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An Investigation into the Application of Strategies Used for Translation of Persian Jaam-e Jam TV Series Subtitles from Persian into English Based on Baker's (1992) Model

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Abstract

The first aim of this study was to investigate and demonstrate the strategies which were applied in the subtitling of Persian TV Series into English. The series, titled "*the enigma of Shah* and *the Great Problems*" were chosen as the corpus of the study. The second aim of this study was to investigate the translation readability level in the English subtitle of the series. In so doing, the researcher employed the theoretical approaches related to subtitling translation (Baker 1992), and also in order to assess the quality of translation of the subtitles, Nababan's (2009) readability rating instrument used, so that these theoretical backgrounds could help the researcher during the analysis of the translated texts. This study used qualitative approach to describe the results of the analysis of subtitling strategies. In gathering the data, the researcher used several steps. They are watching, transcription, identifying, classifying, and reporting. After evaluating the data, the researcher presented the finding by using the qualitative method. To achieve the second aim of this study the researcher used Readability Rating Instrument which contains three criteria; very readable, readable enough, and unreadable to assess the English subtitle of the series. The procedure was done by arranging side by side the original dialogue and subtitle version in questionnaire table, asked the 20 informants from the MA students of English translation of Marvdasht University to fulfill the questionnaire and to give comments. After that, each score from informants was counted into table. Based on the findings of the study, translation by a more general word is found to be the most commonly used technique in subtitling from Persian to English. Besides translation by a cultural substitution and paraphrase strategy was also used in many cases. And translation by using a loan word is the least frequent strategy. From the result of readability test which conducted by 20 informants, the researcher can draw a conclusion that the translation of the two selected series categorized as very readable translation. English translation students and their university professors might be the users of this study.

Keywords: Subtitle, Subtitle Translation, Translation Strategy, Readability Quality.

Introduction

The media play an important role in this age of globalization and global communications. The introduction and subsequent boom in satellite television, plus the Internet, has made the world a much smaller place, allowing different people, cultures and languages to interact more frequently. The screen is a primary vehicle for this interaction, and, as a result, the audio-visual or film translator has an increasingly important role to play. Since the audio-visual text is a complex medium comprising both verbal and non-verbal signs, the translator must strive to transfer the true meaning and value of all the signs. Although translation is a matter of approximation, one cannot underestimate the value of the chunks of language and the logical relationship existing among them.

Watching movie is mostly everyone's favorite. It is always enjoyable and fun to watch movies that often take us to an imaginative situation. Some scenes show impossible things in a way that these look real. In movies, we do not only watch the movie but also become part of the story. International channels of various countries have found their place in other countries. The audiences are not only adults or teenagers but also children. In Jaam-e-Jam Channels almost all of movies or films are produced in Persian, which are difficult to understand by foreigners, because the difference of language used. Therefore, the creativity in using the translation strategies in subtitling is important if the translator is to make good qualitative subtitles.

In recent years the Persian Jaam-e Jam TV Series received the attention of foreign audience as well. In addition, due to the interest of many people towards these series, there is a more demand for audiovisual translators. As these popular films often contain rich Persian cultural and linguistic features, how foreign audience view or appreciate the films lies deeply in how the spoken lines are subtitled into English. Therefore, the present study seeks to investigate the strategies used by translators to render Persian texts into English subtitles of two family TV series taken from Jaam-e-Jam TV Channel and find out how the translations represent the original meanings of the oral dialogue. Through examining and discussing these English subtitles, it is hoped that more appealing local films can be understood and enjoyed by foreign audience worldwide in the future.

The enigma of Shah (Moamay-e- Shah) is the first selected series, which is a historical series directed by Mohammad Reza Vaziri which is released in 2016, and the second series is *the Great Problems (Dardesarhaye Azim)* a comedy series directed by Borzu Niknezhad in 2015. The reasons the researcher chooses these series are the first series is more attractive for adult and everybody at any age can really enjoy the second one. Knowing and studying subtitling strategies which are used in these two series are interesting since these series contains many cultural based sentences.

This study attempted to classify the subtitling strategies used in transferring the meaning from Persian into English subtitle of selected series, and the way the translator rendered the instances like the way he/she translates greeting from Persian to English, also the way he/she showed the feeling of characters, the sense of humor and so on through movie subtitling. In this regard, the research was almost new and because these subtitles will be adapted from particular TV channels, they will have the potential to be worked on. As in English department, film can be taken as a different material for translation course and also, for English students, this kind of research is suitable to apply for, because it can gain the student ability in analyzing translation product as practices. The second aim of this study was an attempt to determine the readability level of the English subtitle in the selected series. More specifically, the present research addressed the following research questions:

1) What kind of subtitling strategies are applied in transferring the meaning from the two selected Persian TV series into English subtitles based on Baker's (1992) model?

