

Title Rendering from English to Persian: Reiss's Text Typology in Focus

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Abstract

The current study is aimed at investigating the translation of titles, taking advantage of Reiss' text typology, with a focus on Molina and Albir's model of translation techniques. In doing so, a total number of two-hundred titles were chosen through random sampling based on Reiss's (2000) text typology. Using Molina and Albir's (2002) model of translation technique, all of the collected samples were compared with their equivalent Persian translation to discover the most and the least frequently used translation techniques from source text (ST) to the target text (TT). This comparative and comprehensive model is divided into eighteen techniques of translation; including literal-translation, reduction, adaptation, amplification, borrowing, calque, compensation, description, variation, particularization, discursive-creation, established-equivalent, generalization, linguistic-amplification, modulation, substitution, transposition, and linguistic-amplification (Molina and Albir, 2002, pp. 13-14). The results revealed that "literal translation" was the most frequently used translation technique for rendering titles of expressive, vocative and audio-medial titles. Additionally, amplification was recognized as the most frequently used translation technique in rendering informative titles. Last but not least, the researcher found some techniques which were not recognized as a translation strategy in Molina and Albir's techniques.

Keywords: Reiss text typology, Molina and Albir translation techniques, informative, expressive, vocative, audio-medial

1. Introduction

Titles have an important role for the audience. Titles can persuade a reader to look inside a book, titles can persuade the audience to go to the cinema, theater or gather at a ceremony. Good titles can even attract more viewers to a film, series or an animation. Since a title is the first thing the audience sees, a correct choice for selecting a title can lead to a successful release for a movie, book etc. Yen (2009).

So far, few studies examined some aspects of Reiss's text-typology. As far as the researcher has investigated, there isn't any study that has taken advantage of Reiss' text-typology from English to Persian. For example, Lotfollahi and Moinzadeh (2012) reported a study about the title translation of 2010 from English to Persian. They investigated a study of 60 movie titles and procedures by applying Vinay and Darbelnet's model of translation. Furthermore, Shi (2014) characterized the translation principles, methods, and functions of English film titles to Chinese. Soleimani (2018) investigated the vocative and audio-medial perception of Reiss's text typology. Still,

there are few studies done in regards to investigating the title translation of vocative, informative, expressive and audio-medial titles.

The current descriptive study investigated the most common techniques adopted by Iranian translators in translating titles from English to Persian. For reaching this purpose, Reiss' text typology would be in focus. Based on Reiss, texts are divided into four categories as, expressive, informative, vocative, and audio-medial. For collecting the data, there would be 50 titles respectively for each of the text-type. After that, the model of Molina and Albir (2002) would be applied to observe which techniques were used the most by translators in each category of Reiss.

The purpose of this study is to assess the most and least frequently employed procedures for rendering informative, expressive, vocative and audio-medial titles. Furthermore, it attempts to investigate whether there are any other strategies to be identified that translators resort to while translating the titles of various text-types.

The study has addressed the following questions.

1. What are the most and least frequently employed techniques for rendering titles of informative, expressive, vocative and audio-medial text types?
2. What other strategies can be identified that translators resort to while translating titles of various text-types?

2. Literature Review

2.1 Text Types

“Reiss is one of the scholars to be remembered when the text type is mentioned. Reiss’s works on text types have been very effective in the contemporary translation studies. Her text typology approach is related to text linguistics and communication sciences. Reiss regards the translation as a communicative act. From this perspective, a message has to be transferred from the primary source to a target receiver. Therefore, the purpose is to produce a TL text which is functionally equivalent to SL text. This approach uses the function of the ST as a basis for translating. If the function of the ST is not the same with the TT, Reiss calls this situation not a translation, but “transfer”. The text typology proposed by Reiss has intended a guideline for practicing translators. Also, it establishes a relation between the text type and the translation methods. Text typology of Reiss consists of a three phase approach in translating a text: phase of analysis, text variety and phase of reverbalization” (Tezcan, 2015, pp. 56-57).

According to (Tezcan, 2015) Reiss divided the texts into four groups. The first group is called informative, which is basically (content-focused) texts. The second type is called expressive (form-focused) texts, the third one is called vocative (appeal-focused) texts and the fourth one is called audio-medial titles. The current chart demonstrates the first three functions of Reiss’s text typology.

