

**Deanship of Graduate Studies
al-Quds University**



**Translating the Language of Narration
in British Media**

Sulafa Sami Fayez Musallam

M.A. Thesis

Jerusalem – Palestine

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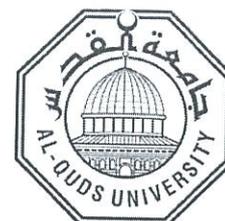
Palestine

Supervisor: Dr. Omar Najjar

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Deanship of Graduate Studies
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Translating the Language of Narration
in British Media

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Dedication

To my beloved family, my support Prof. Sami Fayez Musallam, my lovely mother Muna and my beautiful sister Shadha. Thank you for always believing in me and pushing me to do my best every time.

Declaration

I certify that this thesis submitted for the degree of Master, is the result of my own research, except where otherwise acknowledged, and that this study (or any part of the same) has not been submitted for a higher degree to any other university or institution.

Signed:

Sulafa Sami Fayez Musallam

Date: 28/2/2018

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Abstract

This research is based on the descriptive model of translation which uses the different strategies provided in AVT to translate the language of narration in an attempt to pinpoint those unique to narration as a form of AVT. It delves on the importance of equipping translators in training (those academics and professionals) with the right amount of knowledge and skills in order to perform the translation job at hand without losing meaning and structure as well as taking into consideration the importance of culture-bound elements in the source language and the target language. It also attempts to provide an explanatory overview of the translation techniques translators in training need in order to use translation taxonomies to translate the language of narration (pragmatics, semiotic and semantics) in British media from English to Arabic. The research also provides an overview of translation studies from its beginning and its turns in the past decades especially in relation to audiovisual translation, which paved the way to new forms of practices in translation in order to benefit from the existing strategies in AVT so as to help develop the needed strategies to translate the language of narration. It offers an in depth analysis of the different translation techniques and categories pertaining to AVT in order to shape the translation strategies of narration, a form of re-voicing in audiovisual translation, with regard to two British entertainment shows, ‘Flog It!’ and ‘Homes Under the Hummer’. The data of the research was collected from a set of different samples from different episodes from both shows. Results show differences in the number of problems, their causes and the strategies that need to be used in order to solve them taking into consideration the different barrier-factors such as language differences, semiotics, and culture-bound elements. It also shows the importance of acquiring the needed information to come up with professional translation. The research also suggests some guidelines, translators in training need to be aware of in order to render the differences between two languages, i.e. English and Arabic, and the efforts needed to achieve a translation that respects the uniqueness of both languages, the expectations of the source language and the needs of the target language.

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Chapter I

Introduction

“If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart.” *Nelson Mandela*

Overview

Translation, according to Ghazala (1995, p. 1), “is generally used to refer to all the process and methods used to convey the meaning of the source language in to the target language”. It is in fact the course which the translator walks through to bring about the meaning and its hidden connotations from one language to the other. Translation was and still is a powerful tool used since times immemorial. It is the translators, with their words only, who can portray the glory of a nation, literary work and products or can succumb it to the depth of oblivion.

After the different colonisations and colonising powers that swept across the Arab nations leaving an unwavering imprint, attempts have been sought to restore the Arabic language to its glorious ages, to its golden ages (Faiq, 2009) while trying to cope with the infinite developments in the translation filed in the West. In this context, as noted by Thawabteh and Hreish (2014) Arabicisation of foreign terms to meet the standards of the Arabic language has been under development, although at a very slow pace, in a fight against the overflowing of dominant languages such as English.

In my opinion, for Arabic translation (from and into Arabic Language) to claim its rightful place in the realm of academia and the professional practices, government intervention in term of regulation and standards for academic and professional translation is needed. Alongside government intervention, it is important to work on a joint

collaboration between the different stakeholders such as professional translators, Arabic and English language scholars and educators, as well as the education authorities must be undertaken and emphasised more. This joint collaboration will ensure a more dynamic pace of developments in the field of translation in order to uplift Arabic translation practices in the academic field as well as the professional arena whether in the literary field or in AVT. Accordingly, such practices will help Arabic translation processes to keep up with the continuous developments of the world in translation practices and researches so as not to be left behind dazing on the glories of a past life.