2) How is the readability level of the English subtitle in the two selected Jaam-e Jam TV Series?

2. Background

2.1. Subtitle

Subtitling is a process where the spoken words on the screen are translated and presented at the lower end of the screen in the film, movie, program, etc. In some cases, subtitles may appear elsewhere on the screen such as in Japan where "subtitles are sometimes placed vertically on the side of the screen" (Gottlieb, 2001, cited in Pedersen, 2010, p. 10). Subtitling is sometimes known as "captions" which are "transcriptions of film or TV dialogue presented simultaneously on screen" (Gottlieb, 2001, p. 244). Subtitling is a multimodal form of translation since there is a "shift in mode from speech to writing" (Hatim & Mason, 1990, p. 430). The process is not necessarily performed by one person. Cinema subtitlers may work on paper by translating the dialogue from the provided script producing a list of subtitles. These subtitles are then transferred by other people onto films (Gottlieb, 2001, p. 245).

Being success in subtitling is a goal of the translator. Luyken in Lever (2010, p. 32) stated "an accurate assessment of audience literacy and of the viewer's "knowledge of the subject matter is therefore essential to the success of subtitling". As a form of audiovisual translation, subtitling process is not without flaws. Aside from having to comply with differences between the linguistic system of the SL and of the TL, subtitling is naturally limited by various technical matters, like the maximum length of a subtitle and its screen duration. Therefore, Lever (2010, p. 33) added, the translator must ensure about the subtitles that disappeared from the screen by the time the frame changes. Krings in Ordudari (2007) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task." A well-known set of subtitling strategies is proposed by Gottlieb in Ghaemi and Benyamin (2010), are as follows:

1) Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the TL.

2) Paraphrase is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler using this strategy to changes the structures of the subtitle and makes it easier to understand and readable by the audience.

3) Transfer refers to the strategy of translating the ST completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word. In addition, the usage of this strategy also maintains the structure of the original text.

4) Imitation maintains the same forms, typically with names of people and places.

5) Transcription is used in those cases where a term is unusual even in the ST, for example, the use of a third language or nonsense language.

6) Dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

7) Condensation is making the text brief to miss unnecessary utterance using the shorter utterance, but it does not lose the message. Sometimes pragmatic effect can be lost by using condensation strategy. Therefore, the real aim of the text must be conveyed.

8) Decimation is used to translate when the actors are quarrelling with the fast speaking. So, the translator is also condensing the utterance because the utterances have difficulty absorbing unstructured written text quickly.

9) Deletion refers to the total elimination of parts of a text.

10) Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

2.2. Readability

Readability refers to the easy degree of a text to be understood (Sakri in Nababan 1999, p. 62). The same definition is stated by Richard et al in Nababan (1999, p. 62) that readability is how easily written materials can be read and understood. From the two definitions above the researcher can conclude that readability is the easy degree a written text to be read and caught its content by the readers.

At the beginning, the readability is only related to reading activity. Then the readability is also used in translation because translating is always related to reading. The readability of a text is determined by some factors. According to Richard in Nababan (1999, p. 62), readability depends on: the average length of the sentence, the number of a new word. Sakri in Nababan (1999, p. 63) also suggests the same factors as states below:

> Readability, consist of, depending on the vocabulary and sentence structure chosen by the author. The writing that contains many uncommon words is more difficult to understand than those using everyday vocabulary, which is known by readers in general. Likewise, long multiple sentences structure will make the reader very difficult to understand. The difficulty here is related to the content that is difficult to be understood. The hard understandable content, within certain limits, can be presented in simple language so that the description has of high readability.

Besides those factors, there are other factors, such as: the use of foreign word and traditional proverbs (culture word), ambiguous word and sentence, and the incomplete sentence will also cause a low readability level.

In fact, the subtitler of film could not easily translate and transfer the subtitle and the main idea of the movie well; sometimes misunderstanding and misinterpretation are happened. The requirement a film can tell how interesting story and the message of the story are from subtitling which made by translator. But to become a translator, they will face some problems such as making the subtitling unreadable and understandable although the translator has not known the background of the film.