Table 2.1 The Gist of Reiss’s Text Typology (Adopted From Munday, 2010, p. 115)

Text Type	Informative	Expressive	Vocative
Language Function	(representing objects and facts)	(Expressing sender’s attitude)	(Making an appeal to text receiver)
Language Dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should	Transmit referential	Transmit aesthetic	Elicit desired

	content	form	response
Translation method	Plain response, explication as required	Identifying method, adopt perspective of ST author	Adaptive, equivalent effect

2.1.1 Informative text type

According to Reiss (2000) (cited in Tezcan 2015, pp. 58-59) “Informative (content-focused) texts refer to texts transferring news, information and knowledge. The purpose of these kinds of text is to “inform”. Moreover, these texts are concerned with content since it focuses on the effective communication and accuracy of the information. These kinds of texts are assessed in terms of their characteristics of grammar, style and semantic. Reports, directions of use, operating instructions, official documents, treaties, technical texts, course books and so on are clearly the examples of content-focused text type.”

According to Valdeon (2009) (cited in Tezcan 2015) “Informative texts can be characterized by the existence of specific information about topics, objects, issues and so on. Specialized information refers to a specific topic requiring limited use of specific lexis” (p.59). Venuti (1995) (cited in Tezcan 2015) “Informative texts tend to interact with the readers or listeners. This is the case with instructions. These instructions can be rules on how to play a game, how to register for a position or how to reach a museum etc. The translation method can be determined if the given text is identified as an informative text. The translation of this text type deals with the translation of information rather than with the translation of texts” (p.59).

Finally, according to Reiss (2000) (cited in Tezcan 2015) “Content-focused texts require invariance in the transfer of their content. The translator needs to ascertain whether the texts content and information is completely represented in the TL or not. Therefore, the content of the translation needs to be compatible with the use of the TL. Similarly, the critic also needs to be certain whether the information and content are completely reflected in the target text or not” (p.59).

2.1.2. Expressive text type

Reiss (2000) believed that “Form-focused texts include literary prose (essays, biographies) imaginative prose (anecdotes, short stories, novellas, romances) and poetry in all its forms (from the didactic to balladry to the purely sentimental)” (35). In this text type, the author uses the aesthetic dimension of language. The author consciously exploits the artistically organized content of expressive and associative possibilities of the language in order to communicate his thoughts in an artistic, creative way (Reiss & Vermeer, 2014, p. 182). The stylistic choices made by the author contribute to the meaning of the text, producing an aesthetic effect on the reader. This effect has to be taken into account in translation. If the target text is meant to be an expressive text, the translator should attempt to produce an analogous stylistic effect. In this case, stylistic choices in the translation are naturally guided by those made in the ST (Nord, 2018, p. 36).

Tezcan (2015) added that the examples of expressive (form-focused) texts could be as fictions, personal diaries, short stories, personal correspondences, biographies, anecdotes and so on. He believed that all texts related to this kind of text would try to express rather than state. To sum up, literary texts are tended to be called expressive texts. Though, these kinds of text differ in form and content, they share universal characteristics. They are as following:

“1) **Special Language:** An expressive text which is a literary work either prose or verse, has its own special language which varies apparently different from everyday use. This special language can create emotional, mental and imaginary situations in which the ordinary language fails to success by using words, sentence patterns and creating syntactic structures in a different way. 2) **Expressive Function:** It is obvious that any author or poet is affected by

his/her own experiences and surroundings. These surroundings can play an important role in the author's attitudes, perspectives, and conceptions. Therefore, while the author or poet is producing thoughts, his/her method to achieve this process is influenced by these elements. There can be a complex process happening in the authors' mind and heart. The author gathers all these elements by composing an "expressive function" which gives the opportunity to arrange his/her ideas. 3) Suggestive power: It can occur when we read an expressive text and admire it. This is due to our understanding of the text by virtue of its suggestive power. This power includes unique arrangements of the words to internal rhythms and so on. These elements comprise the major part of the text's message.

4) Form: The main concern is to encourage its readers emotionally or intellectually in expressive texts. This encouragement can be produced with the style. The author can use stylistic ways to create his own literary work Muslat (2012) (cited in Tezcan 2015, pp. 60-61).

