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Translator's Agency in Persian Fansubbed Movies: A Paratextual Analysis

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Abstract: Drawing upon the notion of 'paratextual agency' (Paloposki, "Limits of Freedom" 191), the current study investigated the agency of the Iranian fansubbers. To do so, a corpus of 20 Persian fansubs of Hollywood movies released during the last decade was selected randomly. The study was carried out in two steps. Firstly, translators' notes were categorized based on their content, frequency, and percentage of each category. Secondly, these notes were analyzed to scrutinize the agency of the Iranian fansubbers. The findings of the study reveal that notes added on the part of the Iranian fansubbers can be categorized into narrative-related notes, locations, famous figures, organizations, medical information, allusions, and transliteration. The study illustrates that by providing such notes to the audience, Iranian fansubbers move beyond the conventional role of subtitler and a mere linguistic conveyor of the movies and take the responsibility of teachers, researchers, cultural representatives, and intermediary agents. The study concludes that fansubbing in Iran is concerned with elucidating culture-bound items of the movies to make them more understandable for the audience. The conclusions of this study can open up prospective avenues for the sociologically-oriented approaches to audiovisual translation, with an eye on the agency and status of fansubbers.

Keywords: Paratext; Paratextual Agency; Translator's agency; Fansubbing; Fansubbers.

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1. Introduction

Since the beginning of the new millennia, audiovisual translation has shifted from a peripheral research topic within translation studies to a recognizable branch of the field with its own methodologies, approaches, and emerging genres. Among the two most popular modes of audiovisual translation, subtitling is “the mode that has undergone the greatest growth, and that will continue to grow in the foreseeable future” (Diaz-Cintas 14). One such emergent genre in subtitling is the translation by non-professional and amateur translators, also known as fansubbing. Although the fansubbing phenomenon was initially started in 1980 for the subtitling and distribution of Japanese anime in the US (Lee 1) as a reaction against the neutral, target-oriented translations of Japanese, in recent years due to the “interest relates to fan AVT’s central position in relation to media accessibility, more broadly, globalization and technological interconnectedness,” (Dwyer 444), it has become a well-established practice and has become a pervasive vehicle to translate audiovisual materials from various languages and contexts. Diaz-Cintas and Munoz Sanchez (37) define fansubbing as “a different type of subtitling carried out by amateur translators” (37) to “make a given film or television program available in translation to a wider audience, in a faster timeframe or a more ‘adequate’ version.” (O’Sullivan 147). This type of subtitling has several characteristics that set it apart from standard subtitling. One of the most distinguishing characteristics of fansubs is that “certain cultural referents such as the names of places, traditions, and other celebrations are explained by using translator’s notes and glosses” (Diaz-Cintas and Munoz Sanchez 37). In addition, as this kind of subtitling is not confined to the limitations of conventional subtitling, fansubbers are engaged “with the source culture and have historically made a point of foregrounding linguistic and cultural elements of the original film which might be elided by conventional subtitles.” (O’Sullivan 147). This means that the freedom the fansubbers enjoy in comparison to conventional subtitlers gives them a chance to break away from the conventional norms expected from professional subtitlers and provide paratextual elements accompanying the original subtitling in the forms of notes to make the movies more intelligible for the receptive culture. The addition of translator’s notes to subtitles as an originally fansubbing practice creates the possibility of paratextual analysis of subtitles to study the translator’s agency and provides some insights on what fansubbers seem to accept as part of their job other than a mere translation of movies and routine process of subtitling. As a result of the addition of

the fansubbers' notes, the investigation of their agency becomes possible. Previous studies have not paid due attention to the roles of fansubbers discernible in their added notes to the subtitling. Drawing upon Paloposki's notion of 'paratextual agency' ("Limits of Freedom" 191), this study is an attempt to bridge this gap.