Translators who have realized their roles well will produce good translations, easy to understand by the TT readers, and can give information for the TT readers. As proposed by Kovács (2008, p. 5) “In this respect the text as a standalone product must also satisfy the requirements set for any information product, or product meant to be read, understood and used as information.” Hartono (2013, p. 76) also added “a

good translation is the ideal translation product", it means that translations are able to produce the same effect for the SL readers and TL readers, which is understood by the reader of translated text the same as what is understood by the readers of the original text.

Simatupang (2000, p. 131) stated the things to consider in assessing the translation product is whether the translation is accurate or not. To what extent the meaning contained in the ST can be transferred and delivered accurately to the subtitles. Larson in Hartono (2013, pp. 83-84) has been suggested that the readability test is intended to determine the ease level of translation of a text if it is easy to understand the meaning or it is hard to understand the meaning.

Readability test is done by having an evaluator who mastered both SL and TL well, as the opinion of Simatupang (2000, p. 134). So he/she is not only mastered the TL well but also understand well the SL. Nababan in Silalahi (2009) is also conducting in translation readability. In assessing the readability of the translation, he uses *Readability rating instrument* which has two types of questions, there are closed and opened question. The closed question concerns about the readability level of the translation which based on 1-4 scale: (1) very easy, (2) easy, (3) difficult, and (4) very difficult. The opened question is given by the tester to explain the reason of the informants categorized whether the translation is very easy, easy, difficult, or very difficult, to understand.

3. Methodology

3.1. Materials

The corpus of this study was two television series a historical and a comedy series. "*The enigma of Shah*" (Persian: معمای شاه *Mo'ama-ye Shah*) is the first series produced by Mohammad Reza Vaziri. And the second series was "*The great problems*", (Persian: دردسرهای عظیم *Dardesarha-ye Azim)*.

3.2. Data Collection Procedure

The researcher selected 10 episodes of each series based on purposive sampling. The duration of each episode of the first series was approximately 60 minutes and for the second series was about 45 minutes. Then, 15 minutes of each episode will be worked on. They are taken from Jaam-e- Jam TV Channel. The researcher used the English subtitle as the data to be analyzed.

The procedure of collecting data in this research was conducted through data analysis. The data was taken from the dialogue in the selected series both Persian version and English version in the form of subtitle. The observation would be done by watching carefully the selected episodes of series and identifying the translation method used in each sentence found in the series.

Furthermore, the researcher used questionnaire for collecting the data about the readability level of translation by considering different kind of translation strategies.Related to that, the researcher used *Readability-rating instrument* proposed by Nababan in Silalahi (2009) to assess readability level of translation. The questionnaire was in the form of closed and opened question. The closed question required the informants to choose one of the answers from some alternative answers. And to support the answer of closed question, the researcher provided the opened question so that the rater can give the reason whether the translation product is easy or difficult to read. The researcher asked 20 informants to watch the selected parts of the series, first. Then, they were asked to fulfill the questionnaire and to give comments.

3.3. Data Analysis

3.3.1. Subtitling Strategies

The first aim of this study was to describe the strategies used and to find out which strategies were frequently occurred in the English Subtitle of the selected series. In order to obtain the results, the data which had been collected were analyzed as follows:

1) First of all, the researcher put the sentences in Persian and English in a table side by side. Then the researcher analyzed the subtitling strategy in each sentence.

2) After analyzing, the data were classified, gathered and counted based on Baker's (1992) subtitling strategy, such as translation by a more general word, translation by a less expressive word, translation by a cultural substitution, translation using a loan word, translation by paraphrase, and translation by omission. The data were counted to know the frequency and percentage of each strategy.

3.3.2. Readability Quality

Another goal of this study was to investigate the translation readability quality of the English subtitle in the selected series. The researcher tried to find out the readability level of the series by the following steps:

1) The researcher asked the 20 informants to answer the questionnaire below, in order to collect the data.

Table 1: Readability Rating Instrument

No.	**Subtitles**		**Score**		
	Persian	English	3	2	1
1.					
2.					
3.					
Etc.					

Here are the classifications of the readability scores are:

A. **Score 3**: The translation is very readable; the viewer can easily understand the meaning.
B. **Score 2**: The translation is readable enough; the viewer can understand the meaning, but there are still one or two terms in the sentence that are not easy to understand and takes time to get the point.
C. **Score 1**: The translation is unreadable; the viewer is difficult to catch the meaning and still need to reread the sentences.