2.1.3. Vocative Text Type

The third text type is called Vocative. The aim of vocative titles are to convey the contents in an influential and persuasive manner or to encourage the end-users of texts to have the same feeling as the text's sender (Reiss, 2000. P. 25). Moreover, Reiss and Vermeer (2013) (cited in Touati) "Informed about the vocative text type, that, if the author wants his information offer to convey a persuasive content so the recipients react according to the intentions of the text sender (commissioner), s/he should select the operative function. The addressee is then supposed to act, feel, react or think; this function of language has been given other names including 'conative' (denoting effort), 'instrumental', 'operative' and 'pragmatic' (to produce the same effect on the readership" (p.82).

In addition, many other scholars had focused on vocative titles. Some scholars had discussed the impact of vocative texts on the titles of films, as an example Ailan (2016) believed that vocative functions could have an effective role on the titles of films. They could be even counted as a commercial method for the audience of films. Since an attractive title arises the enthusiasm of people and causes the interest in buying tickets; a large number of audience lead the success of a movie. The purpose of the vocative titles is to somehow force the addressee to talk, think, or even make them to watch the intended material. Moreover, it is possible to say that an attractive title is the brand of a film and this brand leads people to go to the cinema.

2.1.4. Audio-Medial Titles

The last type of texts is called audio-medial. Audio-medial titles in this study focuses on the title translation of movies and animations. Regarding the titles of films, Mei (2010) believed that "Film title is the trademark. It becomes products of commercialization which help realize both economic return and social effects. The term "commercial" or to put it another way, "vocative" or "appellative" is used in the sense of "calling upon" the audience to act, think and feel. A name with the commercial function must be written in a language that is immediately outstanding to the audience so as to arouse their interest, make them appreciate the movie and consequently end up with a hit success. So, the commercial function of the film title, in popular term, is to require high profit" (p.67). Alternatively,

"These kinds of texts may be the most important function of the film title. To some extent, it is the commercial function of the film, its core is the audience. To determine whether a film is successful or not, the key is if it has a large number of audiences. Films are the art forms that most likely arises the enthusiasm of the public, then they will express their interests by buying tickets. The vocative function is to make people do some practices which are relevant to commerce, such as watching the film, talking about the film, and thinking about the film. A wonderful film title can lead people to go into the cinema; as a result, the film can contribute a lot to its box office. So, to a certain extent, a film title is the brand of a

film. The examples of film titles could be as animations, films or cartoons” (Alian 2016, pp. 33-34).

2.2. Translation Techniques: Molina and Albir’s model of translation

For the purpose of discovering the most and least frequently used translation techniques, the model of Molina and Albir (2002) was applied. Molina and Albir intended to make a unified system of translation techniques. In their article, they reviewed the earlier techniques of translation and explained how techniques of translation are similar, cause misperception and how an explicit method would be useful. They appreciated the achievements of recent scientists and demonstrated their collective scheme. The purpose of their study was to introduce a vivid and concise model that help translators to understand translation techniques better than others do.

For classifying their explicit and concise method of translation, they had reviewed the various definitions related to the field of titles such as Delisie (1993), Ayora (1977), Newmark (1988), Vinay and Darbelnet (1958) and finally Nida (1964). After critically reviewing the existing definitions regarding to the title translation, they presented their 18 techniques of translation (Molina and Albir, 2002). The critical review of the past definition related to the title translation and their drawbacks were summarized as follows:

1. “Terminological confusion and overlapping terms. Terminological diversity and the overlapping of terms make it difficult to use these terms and to be understood. The same concept is expressed by different names and the classifications vary, covering different areas of problems. In one classification one term may over-lap another in a different system of classification. The category itself gives different names, for example, Delisle uses procedure, translation strategy, etc. 2. The confusion between the translation process and translation results. This confusion was established by Vinay and Darbelnet’s proposal when they presented the procedures as a description of the ways open to the translator in the translation process. Techniques describe the result obtained and can be used to classify different types of translation solutions. Strategies relate to the mechanisms used by translators throughout the whole translation process to find a solution to the problems they find. The technical procedures (the name itself is ambiguous) affect the results and not the process, so they should be distinguished from strategies. We propose they should be called translation techniques.