The addition of the translator's notes to subtitles in this form of subtitling creates an opportunity for researchers to approach these notes as forms of paratext. Tahir-Gürçağlar defines the study of paratexts as "The analysis of verbal and visual material surrounding and presenting published translations". (113) Tahir-Gürçağlar maintains that paratexts of any kind can be studied for the following purposes: "The visibility of the translator, the target readership and the aim of the translation or the concept of translation favored by the specific culture and/or publisher, as reflected in the way the text is presented in the title page." (113)

Before the advent of fansubbing, researching issues such as the translator's visibility in subtitling was somewhat out of the question, as the translator was practically invisible in the traditional form of subtitling. As remarked by Diaz-Cintaz and Munoz Sanchez (47), "The golden rule of subtitling has always been that the greatest subtitles are the ones that do not draw attention to themselves". The translator's notes in fansubs grab the viewer's attention since it's a break from conventional norms and rules of subtitling, and as it was found in some previous studies, it will make the translator more visible (Khoshsaligheh and Ameri 190). Therefore, it is possible to analyze the notes in fansubs to investigate the fansubbers additional agencies and figure out the different roles they have apart from translation.

2. Literature review

In this section, a selective review of notable researches about the paratextual analysis of translator's notes, written translations, and sociological analysis of audiovisual materials are presented.

Kovala in his study on translation and their paratexts has presented a typology of different types of paratexts. (127) He categorized paratexts into four categories. These four distinctive types include modest, commercial, informative, and illustrative. In his typology, the modest paratext refers to the basic information, including the author's name and the title; the commercial paratext is to advertise other books by the same publisher; the

informative paratext is to describe and contextualize the work; and finally, the illustrative paratext is to draw attention to the illustrations in and around the text. For Kovala the notes and prefaces are accessible tools for translators to bring the text closer to readers (125). He also believes that the primary motivation for translators to provide notes can be their assumption about things that their audience might not know and may need more explanation (125). Translators' notes in fansubs also tell us what they think their audience might need to know, and subsequently, they decide to intervene and act to provide more information for the audience. This shows that through analysis of paratextual elements of a translation, which in fansubs is the translator's notes, translators' agency and visibility could also be studied. Following the same line of inquiry, Bolouri (211) studied footnotes of some contemporary translated novels in Iran in terms of translators' agency, and he found that the main reasons behind footnotes were to bridge the cultural gap between the source and target society, to help the readers to understand different aspects of the text and to justify translational decisions. Bolouri (211) argued that translators try to meet the expectations of their audience, and the first expectation of readers is to understand the text correctly; therefore, to achieve this aim, translators add information in the form of footnotes to facilitate the understanding of the text. He (211) concluded that this act of translators gives them agentive roles and footnotes become the translator's voice.

Esin Duraner and others (145) set out to investigate the Korean drama into Turkey. The study scrutinizes the fansubbers in this cultural process by compiling the profile and the users of fan subtitles. The study confirms the active role of fansubbers in creating and engaging with contents of shared interests. Also, in another research in the AVT field by Khoshsaligeh and Ameri (433), it was found that the visibility and presence of subtitler in the final translated product was made possible through the use of gloss and explanations that the subtitler had added to the subtitles. In another study by Abodlmaleki and others (92), they take into scope the online non-professional translation of manga from the agency point of view. Adopting Haddadian's model of agency, the study attempts to answer three questions. The study concluded by referring to the discrepancy between professional and non-professional translations in terms of decision-making, motivations, and context. In an experiment study conducted by Di Giovanni (18) to gauge the media consumption from the user's awareness and agency. It aims to test the comprehension of professional and non-professional subtitles for two popular series by Netflix. The findings show that the change

was the key in the comparison between professional and non-professional subtitlers and the changes in viewing habits. Fakharzadeh's study (430) is the most recent work on the intersection of non-professional subtitlers and agency. Drawing upon Bourdieu's theory of field, the study compares and contrasts 206 English titles translated into Persian by professional and non-professional subtitlers. The study illustrates that the differences lie in six strategies and she attributes this difference to the translator's habitus in two subfields offline and online.