Accordingly, with the spread of globalization across the globe, people have become more aware of their surroundings and more exposed to the different cultures of the world. Thus, their demand for better translation practices has increased and their needs for a clearer portrayal of the cultures of the world has become a challenge. Translators in the Arab world have started to improve on their translation abilities, although at a slow pace, and grasp the importance of not only translating the ‘word-to-word’ (Nida, 1964; Catford, 1965; House, 1977) but of also including the culture of the implicit and the explicit in their efforts (Nedergaard- Larsen, 1993; Pym, 2010).

The age of media in all its forms is changing rapidly from generation to generation. From old black and white movies with no sound, to the introduction of subtitles and dubbing practices, and the emergence of the smart screens, people are no more satisfied by banal interpretation of the ‘other language’. Therefore, it is the job of the translator as a professional mean of communication between cultures (Hatim and Mason, 1997) to understand the source language (SL) and how it should be portrayed in the target language (TL) without losing the edge of the SL while maintaining the individuality of the TL.

Audiovisual translation (AVT) has paved the way for infinite techniques to render the meaning of the SL into the TL and still is subject to many researches involving the translatability of terms into Arabic (Thawabteh, 2011; 2012) and will always be subject to them as no two languages are identical. Differences between two languages will always arise as language families differ in their syntactic, semantic and pragmatic

formulation and translators will always be challenged for a better representation of their translation.

1.1 Statement of the Problem

The problem that this research tackles is the ability and knowledge needed by translators in training to translate the narration language in media (i.e. English media) in order to be able to portray the linguistic aspect of the SL (pragmatics, syntax and semantics) into the TL. Translators in training are students at the academic level and at the professional level who seek to improve their knowledge and skills both in the academia field and in the practical arena. In, fact translators in training always face major challenges and difficulties in performing their translation jobs, as they do not possess the required amount of information needed for engaging in AVT, especially in regard to the narration mode. Accordingly, the understanding of CBE and pragmatics as well as the semiotics behind an utterance is important for a professional translation practice. In this regard, Thomas (1983, p. 98) defines socio-pragmatic competence as “the ability to use language effectively in order to [...] understand language in context.” Failures in rendering socio-pragmatics is a result of a poor perception of the translator for the SL culture. Thomas (1983, p. 98) also states that pragmatic failure involves ‘the social conditions placed on language in use.’”

1.2 Aim of the Research

The research focuses on identifying the best practice strategies translators need to adopt during the translation of the language of narration in AVT. Based on the in-depth researches and studies performed by translators, they will be aware of the ways to overcome linguistic issues. This will in turn help them understand how the culture-bound elements (CBE) (cultural non-equivalences) that occur during translation can be interpreted, as well as the best practices in rendering the implicit and explicit of semiotics in a way that does not offend the SL and that respects the demands and needs of the TL. Furthermore, the research will help translators identify the constraints associated with the

process of translating the language of narration and the implications that are presented in illustrating the challenges they face.

1.3 Theoretical Framework of the Research

This research is based on a descriptive/ process model of translation, commonly known as DTS as coined by Toury (1995). It describes all the translation strategies used in the language of narration and also states whether or not the strategies applied are reliable in translating the language of narration from English to Arabic.

It is important to mention here that there is not enough data regarding narration as a mode of AVT. Although many scholars worked on the issues of translating narratology in literary work and some went beyond to tackle narration in AVT, almost no scholars, if any, in the Arab world mentioned this mode of translation; especially since translation is an important field of study for developing countries to work on as was mentioned in Chapter II. Accordingly, the research will help understand how translators in training can achieve competent translation using the appropriate translation strategies after weighing their significance to that particular utterance. They need also to take into consideration the different elements facing the ease of translation such as cultural and social aspects, degree of education, speed of reading and comprehensive capabilities of the target audience as well as the regulations set forth by the commissioning agency and/ or government restrictions on translating certain culture-bound terms, ideologies, sarcastic humour, and provocative jokes.