3. The confusion between issues related to language pairs and text pairs: Vinay and Darbelnet’s original proposal also led to a confusion between language problems and text problems. Their work was based on comparative linguistics and all the examples used to illustrate their procedures were decontextualized” (Molina & Albir, 2002, pp. 506-507). Molina and Albir (2002) stated that

“Translation techniques are not good or bad in themselves; they are used functionally and dynamically in terms of:

1. The genre of the text (letter of complaint, contract, tourist brochure, etc.)
2. The type of translation (technical, literary, etc.)
3. The mode of translation (written translation, sight translation, consecutive interpreting, etc.)
4. The purpose of the translation and the characteristics of the translation audience.
5. The method is chosen (interpretative-communicative, etc.)” (p.509).

“Moreover, regarding the definition of translation techniques, they defined translation techniques as “Procedures to analyze and classify how translation equivalence works. Five basic characteristics are proposed:

1. They affect the result of the translation
2. They are classified by comparison with the original
3. They affect the micro-units of text

4. They are by nature discursive and contextual

5. They are functional

Alternatively, translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis. The following 18 translation techniques are included in this proposal” (Molina and Albir, 2002, pp.509-511)

“Amplification: To introduce details that are not formulated in the ST: information, explicative or paraphrasing , as an example the animation “Ferdy, the Ant” translated as “فردی، مورچه سیاه” or the Movie title “Silver Streak” translated as “قطار سیاور” (cited in Soleimani, 2018, 13)

Borrowing: To take a word or expression straight from another language. It can be pure (without any change), e.g., the famous cartoon title “Mickey Mouse” translated as “میکی ماوس”, or the movie “Princess” translated with no difference “پرنسس”. “Borrowing is a strategy of translation to take a word or expression straight from another language. Borrowing has two characteristics: (1) pure borrowing, and (2) naturalized borrowing. When an expression or a word is taken over purely into TT (without any change), it is called pure borrowing. While in naturalized borrowing, the TT expression can be naturalized to fit the spelling rules in the TT. For example; Pure borrowing: (SL) ◇ Programs, headset, handsfree (TL) ◇ Program, headset, handsfree. Naturalized borrowing: (SL) ◇ accessories, connectivity, index (TL) ◇ Aksesoris, konektifitas, indeks” (Wuryanto 2016, pp. 2-3).

Calque: Literal translation of a foreign word or phrase; it can be lexical or structural as an e.g., the movie title “Brave Heart” translated as “شجاع دل” or another movie title “Die Hard” translated as “جان سخت” (Soleimani, 2018, p.13) **Compensation:** To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. For example, “changing the place of adverbs I the TT for more effect.” **Description:** To replace a term or expression with a description of its form or/and functions, e.g., to translate the Italian “panettone” as traditional Italian cake eaten on New Year’s Eve.

Discursive Creation: To establish an equivalence that is totally unpredictable out of context, e.g., “Well, just you wait”, translated as “خرگوش بلا و گرگ ناqlا”, or “One Flew over the Cuckoo’s Nest”, translated as “دیوانه از قفس پرید”. He believed that sometimes the translator might change the TT title since sometimes the ST might not be attractive to the audience. Although the cartoon title, “Well, Just You Wait” is different from its Persian translation it’s related to the plot and setting, and the cartoon is about a Wolf trying to catch and presumably eat Hare, the Persian translation completely related to the plot and characters (cited form Soleimani, 2018, p.14).

Adaptation: To replace a (ST) cultural element with one from the target culture as an example, to change baseball, for futbol in a translation into Spanish or changing the English word soccer as فوتبال in Persian.

Established Equivalent: To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TT as an e.g., “Beauty and the Beast” translated as “دیو و دلبر” which is a fixed expression in Persian. Another example is the cartoon “Tom and Jerry” translated as “موش و گربه” (Soleimani, 2018, p.14).

Generalization: To use a more general or neutral term as an e.g., the movie title “Winchester 73” translated as “تفنگ ۷۳” or the movie “A Warm December” translated as “زمستان گرم” (Soleimani, 2018, p.14).

Linguistic amplification: To add linguistic elements. This is often used in interpreting and dubbing, for example, “to translate the English expression No way into Persian هیچ راهی

وجود ندارد “instead of using an expression with the same number of words. It is in opposition to linguistic compression (Soleimani, 2018 p.14).