Drawing upon Paloposki's model of paratextual agency of the translation, this study seeks to address the following questions:

1- What types of subjects are explained in the form of notes in Persian fansubs of Hollywood movies?

2- What are the additional roles of fansubbers in providing such notes regarding their agency?

3. Theoretical Framework

This section establishes the theoretical framework of the study from the sociological point of view. Since its inception, translation studies have come a long way from linguistically oriented approaches to more sociological approaches with a focus on agents and extratextual elements. Linguistically oriented approaches such as functional approaches were criticized for "overlooking the human agent, the translator" (Hermans 222) and this leads to the "endeavor to make descriptive theoretical approaches more 'agent aware' and translators and interpreters more visible as social actors" (Inghilleri 142). Accordingly, the translators as determining factors gained unprecedented importance in translation studies. Various scholars of the sociology of translation began to devote more attention to the concept of agent and long-overlooked translators as active agents between the source and target text. Wolf's (14) first subfield of the sociology of translation, namely 'the sociology of agents', and Chesterman's (15) second strand of the sociology of translation: 'the sociology of translators', attests to the importance of translators in sociological approaches. Although the "sociological perspectives have expanded the focus of analysis beyond literary texts to include non-literary and spoken and signed texts" (Inghilleri 82), and they are points of intersection between the audiovisual translation studies and sociologically-oriented studies in translation studies, the intersection of this two burgeoning avenues has not yet been fully

foregrounded. From the sociological point of view, the present study seeks to investigate the agency of the Iranian fansubbers in the selected Persian fansubbed movies. In Translation Studies, different definitions have been presented for 'agency'. For Kinnunen and Koskinen, it is "willingness and ability to act" (6). Therefore, the decision to add notes to translation gives translators agentive roles. Paloposki ("Limits of Freedom" 191) provides a typology for different types of agencies that includes textual, extratextual, and paratextual agencies. The textual agency is the translator's voice, manipulations, and stylistic preferences; extratextual agency is the choices that translators make about the selection of works to translate, providing explanations on their methods and strategies. Paloposki believes the paratextual agency is the role that a translator plays by adding notes and prefaces ("Limits of Freedom" 191). She studied translators' paratextual agency by looking into footnotes translators provided in Finland from 1870 to 1929 in books they translated. (104). She found that translators also influenced teaching, orienting, and explaining. For Paloposki ("Translator's Footprints" 90), footnotes act as the translator's second voice through which they can make themselves more visible.

4. Method

For the data analysis, a model proposed by Paloposki is employed. The researchers draw upon Paloposki's model to investigate the notes of Iranian fansubbers in the selected Hollywood Movies. Adopted from Kaisa Koshinen's distinctions of visibility, Paloposki presented her model. According to Paloposki's proposed model of translator's agency, three types of agencies include: textual, paratextual, and extratextual. In Paloposki's model of paratextual agency, footnotes are first analyzed in terms of frequency and distribution, and then they are categorized based on their subjects. Also, in this model, translators' agency in footnotes (pattern of providing information in footnotes and roles translators play by giving footnotes) is determined. For Paloposki ("Translator's Footprints" 89), translators' agency can be studied through interviews with translators and footnotes, translator's notes, and letters. One of the unique features of fansubbing is that the translator's notes are added to subtitles for additional explanations the viewer might need. While before this new convention, translators were invisible in subtitling, now it is possible to study the agency and visibility of translators through notes they provide in subtitles. Given the emphasis Paloposki places on the translator's agency in paratextual elements, this model ("Limits of Freedom" 191) is the most relevant to the purpose of this study.