Since both Arabic language and English language belong to two separate sets of norms and lexical ground, one cannot assume the rendering of the SL (i.e. English) into the TL (i.e. Arabic) to be an easy task. Nedergaard- Larsen (1993, p. 208) points out that “[o]ne cannot translate these languages without paying attention to [each’s] cultural differences. In a way translating between two disparate cultures like these often necessitates explication in addition to direct rendition of words and phrases.”

1.4 Purpose of the Research

Through this research, I will attempt to provide a better overview on the use of translation strategies in regard to translating the language of narration in British media. This will in course lay the ground for future translation training programs, which academic translators and translators in training can refer to in order to trigger which process to use during a given translation, such as:

1. How to address phrasal verbs. For example, the expression ‘I’m eating into that contingency’ means that money put aside for doing something is being drained off and the amount is rapidly decreasing. Based on the Cambridge Dictionary¹, ‘eat into’ means ‘to use or take away a large part of something valuable, such as money or time.’ A proposed way to translate the sentence would be مخزوني يتناقص or احتياطي من المال يتناقص. Again we find here that the translation falls into a form of equivalence, of addition and of substitution at the grammatical level which puts يتناقص opposite to ‘eating into’, where this phrasal verb is substituted with a verb and مخزوني/احتياطي من المال opposite to ‘contingency’, which is the money set aside for emergency use.
2. How to address figurative language to render the narration of a picture through correct words. A figurative language can be rendered in the following sentence ‘some of these items may have come from countries from far-flung corners of the globe’. Garner (2009, p. 346) proposes the following definition for far-flung saying: “[F]ar-flung; [...] now used almost exclusively in [its] figurative senses. Far-flung means “widespread” or “remote.” This means that some items may have come from very far places not only from where are now. Accordingly, based on the understanding of the translator to the connotation at hand, one can translate the sentence as follows: بعض هذه القطع قد وصلت إلينا من مشارق الارض ومغاربها. In this translation, we can see that the phrase ‘from countries from far-flung corners of the globe’ has been replaced and shortened by a more commonly used sentence in Arabic which is مشارق الارض ومغاربها denoting here all countries from the east and west of the planet keeping the original intended meaning of the SL utterance. Accordingly, the translation strategy used here falls under the compression of the utterance and substitution techniques.

¹ Cambridge Dictionary: on eat into <https://dictionary.cambridge.org/dictionary/english/eat-into-sth>

3. How to render the extra textual frames. Extra textual frames rely on the ability of the translation to search for information and his/her knowledge in the SL utterance. For example, if a translator wishes to translate an essay or poem, he/she must be aware of the particular preferences of the author in term of ideology, culture, background in order to portray the author's ideas behind the written pieces as well as the author's style and era in which they are writing. All these information represent an asset of data that the translator is able to take advantage of in order to render the ambient which the author in the SL is painting.
4. How to render the pragmatic using paraphrase, proverbs, etc. An example of pragmatic meaning is rendered in this idiom 'Needs are as needs must'. By analysing the etymology and grammar of the idiom 'needs must' which is a shorter version of 'needs must when the devil drives', we understand that the sentence means, according to the English Oxford Living Dictionaries², "sometimes you have to do something you would rather not." The word 'needs' here means 'necessarily' or 'unavoidably' and it is a very old English word that has become obsolete³. Hence, 'needs are' refers to the need to do something, and 'needs must' refers to an unwanted necessity. Therefore, taking the meaning into consideration a plausible translation could be *مكرها/ مجبر أخاك لا بطل*. This proverb appeared during the Battle of Saffin in 657 BC, in the first Muslim civil war. The war was between Ali ibn Abi Talib, the Fourth Caliph and Muawiyah I in Syria, as known today. The point of the story is that when Muawiyah I was asked to battle Ali, he sent in his stead 'Amr ibn al-'As, who was one of his fearless generals. When the time came for the battle between Ali and 'Amr, the latter surrendered immediately throwing his sword on the ground and said his famous proverb *مكرها/ مجبر أخاك لا بطل*, as in, he was forced by Muawiyah I to battle Ali even though he did not want to.