Linguistic compression: To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question Yes, so what? With? Y? in Spanish, instead of using a phrase with the same number of words? Si, y que?. It is in opposition to linguistic amplification.

Literal translation: To translate a word or an expression word for word, e.g., the first example is from a movie “Life is Beautiful” translated as “زندگی زیباست”, or another play title “The Lion in Winter” translated as “شیر در زمستان” or the last example “The Ant and the Aardvark” translated as “مورچه و مورچهخوار” (Soleimani, 2018 p.14).

Modulation: To change the point of view, focus or cognitive category in relation to the ST or in other words, using a phrase that is different in the source and target languages to convey the same idea as an example “Lucky luke” translated as “لوک خوش شانس” or the movie title “Lonely Are the Brave” translated into Persian as “شجاعان تنها هستند” or the English example, to translate as you are going to have a child, instead of, you are going to be a father (Soleimani, 2018 p.14). Particularization: to use a more precise or concrete term as an e.g., the animation title “Kickers” translated as “فوتبالیستها” or the movie title “Body of Lies” translated as “مشتی دروغ”. It is in opposition to generalization (Soleimani, 2018 p.14).

Reduction: To reduce a ST information item in the TT as an example, “Two Sisters on the Terrace” reduced and translated as “دو خواهر” or the Movie title “Many Wars Ago” translated as “جنگهای قدیم” or the “Month of Fasting” translated as “رمضان” (Soleimani, 2018 p.14). Substitution: to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, for example, “waving your hand to say goodbye.” or putting your hand on your heart as Thank you.

Transposition: to change a grammatical category as an e.g., the cartoon title “Chicken Run” translated as “فرار مرغابی” or the movie title “War Machine” translated as “ماشین جنگی” (Soleimani, 2018 p.14).

Variation: Introduction or change of dialectal indicators, changes of tone, etc, that affect aspects of linguistic variation: changes in textual tone, style, social, dialect, geographical dialect, etc.,” (Molina & Albir, 2002, pp. 509-511). As an e.g., the movie title “Catch Me if You Can” translated as “اگه میتونی منو بگیر” or another movie “Better Watch Out” translated as “بهبتره حواستو جمع کنی”. Moreover, it can be added that variations introduce or change dialectal indicators for characters when translating for the theatre, changes in tone when adapting novels for children, etc.” (Molina & Albir, 2002, pp. 509-511).

Table 2.2 Classification of Translation Techniques (Adopted From Molina and Albir, 2002, p. 501 and Soleimani, 2018, p. 14-15)

Adaptation	SL: Baseball	TL: Futbol (Sp)
Amplification	SL: Ramadan (Arab)	TL: the Muslim month of fasting
Borrowing	SL: Princess	TL: پرنسس
Compensation	TL: Changing the place of adverbs in the target language for more effect.”	
Calque	SL: Brave Heart	TL: شجاع دل
Description	SL: Panettone (Italian)	TL: The traditional Italian cake eaten on New Year’s Eve (E)
Discursive creation	SL: Beauty and the Beast	TL: دیو و دلبر

Established equivalent	SL: Well, just you wait TL: خرگوش بلا و گرگ ناقلا
Generalization	SL: A warm December TL: زمستان گرم
Linguistic amplification	SL: No way TL: هیچ راهی وجود ندارد
Linguistic compression	SL: Ye, so what? TL: Y? (Spanish)
Literal translation	SL: The lion in winter TL: شیر در زمستان
Modulation	SL: Lonely are the braves TL: شجاعان تنها هستند
Particularization	SL: Bodies of lies TL: مشتی دروغ
Reduction	SL: Two sisters on the terrace TL: دو خواهر
Substitution	Waving the hand to say good bye
Transposition	SL: War machine TL: ماشین جنگی
Variation	SL: Catch me if you can TL: اگه میتونی منو بگیر

2.3. Previous Studies

Lotfollahi and Moinzadeh (2012) in their study, attempted to examine the English to Persian translation of Hollywood movie titles of 2010 in order to assess the procedures and the kind of strategies used for translating. For collecting the data, investigated a study of 60 titles by applying Vinay and Darbelnet's model. They came to this conclusion, that in order to prevent miscommunication translators should pay more attention to movie title translation and concluded that the most frequently used translation strategies were a literal translation with (67%) and the least frequently used translation technique was borrowing with (5%).