5. Data Collection and Analysis Procedure

To fulfill the aim of the present study, Persian fansubs (subtitles made by fans) of 20 randomly selected Hollywood movies released during the 2010s were investigated. The rationale behind selecting the movies released during that period is that they were the most recent fansubbed movies and their study can provide a fertile ground for the latest challenges and practices in fansubbing. One more reason to select the selected movies in the aforementioned era is the proliferation of fansubbed movies provided by Persian-language websites where they try to overcome the “cultural gate-keeping” policy advocated and strictly enforced by the state in the national media system (Ameri and Khoshsaligeh 443). Since the movies were selected randomly, they were from various genres and none of them were documentaries. Selected fansubs were downloaded from “Worldsubtitle.site” and “Subf2m.com”, as two websites where Persian fansubs can be accessed for free. On both of these websites, there were several fansubs by different fansubbers available for the selected movies to meet the needs of this study. Still, to make sure the results cover the work of different fansubbers, for each movie, one fansub was randomly downloaded regardless of its fansubbers. Downloaded fansubs were in SRT file format that can be added to movies via multimedia player applications. After watching all 20 movies selected for this research with downloaded fansubs and recording every instance of notes provided by fansubbers, the notepad application which is available on all versions of Microsoft Windows was used to extract the notes that are distinguished from the rest of the text by parentheses and brackets. The translator’s notes found in selected fansubs were located at the bottom of the screen in between brackets or parenthesis to make them distinguished from the rest of the subtitles. The quantity and percentage of each category was determined. Later, the possible reasons for each note were analyzed qualitatively employing Paloposki’s paratextual agency (2010). Two raters who were experts in the domain of audiovisual translation were consulted to find the same notes in the same dialogues. The notes were then confirmed by the researchers and raters. The data culled in this way was finally provided to be used for statistical analysis in order to investigate the agency of the fansubbers analyzed using Paloposki’s paratextual agency (2010) in terms of the quantity of notes and their subjects. After watching all of the selected movies and writing down all of the translator’s notes of each movie, all of the notes were classified based on their subjects and their frequency.

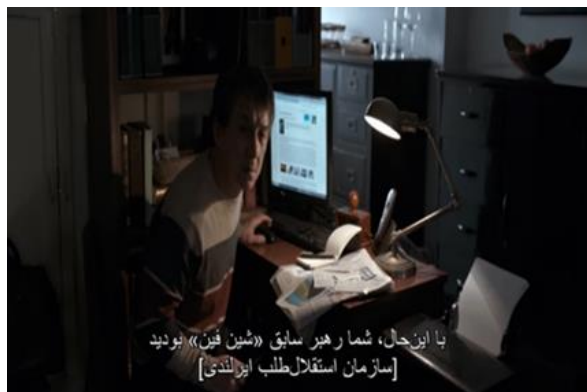


Figure 1- Using notes in between brackets



Figure 2- Using notes in between parenthesis

6. Results

Analyses of the translator's notes in selected fansubs revealed that fansubbers provided explanations for a variety of subjects in these notes. Certain fansubs included a greater number of notes. The number of translator's notes in a fansub can be attributed to the complexity of the movie or the number of items that require explanation, but this is probably more related to the manner in which different fansubbers subtitle their work, as some of them provide more additional explanation than others.

Out of 20 fansubs studied, a total number of 144 instances of translator's notes were found. These notes can be categorized into seven categories based on the subject of their contents. The table below demonstrates a categorization of these translators' notes based on the subject of their content, the frequency of each category, and their percentage.

Table 1. Categorization of Fansubbers Notes

Content of notes	Frequency	Percentage
Narrative-related explanations	36	25
Locations	27	18.75
Famous figures	27	18.75
Organizations	19	13.19
Medical information	12	8.33
Allusions	12	8.33
Transliterations	11	7.63
Total	144	100

Narrative-related explanations: This category contains all types of information about the storylines of Hollywood movies. Typically, these notes contain explanations for various parts of the narrative and dialogue. For instance, to assist viewers in comprehending the meaning of a character's dialog, some fansubbers include notes explaining what was meant by that exact line of dialogue. Certain notes in this category are unique since they are centered on the story of a movie and are not present in notes for other fansubs of movies. The majority of the notes in the analyzed fansubs fell into this category, indicating that the majority of fansubber's notes are attempts to assist the audience in better understanding the narrative points and dialogues of a movie.