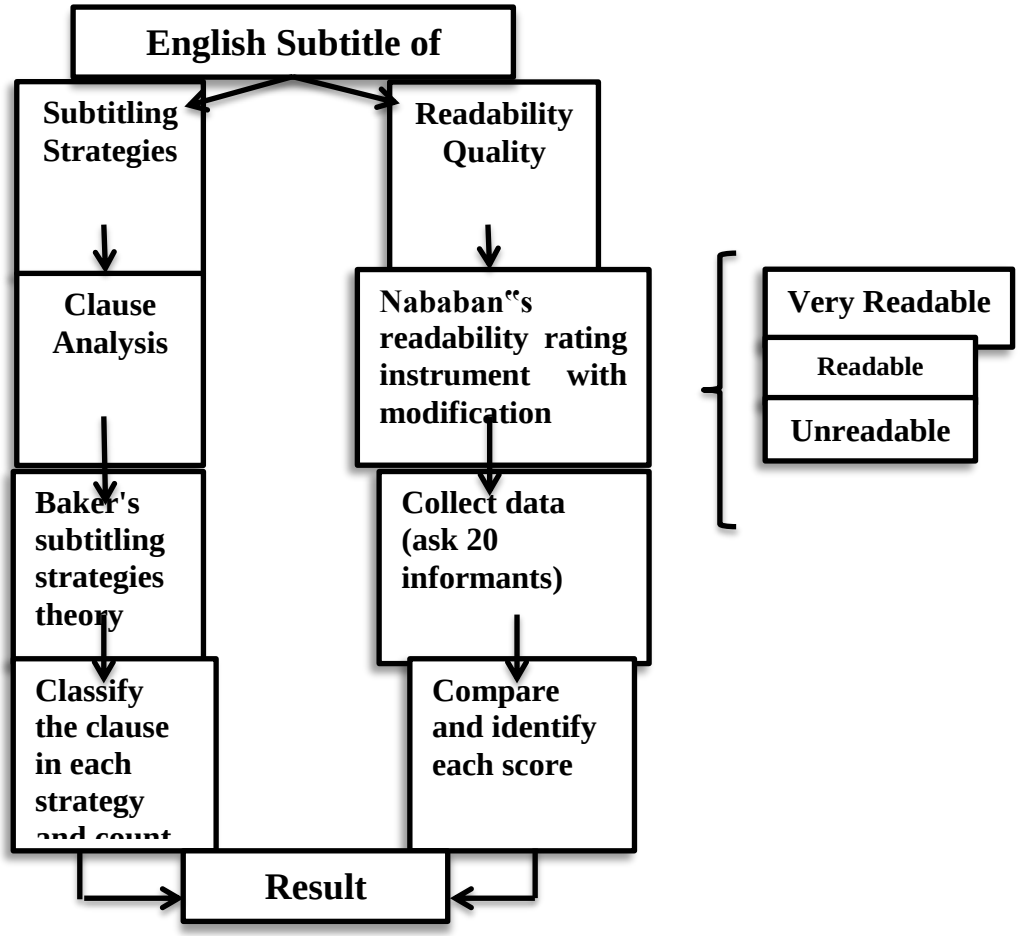
2) The data score were counted with the table. Since the questionnaires were used to score system, the researcher made a percentage of the result to describe the readability of the subtitle. The percentages were determined by:

$$\frac{Total\ Readability\ Level\ Score}{(Total\ of\ Dialogue \times Informants)} \times 100\% = The\ Percentage\ of\ Readability\ Level$$

3) The data were analyzed by combining the percentage of each score, the comments and how they are interrelated

In sum, this figure below shows the procedure of this research.

Figure 1: Framework of Analysis



4. Findings and Results

4.1. The Results of Subtitling Strategy

In order to achieve the first objective of this study, each clause of the dialogue was classified based on types of strategies used to translate them from Persian into English. Table 2 below showed the frequencies with which each strategy had been used in the series:

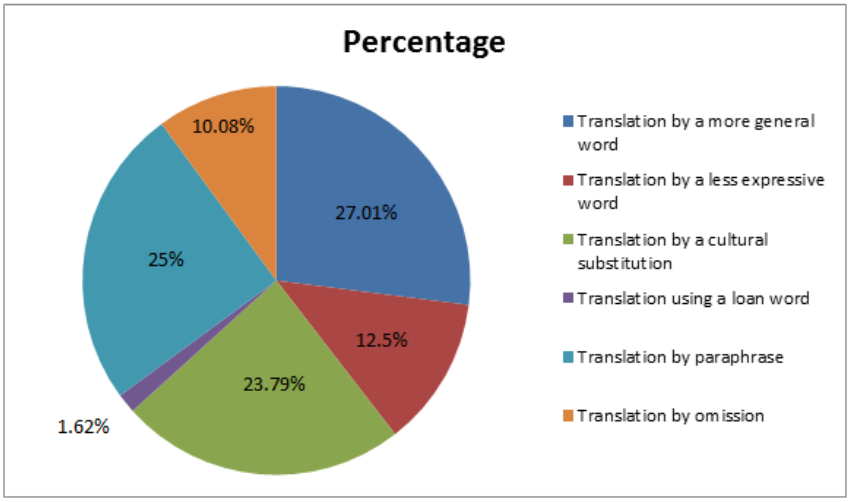
Table 2: Frequency of Strategy Usage

No.	Subtitling strategy	Frequency	Percentage
1.	Translation by **a more general word** as subtitling strategy	67	27.01%
2.	Translation by **a less expressive word** as subtitling strategy	31	12.5%
3.	Translation by **a cultural substitution** as subtitling strategy	59	23.79%
4.	Translation using **a loan word** as subtitling strategy	4	1.62%
5.	Translation by **paraphrase** as subtitling strategy	62	25%
6.	Translation by **omission** as subtitling strategy	25	10.08%
Total		248	100%

As shown in the above table the strategy which frequently occurred in the translation of subtitle in the series was translation by a more general word.

In the same vein, the following figure shows that the most frequently used strategy belong to the translation by a more general word with 27.01%, and, the least frequently used strategy belong to the translation using a loan word.

Figure 2: Percentage of Subtitling Strategies



4.2. The Analysis of the Results of Subtitling Strategy

In the following, instances of the extracted data have been given and analyzed. The following discussion is about the six categories of subtitling strategies.

Note: In commentary the researcher took randomly only some example of data for each type or variation of strategies.

4.2.1. Translation by a More General Word as Subtitling Strategy

Baker (1992, p. 102) explained "in this strategy the translator usually uses a more general word (super ordinate) or a more commonly known to replace the more specific one." Examples of this category are as follows:

Example 1:

Spoken lines: آدم کاسه لیس

English subtitles: Those enemies

In example 1 "آدم کاسه لیس" is a colloquial expression referring to a person who behaves obsequiously to someone important or a flattering person, In this case the translator applied a more general term in rendering the meaning. The phrase of "those enemies" is a more general word.

Example 2:

Spoken lines: کسی نمی دونه حمام نرفتن بی بی از بیچارگی

English subtitles: Nobody knows the sad truth

The Persian idiom was lost but the translator by using the more general word could transfer the meaning.

4.2.2. Translation by a Less Expressive Word as Subtitling Strategy

According to Baker (1992, p. 103), this strategy is particular useful when a translator encounters an expressive word. Using a less expressive correspondence in the TL to avoid the risk and to sound natural is a good recommendation. Some examples of this category are as follows:

Example 3:

Spoken lines: کو اب زلال؟

English subtitles: Where are the patriots?

The selected dialogue "کو اب زلال؟" is an idiom refers to the persons who are vigorously supports their country and is prepared to defend it against enemies or detractors, Here the SL expression was replaced by a less expressive correspondence and the meaning was conveyed with a non-idiom.

Example 4:

Spoken lines: ناموسی گفتن، حیایی گفتن

English subtitles: Have you no shame

This phrase was not transferable directly due to the linguistic and cultural barriers, so using the word "sham" as a less expressive word to convey the meaning of "ناموس" is the best choice.

4.2.3. Translation by a Cultural Substitution as Subtitling Strategy

"The strategy of translation by cultural substitution involves replacing a culture-specific item or expression in the ST with a TL item which describes a similar concept in target culture and thus is likely to have a similar impact on the target readers." (Baker, 1992, p. 103). Some examples of this category are as follows:

Example 5:

Spoken lines: گفتیم دیگه نونمون تو روغنه

English subtitles: We thought our bread was buttered on both side.

In example 5 "نونمون تو روغنه" means things will be done well, this idiom was translated into an idiom in TT "our bread was buttered on both side". These idioms are similar in meaning and form. They consist of equivalent lexical items such as bread and butter.

Example 6:

Spoken lines: هر که طاووس خواهد جور هندوستان کشد

English subtitles: As you make your bed, you have to lie on it.

In example 6 "هر که طاووس خواهد جور هندوستان کشد" is a Persian idiom that was translated as "to be a pain in the neck for someone", by replacing cultural specific items in TT. The meaning of these two idioms is the same but they consist of different lexical items. Both of these idioms describe a similar concept and thus are likely to have a similar impact on the target readers.