Kristia (2016) analyzed the translation techniques and title writing techniques of several English fictional books such as Agatha Christie which are translated into Indonesian. She found that literal translation was used the most by an overall 22 translations (67%). She proved that for translating the titles of Agatha Christie's book, the literal translation was the most commonly applied technique for rendering. Furthermore, the second most frequently used technique was the discursive creation with (36%).

Qi (2016) believed that, since cross-cultural differences exist between China and English, there is not absolute equivalence, so translators should keep in mind the requirements of English film titles and the adaptation theory to translate them.

Hasibuan (2018) in his article investigated the translation techniques which were applied in translating Mandailing Folklore book into English. In another study, Heshmatifar (2015) investigated the translation strategies by applying Vinay and Darblenet's (1995) model in order to explore the appropriate translation of economic terms from English into Persian. The results of his study revealed that a literal translation was the most frequently used translation strategy with (43.27%).

Finally, Soleimani (2018) examined the translation of artwork titles and their functions from English to Persian. For conducting this research, he used the text typology of Reiss on 250 artwork titles (55 animations and cartoons, 75 movies, 35 music albums, 50 paintings, and 35 plays). For analyzing the data, he used the model of Molina an Albir (2002) in order to assess the regularities in adopting the translation techniques of artwork titles. After that, he used the text typology of Reiss for finding the most frequently used functions in both Persian and English and also to calculate the most frequently used translation technique in translating the function of titles. The result of his study showed that "literal translation" was the most frequently used translation technique in translating the function of artwork titles with (35.6%).

The same as the study of Kristia (2016) the discursive creation was the most frequently used translation technique with (14.8%).

However, previous studies in the area of title translation have largely focused on the translation of some aspects of her model or mostly focused on audio-medial titles. For example, Lotfollahi and Moinzadeh (2012) reported a study 60 movie titles of 2010 from English to Persian to show the kinds of applied strategies and procedures by applying Vinay and Darbelnet's model. Further, Shi (2014) characterized the translation methods, principles and functions of English film titles, discussed English film title translation in Chinese and concentrating on English film titles. Solemani (2018) investigated the appellative, expressive and informative aspects of text-types titles on the 250 number of titles. As far as the researcher has investigated, still there is not any study done to investigating the translation of vocative, informative, expressive and audio-medial titles. The current descriptive study is meant to fill the mentioned gap by investigating the most common techniques by simple random sampling, which adopted by Iranian translators when translating titles from English to Persian between.

3. Methodology

The current study is descriptive, looking to assess the most common techniques adopted by Iranian translators when translating titles from English to Persian.

3.1 Corpus of the Study

The corpora of this study were gathered through the internet based on the Reiss's text typology. The whole samples were gathered in these ways. Informative and expressive titles were collected through the Jangal Publishing Center. In addition, vocative titles were collected through different web pages and finally, the audio-medial titles were collected through "irib.ir" television. In total, two hundred titles were analyzed in this study. All of the titles were from English to Persian.

- a. 50 informative text types such as course reports, course books, operating guidelines, directions, etc.
- b. 50 expressive text types such as fiction, personal diaries, short stories, etc.
- c. 50 vocative text types such as advertisements and speeches etc.
- d. 50 audio-medial titles such as movies, animations, and cartoons.

3.2. Procedures for Data Collection

The samples of the current study were collected randomly from different sources, such as the Internet, libraries, bookstores, etc. Informative and expressive titles were collected from "Isfahan Jungle Publication". Moreover, the audio-medial titles were collected from "irib.ir or Telobion". The main reason for collecting the titles was that both the English and Persian languages were available. And finally the slogans were collected from different Iranian web-pages and from the its company's website.

4. Results and Discussion

4.1 Results

The results of this study showed that, the most used translation technique was "literal translation" for translating expressive, vocative and audio-medial titles. Additionally, "amplification" was the most used technique in translating informative titles. The least translation technique was "particularization" in informative and vocative titles. Also, "variation" was the least frequently used technique in translating expressive titles, and

“amplification” in audio-medial titles. Moreover, there were some other techniques that were randomly used such as reduction, linguistic amplification, borrowing, generalization, modulation, calque and discursive creation.