E.g.:

Table 2. Narrative-related explanations

Movie	Persian fansub	Back translation
Bladerunner 2049 (2017)	برای "سنجش" به خونه برگرد (آزمایش احساسات آدمواره‌ها)	Come on home for your baseline. (testing the emotions of replicants)
Allied (2016)	باید برم اون بیرون و بفروشم (منظورش اینه که تو رو به بقیه نشونت بدم)	I have to go out there and sell you. (He means that I have to show you to others)
Child44 (2015)	اون هیولای لعنتی (هیتلر) هنوز داره ما رو میکشه	That bloody monster (Hitler) is still killing us.
Interstellar (2014)	آن شب خوش (مرگ) را به سادگی نپذیر	Do not go gentle into that good night (Death)

Location: This category contains some general explanations about countries, cities, and the names of the places mentioned in the movies. After narrative-related explanations, this type of comment was the most frequently used note, indicating that the Iranian fansubbers take this type of information critical for the Iranian audience to know.

E.g.:

Table 3. Location

Movie	Persian fansub	Back translation
Dunkirk (2017)	بیابن بریم به "دور" (شهری ساحلی در انگلیس)	Let's go to Dover (a coastal city in England)
Foreigner (2017)	بعد از جنگ توی «سایگون» کار کردم [شهری در ویتنام]	After war I work in Saigon (a city in Vietnam)
Tenet (2020)	رفته از پمپئی و هرکولانیوم دیدن کنه (شهرهایی که در سال 79 میلادی به هنگام فوران آتشفشان نابود شدند)	He went to visit Pompeii and Herculaneum (Cities destroyed in 79 AD when the volcano erupted)
American Hustle (2013)	صاحب هتل "ریزورتنز اینترنشنال" (اولین هتل-کازینوی قانونی آمریکا در خارج از ایالت نوادا)	The owner of Resorts International hotel (First legal hotel-casino of the USA located outside of Nevada State)

Famous Figures: The audience is provided with information on celebrities, and famous people, whether contemporary or historical figures to assist them in understanding the names that appear in a movie and their connection to the narrative. Occasionally, fansubbers provide a brief biography of these figures by referring to the time and place of their birth, death, sobriquets, and works.

E.g.:

Table 4. Famous Figures

Movie	Persian fansub	Back translation
Green Book (2018)	"میکل آنژ" آخه چه ربطی به نامه نوشتن داره؟ (میکل آنژ مجسمه ساز بوده)	What does Michelangelo have to do with writing letters? (Michelangelo was a sculptor)
Accountant (2016)	ولی "ورا ونگ" یه لباس سیاه کلاسیک بی یقه طراحی کرده بود (طراح مشهور لباس)	But Vera Wang made this black strapless classic. (a famous fashion designer)

Child44 (2015)	"استالین" بهمون میگه که قتل صرفاً یک بیماری کاپیتالیستی-ه [رهبر شوروی]	Stalin tells us that murder is strictly a capitalist disease [Premier of Soviet Union]
The Hateful Eight (2015)	خوب اون "جان ویلک بوث" نیست اما... (بازیگری که آبراهام لینکلن رو ترور کرد)	Well, He is not John Wilkes Booth, but... (The actor who assassinated Abraham Lincoln)

Organization: This category belongs to any information given about organizations stated in the movies and/or their function and even their CEO.