4.2.4. Translation Using a Loan Word as Subtitling Strategy

In explaining this strategy Baker says "This also helps in the case of very modern, newly introduced concepts. The loan word can, and very often even should, be followed with an explanation. The reader does not have problems with understanding it and his attention is not distracted by other lengthy explanations." (p. 104). There were only four Examples of this category as follows:

Example 7:

Spoken lines: می خواستن **چادر** از سرش بردارن

English subtitles: They wanted to take her **chador** off.

Example 8:

Spoken lines: ملاها

English subtitles: Mullahs

In example 7 and 8 the bolded terms were rendered in TL by using a loan word as translation strategy.

4.2.5. Translation by Paraphrase as Subtitling Strategy

"This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the ST is significantly higher than would be natural in the target language" (Baker, 1992, p. 101). Paraphrase is a common strategy for translating the subtitles in the series. By using this strategy, it is possible to preserve parts of the original meaning in a less conflicting way. However, the source structure may not be revealed and the original effect may be lost as well. Some examples of this category are as follows:

Example 9:

Spoken lines: فیلمی، الکی

English subtitles: Pretend just for tonight

In the example 9 the word "فیلمی " means it is not real. There is a change from a word "فیلمی " in this example the subtitler translated it into a phrase "Pretend just for tonight" in TL. There was also a change form from the word "فیلمی " into a phrase "Pretend just for tonight". The translator was changed the structures of the subtitle in order to make it readable for the audience.

Example 10:

Spoken lines: نون و پنیر و پونه قوام نخست نمونه

English subtitles: Down with Ghavam

The use of paraphrase strategy could be seen in example 10. The phrase "نون و پنیر و پونه قوام نخست نمونه" which was a figurative language meaning "not be able to control and have not authority over the country as a prime minister", the subtitler translated it into "Down with Ghavam" in order to make it easier to be understood.

4.2.6. Translation by Omission as Subtitling Strategy

Baker (1992) refers to deletion as "omission of a lexical item due to grammatical or semantic patterns of the receptor language" (p. 40). These are translation cases where the strategy is used:

Example 11:

Spoken lines: این روزا رونق بازار **تو این چه کنم چه کنما ست**

English subtitles: It pays well these days

These words were deleted in translation and in consequence, some part of the meaning and the message was not transferred.

Example 12:

Spoken lines: اینم از میراث **گند** اصغر **قاطر**

English subtitles: This is what Asghar has left

The translator used omission strategy by missing unnecessary utterance using the shorter utterance, but it does not lose the message.

Example 13:

Spoken lines: قارچ که نیست بچه ست رشد نمی کنه تو یه دقیقه

English subtitles:

This phrase has less semantic meaning although it has the sense of humor. The audience still can easily understand the meaning although it was not translated in the subtitle and humor was not transferred.

In the conclusion, this strategy is used to delete some words which carry less semantic meaning. Although it was not translated into the TL, it still makes the meaning of the source dialogue clearer to the audience.

4.3 The Results of Readability Quality

In order to achieve the second objective, the researcher asked 20 qualified informants to answer the closed and opened questions in the questionnaire. The table below showed the distribution of readability data score in the English subtitle of the series:

Table 3: Total Amount for Each Readability Level

Informants	Readability score						Total Data
	Score3		**Score 2**		**Score 1**		
	Data	**%**	**Data**	**%**	**Data**	**%**	
1	226	98.26	4	1.74	0	0	230
2	226	98.26	4	1.74	0	0	230
3	227	98.70	3	1.30	0	0	230
4	225	97.82	5	2.18	0	0	230
5	227	98.70	3	1.30	0	0	230
6	224	94.40	6	2.60	0	0	230
7	217	94.34	12	5.22	1	0.64	230
8	226	98.26	9	1.74	0	0	230
9	224	97.40	6	2.60	0	0	230
10	226	98.26	4	1.74	0	0	230
11	210	91.30	15	6.52	5	2.18	230
12	224	97.40	6	2.60	0	0	230
13	224	97.40	6	2.60	0	0	230
14	224	97.40	6	2.60	0	0	230
15	216	93.91	11	4.79	3	1.30	230

16	222	96.52	8	3.48	0	0	230
17	222	96.52	8	3.48	0	0	230
18	224	97.40	6	2.60	0	0	230
19	223	96.96	7	3.04	0	0	230
20	226	98.26	4	1.74	0	0	230
Total Amount	**4463 (97.02%)**		**128 (2.79%)**		**9 (0.19%)**		**4600**

The result above was the total amount of readability translation score in two selected series from 20 informants. From the result, it can be seen that; the total amount of score 3 which is very readable translation are 4463 (97.02%) of 4600 data, the total amount of score 2 which is readable enough translation are 128 (2.79%) of 4600 data, and the total amount of score 1 which is unreadable translation are 9 (0.19%) of 4600 data.

