed and forbidden as well as what is tolerated and permitted

in translation. Therefore, they imply sanctions, positive or negative. This means that norms imply a degree of social and psychological pressure since the concept of the norm has been used differently in translation studies, and its value has been both asserted strongly and called into question.

Also, Toury (1995) maintains that " norms are the translation of what is wrong or right" (p. 55). And, Munday (2012) believes that " norms are components peculiar to cultures, societies, and time being socio-cultural limitations which are acquired by persons during the educational and socializing processes" (p. 112). Norms do not apply only in language, but also at all levels of our social lives, and it varies from one community or culture to another culture (Snell-Hornby, 1988).

While, Pym (1999) discerns that " norms exist and they will change by means of beliefs, reasons, technology or creativity" (p. 106). Norms of a society determine how taboo words and expressions dealt with in that given society. Finally, there are four types of norms: 1) obligated 2) Permitted 3) Tolerated 4) Prohibited. In Islamic societies such as Iran, there exists a fifth norm which is recommended. Based on this, taboos are either tolerated or to a much greater degree prohibited.

Subtitle

Subtitles usually located at the bottom of the screen, either left-aligned or centered. They must be in 1 to 2 lines, not more than 35 characters and yellow or white font colors on the dark ground are preferred (Schwarz, 2002). And, according to Gottlib (1997), subtitling as a translation practice has

special features that they are as follow: a) written, b) additive, c) immediate, d) synchronous, e) polymedia (p. 2).

Cintas (2008) states that " subtitles considered as captions and transcriptions of a movie or TV dialogue in a same or different language and presented simultaneously on the screen at the bottom. They should be placed at the bottom of the screen in order to not interrupt the image action" (p. 7).

Taboo Concepts

Fromkin, Rodman, and Hyams (2013) believe that " taboo has a strong cultural component that representing particular customs and the way people view their society" (p. 112). Also, taboo terms actually are a broad term that has been approached by various disciplines from different standpoints.

Throughout the years, there have been controversies about the scope of the term as well as various notions with regard to their function and role within the societies. Since the concept itself is multidimensional and highly culture-specific, what taboos cover often differs from one culture to another.

Therefore, it seems to be no common ground reached regarding the issues dealt with under the title of taboo.

In fact, the concept plays a central role in forming the cultures which considered as the main reason why so many disciplines are interested in theorizing it (Horlacher, 2010, p. 5). Finally, according to Wardhaugh (1990), the taboo is one way in which a society expresses its disapproval of certain kinds of behaviors that are harmful to its members either for supernatural reasons or such behaviors are held to violate a moral code (p. 230).

The Related Works in Iran and Other Countries

Among the Works Applied in the Field of Translation of Taboo Terms and Concepts in Iran:

Azardashti (2013) in an article titled as " Normative Attitude Toward Translation of Verbal Taboo" in The Catcher in the Rye has noted that different societies and cultures, particularly more traditional societies such as Iran dislike raising unusual subjects such as slangs and examining slangs in scientific areas have been always concealed.

In spite of some researches in this regard over recent years' ambiguities and intact angles regarding translating slangs into Persian still attracted attention. In view of the importance of verbal taboos as an inevitable part of the language and its difficulty for translators in encountering with them the importance of this study would be revealed.

Finally, Ghazizadeh and Mardani (2012) in their study titled as " Strategic Examination of Translator in Translating Western Taboo in Dubbing English Movies into Farsi" have pointed out language in the same extent can be used for expressing thoughts and communicating that can be used as a tool for obstructing propagation of certain opinions too.

For example, taboo terms derive from the ideology and a set of beliefs of different nations about certain contents which they transfer in the process of translation give rise to lingual and cultural problems. Since cinema products are among main tracts of transferring culture components such as taboo, the matter of translating such products in the form of subtitle or dubbing is of high importance. Yet fewer studies have been conducted in this regard.

In the current study it has been attempted that through a descriptive study of dubbing English movies into Farsi, translator's strategies are examined in translating the language and cultural Western taboo terms and concepts. The results of their research revealed that the most common strategies regarding language taboo expressions are finding equivalent for them, compensating and for cultural taboo, those are manipulating, modification and using non-taboo equivalents.

Among the Works Applied in the Field of Translation of Taboo Terms and Concepts in Abroad:

Midjord (2013) in her M. A. thesis titled as " On the Subtitling of Swear Words: The Case Study of Flickering Lights" with a special focus on the translation of the word fuck as an interest in exploring how the swear words are translated in the process of subtitling from Danish into English.

The results of her study revealed that in English speaking countries the most frequently used swear words derive from the religion, sex and bodily effluvia, while in the Danish language the most frequently used swear words derive from the religion, diseases, sex and bodily effluvia. Moreover, the analysis showed that many swear words have either been translated directly or deleted completely in the subtitles.

With more than half of the swear words deleted in the target text, it can be discussed, whether there is a loss of the understanding of the environment and the characters' personalities in the film. However, on the basis of reviews from English speaking persons, this does not seem to have

been a problem, which could indicate that the subtitler has made the right choices in the subtitling of the swear words in Flickering Lights movie.