E.g.:

Table 5. Organization

Movie	Persian fansub	Back translation
Allied (2016)	در شهر مارسی اون به آبوهر متصل بود (نام سازمان اطلاعاتی آلمان نازی)	He was attached to the Abwehr in Marseille. (Name of military intelligence service in Nazi Germany)
Triple9 (2016)	قبلاً پیمانکار امنیتی بوده اون برای «بلکواتر» کار می کرده [یک شرکت خصوصی نظامی در آمریکا]	He is an Ex-private security contractor. He worked for Blackwater. (A private military company in the USA)
The Accountant (2016)	دیلویت و تاج؟ اچ اند آر بلاک؟ (موسسات بزرگ حسابداری دنیا)	Deloitte and Touche? H&R Block? (top accounting firms in the world)
Side Effects (2013)	یه سال، "وارنر لامبرت" ما رو به هاوایی برد. (از شرکت های تابعه Pfizer)	One year, Warner-Lambert took us to Hawaii. (a subsidiary company of Pfizer)

Medical Information: The type of information consists of explanations about medical terminology, medications, and drugs mentioned in the movies. Probably fansubbers assume that many audiences are unfamiliar with the effects of various types of drugs and that ordinary audiences lack sufficient knowledge of medical jargon; as a result, their notes provide the audience with explanations of such items.

E.g.:

Table 6. Medical Information

Movie	Persian fansub	Back translation
Assassin's Creed (2016)	جهشی که در ژن مونوآمین اکسیدازت وجود داره (ژن جنگاوری یا خشونت)	the mutations in your MAOA gene (Aggression or Fighting gene)
Legend (2015)	این قرص "استمتایل" ت (آنتی سایکوتیک)	Here is your Stemetil (Anti-Psychotic)
The Grand Budapest Hotel (2014)	یک گونه‌ای از بیماری "نورآستی" رایج بین اندیشمندان اون زمان (ضعف سیستم عصبی)	a form of neurasthenia common among the intelligentsia of that time (Nervous system weakness)
Side Effects (2013)	من براش "زولوفت" تجویز کردم میخوام ببینم تحملش رو داره یا نه (داروهای ضد افسردگی)	I'm putting her on Zoloft, see if she can tolerate that. (Anti-Depressant Drug)

Allusions: "Allusion is a passing reference, without explicit identification, to a literary or historical person, place, or event, or another literary work or passage" (Abrams and Harpham 112). As this definition indicates, the complexity of allusion needs to be simplified for the audience. This literary device in the narrative of movies is usually explained by fansubbers in notes to help viewers understand the movies' references to other movies, famous novels, stories, and their characters.

E.g.:

Table 7. Allusions

Movie	Persian fansub	Back translation
The Ballad of Buster Scruggs (2018)	و خدا به قابیل گفت " برادرت هابیل " کجاست؟ (کتاب پیدایش)	And the Lord said to Cain, "Where is Abel, your brother?" (From The Book of Genesis)
Murder on Orient Express (2017)	هرکول پوآرو .من نبودم که شیرها رو کشتم، خانم (اشاره به 12 خوان هرکولیس)	Hercule Poirot. I did not slay the lions. Mademoiselle. (Refers to The Twelve Labours of Hercules)
Legend (2015)	بالاخره به خونه برگشت، مثل "آگامنون " که به " ایتاکا " برگشته (یونانی اسطوره داستان)	Finally returned home, like Agamemnon's return to Ithaca. (mythical Greek story)
Interstellar (2014)	اورکا! ... یه چیز سنتیه (اشاره به داستان ارشمیدس)	... Eureka! ... It's traditional. (Refers to Archimedes story)

Transliteration: In this type of note, fansubbers provide transliteration of some words in the subtitle. They either translate the word putting its transliterated form in notes, or the other way around.

E.g.:

Table 8. Transliteration

Movie	Persian fansub	Back translation
Knives out (2019)	مالکیت کامل " بلاد لایک واین " شرکت انتشاراتی شون (شراب مثل خون)	Owner of blood-like wine publishing company (Sharab Mesle Khoon)

Bohemian Rhapsody (2018)	پس اسم جدید گروه «کویین» (ملکه) هستش؟	So the new name of the band is Queen (Malake)
The Ballad of Buster Scruggs (2018)	فرنچمنز گلچ (دره فرانسویها)	Frenchmen's gale (Dare faransaviha)
Foreigner (2017)	اسم رمز " فونیکسه" - [ققنوس]	The call sign is phoenix (Ghoghnoos)