Finally, with regard to the second question that whether other strategies could be identified beside the 18 translation technique of Molina and Albir that Iranian translators resort to in translating titles from English to Persian. It was shown that another technique of translation was used by the translators in translating vocative titles. Although there was not too much usage of the new technique, some translation had both the ST exact words and its meaning to TT when translating to Persian. The example of this technique was the advertisement of tablets named “green coffee” and its Persian translation “قهوه سبز”. Therefore, it showed that Iranian translators beside using the model of Molina and Albir (2002) use another technique which is a mixture of ST and the TT.

Table 4.1 The Most and the Least Frequently Used Translation Techniques and the Percentages of them

NOTE. The following abbreviations were used: Amplification (A); Literal Translation (LT); Generalization (G); Reduction (R); Modulation (M); Discursive Creation (D); Linguistic Amplification (LA); Borrowing (B); Calque (C); Variation (V); Particularization (P)

strategies text types	(A)	(LT)	(G)	(R)	(M)	(D)	(LA)	(B)	(C)	(V)	(P)
Informative	17	14	0	7	0	5	6	0	0	0	1
	34%	28%	0	14%	0	10%	12%	0	0	0	2%
Expressive	3	33	2	3	0	3	0	5	0	1	0
	6%	66%	4%	6%	0	6%	0	10%	0	2%	0
Vocative	3	34	0	3	1	3	0	3	0	2	1
	6%	68%	0	6%	2%	6%	0	6%	0	4%	2%
Audio-Medial	1	26	0	4	0	10	0	9	0	0	0
	2%	52%	0	8%	0	20%	0	18%	0	0	0

4.2 Discussion

Regarding the first research questions:

- What are the most and least frequently employed techniques for rendering titles of informative, expressive, vocative and audio-medial text types?

The findings of this study revealed that different translation techniques were used for rendering titles of English to Persian. The most frequently used translation technique for rendering informative titles was “amplification”. According to Molina and Albir (2002) “Amplification is introducing details that are not formulated in the ST: information, explicative or paraphrasing” (p.510). It showed that 34 percent of the data were amplification. By this results, it can be concluded that the translators try to add information, details or paraphrasing. In addition, it worth mentioning that the other technique that was closely used in informative titles was literal translation with a total of 28 percent. It seems that both amplification and literal translation were highly welcomed in translating informative titles. Additionally, it showed that the Iranian translators tried to add few information and explication to the target audience in order the titles become more understandable for the target readers. Regarding to the definition of amplification, Molina and Albir (2002) also stated that “Amplification occurs when the TL uses more signifiers to cover syntactic or lexical gaps” (p.500). Using amplification as the most frequently used technique of rendering informative titles suggests that the intended target readers are the main focus of translators. As the name

equivalents گروه شاهزاده، گرد جهان and Valentine and Christmas which could be considered culture-bound items are directly transferred to Persian too” (p. 516). It means that few years ago, translators mostly welcomed literal translation for rendering the titles of novels. In contrast, variation was the other technique that was used the least with two percent. The examples of the least used technique is as follow:

- I See You میبینمت

Finally, other techniques such as: amplification, reduction discursive creation and generalization. In addition, the data demonstrated that for rendering vocative titles “literal translation” was used the most with 68 percent. According to Reiss (2000) the aim of “Vocative titles are to convey contents in an influential and persuasive manner or to encourage the end users of texts to have the same feeling as the same with text’s sender” (p.25). Moreover, Reiss and Vermeer (2013) (cited in Touati) “Informed about the vocative text type, that, if the author wants his information offer to convey a persuasive content so the recipients react according to the intentions of the text sender (commissioner), s/he should select the operative function. The addressee is then supposed to act, feel, react or think.; “this function of language has been given other names including ‘conative’ (denoting effort), ‘instrumental’, ‘operative’ and ‘pragmatic’ (to produce the same effect on the readership” (82). Additionally, according to Newmark (1998) (Ouissem Touati 2017) highlighted that “Vocative texts are directed to a readership rather than a reader. Examples of such text type include notices, instruction, publicity propaganda, persuasive” (p.80). The mentioned examples indicated that the Iranian translators depend to the ST. The reason could be to try not to make their work challenging. As far as this technique does not change the meaning and it is considered as an accepted way for translation. Since, slogans of advertisement are vastly advertised by the company owners through the broadcasting and virtual platforms, the English title might be familiar to the audience. Consequently, it might be more fruitful for Persian translators to translate the titles literally. In contrast, if vocative titles being translated by any other method, it might take more time to be familiarized in the target culture.