4.4 The Discussion of the Results of Readability Quality

The following discussion is the analysis about the three levels of readability; there are, (3) very readable, (2) readable and (1) unreadable found in each informant. The researcher just took only some example of data for each level of readability.

4.4.1 Very Readable

All the informants agreed that English subtitle of the series belonged to very readable subtitle. They could easily catch and understand the message and the meaning of the subtitle translation, just by one time reading. The examples of this category are:

Table 4: Examples of Very Readable Subtitle

No.	Subtitle		Frequency of Very Readable Score
	Persian	English	
98	مثل یک قطره سمی در حوض پر اب	Like a rotten apple in a barrel.	20
102	اون اصلا تو این باغا نبود	He was out of the picture.	20
109	هر که طاووس خواهد جور هندوستان کشد	As you make your bed, you have to lie on it.	20
111	لام تا کام	Don't breathe a word.	20
112	من اگه جای تو بودم	If I were in your shoes	20

4.4.2. Readable Enough

The next category was readable enough which refers to the understanding level of the informants in reading the subtitle translation, but they still need some times to catch and understand the message and the meaning of the subtitle translation. The examples of this category are:

Table 5: Examples of Readable Enough Subtitle

No.	Subtitle		Frequency of Readable Enough Score
	Persian	English	
35	کارد بخوره به اون شکم گشنت	You glutton!	5
31	شیر بها درشت	A big bride price	6
208	یا الله	I let myself in	4
61	تا سر کیسه رو شل کنند	To make them generous	7

Analysis:

1) From dialogue number 61, there were 7 informants who scored readable enough for the English subtitle. There was a sentence which is traditional idiom or proverb. It will be difficult to understand if it is not translated properly as Nababan (1999) says that "foreign words and traditional proverbs usually cause a readability problem because they are less understandable". The sentence "تا سر کیسه رو شل کنند" would be less readable if it translated as "To make them generous".

2) In the dialogue number 35, there were five informants who agreed that the

English subtitle in data number 35 was readable enough. There was a problem in the sentence " کارد بخوره به اون شکم گشنت" which was translated into "You glutton!" There was an ambiguous word in the subtitle which makes it less readable for some informants. The words in the SL dialogue were better to translate literally.

3) There were four informants who felt quite difficult in understanding the dialogue number 208 which said, "I let myself in" People feel difficult to understand the meaning of the sentence if it is long. As Nababan (1999) says that "…the longer a sentence is the more difficult to understand. A long sentence uses many more words. In order to understand the sentence, the readers have to understand the meaning of each word in that sentence and then the readers have to understand the meaning from the relation among words in the sentence."

4) The English subtitle of the dialogue number 31 was categorized as readable enough translation by six informants. The sentence "شیر بها درشت" in the source dialogue which was translated into "A big bride price" became ambiguous for some informants. They felt the phrase "A big bride price" was difficult to understand and not appropriate with the main meaning of the source dialogue.

4.4.3 Unreadable

The last category was unreadable which means the understanding level of the informants who still find the difficulties in understanding the sentence form, meaning and the sentence function of the subtitle translation although they repeat many times. It was found by the seventh, eleventh and fifteenth informants. They needed several times to catch and understand the message and the meaning of the subtitle translation. The examples of this category are:

Table 6: Examples of Unreadable Subtitle

No.	Subtitle	Frequency of

	Persian	English	Readable Unreadable Score
94	فرمایش می کنی	Things that you say	1
8	از دلش در بیار	Make it up to her	1
45	همین روزا سر و کلش پیدا میشه	He will show up one of these days	1
2	دستت درست	Way to go	2

Analysis:

1) There were two informants who were confused by the translation dialogue number 2. They repeated in reading the translation but they still did not get the meaning of it. The data written is دستت "درست" and translated as "Way to go" Although they could caught the meaning of it, the word "Way to go" in the subtitle there seems difficult to understand for 2 informants if the translator does not change it into the common word for the target audience.