7. Discussion

Paloposki maintains that the translator's footnotes act as the translator's voice in a text. (91) In fansubbing, the translator's notes function as footnotes, and they are referred to as footnotes in some studies like Diaz Cintas (12) and Zhe Rong and Che Omar (116). Therefore, they are forms of paratexts and paratexts can be examined for a variety of purposes. One of these purposes is the study of the translator's agency (paratextual agency). Paloposki holds that the study of the translator's notes is a source of the translator's agency. ("Translator's Footprints" 88) The importance of studying translator's agency in fansubs is that, as previously stated by Diaz-Cintas and Munoz Sanchez, "one of the golden rules has always been that the best subtitles are those that pass unnoticed to the viewer." (47) As a result, doing a study on professional subtitles that adhere to professional subtitling rules would be challenging, if not impossible. However, with the advent of the fansubbing phenomenon and its unconventional practices, particularly the addition of translator's note that differentiates it from professional subtitling, fansubbers now leave a trace that can be analyzed using paratextual analysis to discuss their additional agencies and other roles they play in addition to the role of a movie translator.

Here in this paper, it was found that there are seven types of information that fansubbers deem necessary to explain in the form of notes. The fact that fansubbers decided to add additional information to subtitles regardless of their intention, whether it is to make themselves more visible in the final product or to enhance the viewer's understanding experience, gives them an agentive role. While they could follow the conventional way of

subtitling, they decided to make this practice a routine in their job. Another way of looking at translators' agency in fansubs is to look for different types of roles fansubbers play other than that of a translator. Paloposki ("Translator's Footprints" 90) sees the study of the content of footnotes as a way of understanding translator's perception of their role and their attitude toward their audience and things they need to know, as mentioned before the seven types of information explained by Iranian fansubbers found in this research expand their role from the subtitlers and translators and gives them additional agencies. They take on the role of researchers to learn more about an issue they believe their audience should be aware of. They also play the role of a teacher who educates people on new things. Also, additional information was provided about the names of the organizations and famous figures that were referred to in the movies. The strategy here was to give the audience a brief biography of these figures to help them realize the connection between these figures and the story of a movie. This can be considered as an attempt to bridge the cultural gap between two societies and to make viewers familiar with cultural and society-bound items in movies. This shows fansubbers, as opposed to professional subtitlers, no longer see themselves only as translators. Still, they also feel responsible for providing additional explanations that they think their audience should know. The findings of this research show Iranian fansubbers believe that there are more things for an Iranian audience to know while watching a Hollywood movie; things that help them know more about the target culture and society and understand the story of a movie better. This also shows that the same process Paloposki ("Translator's Footprints" 89) suggests for studying translators' agentive role in footnotes of books is now applicable to translator's notes in fansubs thanks to this practice in fansubbing. Therefore, same as other types of translation, nowadays, fansubbers have additional agentive roles, and it can be studied through the types of notes they provide in fansubs. These additional agentive roles couldn't be attributed to subtitlers before the phenomenon of fansubbing, and the addition of the translator's notes to subtitles makes this study possible.

The results of this study were in accordance with the study of agency carried out by Bolouri (2011). Even though the aforementioned study was devoted to the agency of novel translators, there were many common points. This study similar to Bolouri (2011) confirms the cultural motives to bridge the gaps between the source and target society and to make the movies more comprehensible for the audiences. Furthermore, the findings of the study

were congruent with Esin Duraner and others (145) study in which fansubbers played an active role in the cultural process involved in rendering the movies into new environments. The salience of the visibility of the fansubbers which was made possible through the insertion of ancillary elements to the main subtitles was in line with the findings of Khoshsaligeh and Ameri (433).