This should be noted that for translating vocative titles eight techniques were used. These techniques are as: amplification, borrowing, discursive creation, literal translation, modulation, particularization, reduction and variation. The following examples clarify the literal translation in vocative titles.

- YouTube Broadcast Yourself
خودتان را پخش کنید
- iPad 1000 Songs in Your Pocket هزار آهنگ در جیب شما
- Mac Donald I’m Lovin’it من عاشقش هستم
- Disneyland The Happiest Place on Earth شادترین مکان بر روی کره زمین
- KFC It’s Finger Lickin’ good لیس زدن انگشت ها کار خوبی است
- Dunkin’ Donuts America Runs on Dunkin امریکا با دانکن اداره میشود
- Sony Ever Closer to Perfection از همیشه به ایده آل نزدیکتر
- Skittles Taste the Rainbow رنگین کمان را مزه کن
- Play Station Live in Your World Play in Our

در دنیای خودتان زندگی کنید، و در دنیای ما بازی کنید

- Ronsea Does Exactly What it Says on the Tin

دقیقا مطابق آنچه روی قوطی نوشته شده عمل میکند

In contrast, “particularization” was the technique that was used the least by the translators in rendering such kind of texts. The example illustrates particularization:

- The Miracles of Science معجزه دانش

Finally, the analysis of the data concluded that for rendering audio-medial titles, “literal translation” was also the most used translation technique. As it was mentioned before audio-medial titles were the focus of translators.

As the examples Soleimani (2018) investigated 250 artwork titles, in his study he used the model of Molina and Albir (2002) in order to investigate the most frequent used techniques of translation. He concluded that, “literal translation” was the most frequently used translation technique in translating artworks including the titles of animations and movies. Additionally, he stated that “The literal translation is considered to be the simplest way to transfer both the sense and the structure through which the loyalty and fidelity rules are observed” (p.73). Moreover, this should be mentioned that literal translation was highly recommended and appreciated by foreign scholars. Wilss (1982) believed that, “In any case, literal translation seems to be rather powerful, at least in certain sorts of texts, for example LSP (Language for specific purpose) texts” (p.100). Additionally, Lotfollahi and Moinzadeh (2012), believed that “Literal translation was the most frequently used translation technique for rendering audio-medial titles which closely matches the Ying (2007) and Yin (2009) which investigated translation of movie titles from English to Chinese” (Carteny, 2012 p.515).

As it is mentioned before, vocative and audio-medial titles are broadly advertised by the owners of companies through the television and virtual platforms. And since, English is world widely used and Iranian people are familiar with this language, it would be better to use literal translation, because the English title might be familiar to them.

This worth mentioning that for rendering audio-medial titles five techniques were used and they are as follows: amplification, borrowing, discursive creation, literal translation, and reduction. The discursive creation is the other technique that was the second most used translation technique. As mentioned before, the technique of literal translation was used 52 percent and discursive creation 20 percent. It seems that the translators are eager to use this technique since by using discursive creation in the titles of movies it could possibly be a reason to attract the audiences to watch or buy the film. Regarding discursive creation on the titles of audio-medial, Molina and Albir (2002) stated that “Sometimes the translators might change the TT title because the ST title might not be attractive to the audiences. For example, the cartoon “Well, Just You Wait” is different from its Persian translation it’s related to the plot and setting, and the cartoon is about a Wolf trying to catch and presumably eat Hare, the Persian translation completely related to the plot and characters” (p.15). For more clarification the following examples are the title samples.

- The Light Between Oceans نوری در میان اقیانوس
- The African Doctor پزشک آفریقایی
- Arrival ورود
- Ralph Breaks the Internet رالف اینترنت را خراب میکند
- The Angry Birds پرنندگان
خشمگین
- The Last Days on Mars روزهای پایانی در مریخ
- In the Heart of the Sea در دل دریا

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