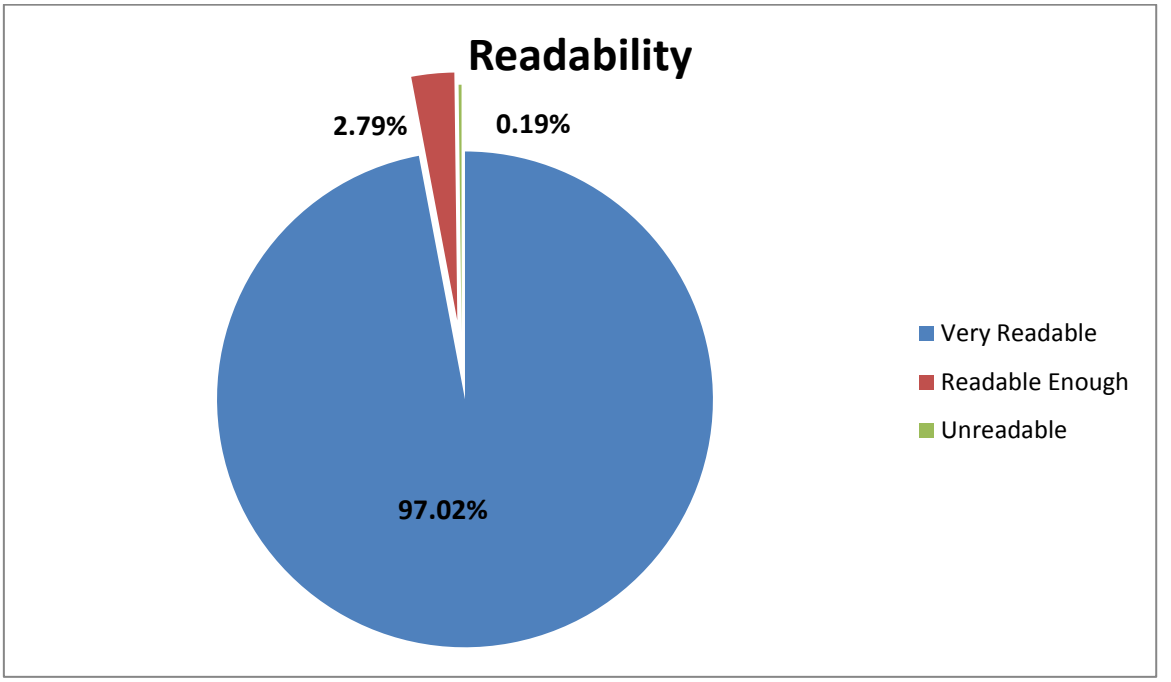
2) In the dialogue number 8 there is only one informant who did not understand the meaning though she was rereading it. The sentence "از دلش در بیار" which was translated into "Make it up to her" *has* an ambiguous phrase for one informant. That informant felt uncommon with that phrase.

3) Dialogue number 94 also caused trouble in readability for one informant. He did not understand the meaning of "Things that you say"; he finally understood the meaning of "فرمایش می کنی" which was translated into "Things that you say" by watching the series. Although the meaning could be understand by the informants, the translator should find other common words in order to make the English subtitle in dialogue number 94 readable.

4) From the dialogue number 45, it was found that there was one informant who categorized it as unreadable translation. Although all the informants understood the meaning of that sentence, some informant still did not get the meaning of it. It was explained before in the Chapter II, the level of reading and understanding of each person is different. She suggested the translation of dialogue 45 will be readable if it is written "He will be come back one of these days" compared to "He will show up one of these days" However, the meanings of both translations are almost the same, the skill of reading for some people is different. We have to appreciate it.

From the result of readability test which was taken by 20 informants, the researcher can draw a conclusion that the translation of these two selected series is categorized as very readable translation. From the calculation of score for each data 4600, the distribution are; 4463 or 97.02% data are categorized as very readable translation, 128 or 2.79% data are categorized as readable enough translation, and the amount of unreadable is 9 or 0.19%. According to the result, there are some dialogues which are categorized as readable enough and unreadable translation. Therefore, it is important for the translators to increase their knowledge and skill in choosing a common and an appropriate word in translating in order to make a readable subtitle by the target audience.

Figure 3: Series' Readability



5. Suggestions for Further Research

In what follows, several suggestions are provided which are hopefully useful to others who want to conduct a research related to this study.

1) A similar study can be done by applying other methods of research for example using another model of translation strategy, and/or find other problems about subtitling strategies.
2) The researchers can do the same topic but from different source of data or also can do research in dubbing. Dubbing is also an interesting issue, such as how the utterance in Persian is dubbed in English or vice versa. And also investigate whether it is equivalence or not, from the meaning or the movement of their lips or the timing of the character who speaks with the dubbed audio.
3) The other researchers can also do a research from the same topic with different series by different genre.

And also, further research regarding another model to assess readability quality of subtitles can be done.

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