8. Conclusion

A collection of notes found in the selected fansubs revealed that fansubbers' roles are not merely confined to the simple conveying of the source culture into the target culture. They incessantly provide notes they deem vital in the intelligibility of the source culture for the audience. The fansubbers' notes collected in this comprised the explanation of the narration, locations, famous figures, organizations, medical terms, transliterations, and allusions. The provision of these notes and various topics they explain in the form of paratextual elements added to the original subtitling illustrate the active presence of fansubbers who engaged in the process of rendering the movies for the audience and these notes whether they are attempts to make the translators more visible or attempts to enhance the viewers understanding experience, presume agentive roles for the fansubbers.

To make the technical and linguistic features of the movies more comprehensible, fansubbers move beyond the traditional roles ascribed to and expected from the conventional subtitlers and take the role of teacher, researcher, and cultural representative. Regarding the fact that a teacher's role ultimately is teaching people new things on different subjects and educating them about things people don't know, fansubbers also have a teacher's agency because they do the same through notes. They educate viewers on geography by giving information about geographical locations, literature by explaining allusions and references to other literary works and movies (intertextuality), famous figures by providing their short biographies, and medicine by explaining the effects and functions of medicines. Also closely connected to the role of a teacher, fansubbers take the role of a researcher. In that regard, they also have a researcher's agency. What they explain in notes might be your question too, and without these notes, if you are to understand these seven types of items that are often explained in notes of fansubs, you have to do the research yourself. Therefore, you have to research locations, figures, organizations, references and allusions, and medical items you encounter in a movie. Fansubbers are not experts on the subjects they explain through notes of subtitles; therefore, they undertake the researcher's

role in addition to their primary role. This study also provides an insight into what a subtitler or specifically a fansubber thinks of their task. Its significance is mainly because, in professional subtitling, subtitlers are required to make their subtitles as less visible as possible, so any subtitle went unnoticed by the viewers and only provided a mere translation of the movie could be considered a professional subtitle. Therefore, the discussion about the translator's presence and visibility in subtitles was simply out of the question. The addition of the translator's notes to fansubs as a break from traditional subtitling rules made subtitles more noticeable. As a result, fansubbers became more visible and present in the final product, and their presence and active participation can be studied through the notes they add to subtitles. Therefore, the findings of this research based on Paloposki's model of the agency ("Limits of Freedom" 191) shows not only the perception of Iranian fansubbers of their job and Iranian audience but also the active participation of fansubbers in movies through the use of notes that also provides them with additional agentive roles they could not possibly have by putting up with professional subtitling standards.

One more conclusion drawn from this study is that the Iranian fansubbers are more concerned with cultural issues rather than linguistic issues peculiar to the source text. Detected notes added on the part of Iranian fansubbers were in one way or the other attempting to fill the cultural gap between the source and target culture. In addition, fansubbers notes are a tool used to make themselves distinctive from conventional and professional subtitling. As stated by Xiu-xing (435), "Adding comments is a very "abusive" way to manipulate the translation. However, fansubbers like to do so to show their identity and features distinctive from the mainstream subtitlers." (445) Notes are sites in which the fansubbers echo their voice and show their visibility and address the audience directly. The addition of fansubbers' notes creates a space in which the fansubbers is the non-diegetic narrator in which the cultural and linguistic dimensions of the movies are bare is uncovered and this in turn "allows fansubbers to maximize their visibility as translators" (Perez-Gonzales 76). Iranian fansubbers take issue with the invisibility of conventional and professional subtitling prevailing in audiovisual translation in which the aim is "not to be noticed" (Behar 85) and they find adding notes as a reliable strategy to show their agency and visibility.

This study can be a reliable point of departure for future studies on sociological approaches to audiovisual translations. For instance, the addition of the fansubbers agency

can be studied from the narratological point of view; that is, how these notes can be explained based on Genettian narrative levels or whether these notes facilitate the comprehension of the narrative or hinder the process. Further, using technological tools like eye-tracking can help analyze how fansubs are processed and received by Persian viewers. All in all, the conclusions drawn from this study offer insights into the prospective avenue of sociological approaches to audiovisual translation.

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