1.5 Hypothesis

English and Arabic Languages belong to different language families which makes the rendering of the translation of the language of narration quite impossible unless,

² English Oxford Living Dictionaries: on needs must

https://en.oxforddictionaries.com/definition/needs_must_when_the_devil_drives

³ The Phrase Finder 'need must' <https://www.phrases.org.uk/meanings/needs-must.html>

translators are equipped with the right understanding and knowledge regarding the SL culture background and their engagement in the language, to project this understanding into their translation in a manner that protects the SL meaning and satisfies the TL expectations from any translation.

1.6 Research Questions

1. How can translators in training be armed with strategies that best convey all what the SL text carries into the TL?
2. What translation strategies do translators in training need to master and professionally use in AVT?
3. How can translators in training render the CBE of the SL while protecting the culture-specific elements of the TL?
4. What is required by translator trainers to enhance the abilities of their trainees to become professional AVT translators?

1.7 Research Methodology

The research is based on an exemplification approach to provide a platform for the ways of exploring the different translation techniques available for AVT in the mode of narration. Further still, it aims at providing a general guideline of the proper use of these techniques in accordance with the language meaning of the utterances which is emphasised by the narrator. The data used in this research is taken from two British entertainment shows that entail a mode of AVT which is known as the narration mode. Examples regarding the transfer of textuality, pragmatics and semiotics from one culture to another are closely analysed.

1.8 Limitations of the Research

1. The research is used as an exemplification of the strategies used in some episodes and by no means is a comprehensive research; therefore, random samples were taken from each show.

2. The different translation strategies proposed by scholars were devised for use with Indo-European language family and do not address the Semitic languages.
3. The purpose of this research is to explore translation strategies using different examples from different episodes that tackle narration from English to Arabic and not the translation of the full episodes.
4. The researcher was limited to sourcing from an only available subtitle source to help in the comprehension of the British accent utterances.

1.9 Structure of the Research

Chapter I provides an overview of translation as a whole and of AVT in general. It also presents the reason behind the development of this research answering the ‘what’ and ‘why’ of the implementation of this research. The chapter portrays the overall context to which the research was based in order to provide a general objective, to explain and justify it as well as to discuss it in regard to pertinent matters in AVT.

Chapter II paints four distinct concerns of translation, as well as reviews and studies previously tackled on translation and on AVT in the context of subtitling, dubbing, voice-over, narration and free commentary. It also explores the different strategies and constraints that face narration in its different aspects. It then tackles the different ways a language is translated in term of the communicative, pragmatic and semiotic facets.

Chapter III addresses the design of the research in relation to data collection, the procedures of the research, as well as the problems of the research. It includes details on how the data was compiled and what will be analysed in the following chapter. It also provides an account on the different translation strategies set forth by different scholars, at different times in history, on how to perform translation practices in regard to translation study and in particular on the narration language in AVT.

Chapter IV provides a detailed recount of translation techniques in the analysis of a number of examples. It elaborates on how these techniques are employed in narration and the best practices to treat them in terms of rendering the text, CBE and the semiotics that they represent in the SL into the TL.

Chapter V recounts the most important points in chapter four providing some general guidelines to translators in training to follow in respect to translating media in the language of narration.

Chapter II

Review of Related Literature

Overview

The emergence of the audiovisual field dates back to 1932 (Franco & Orero, 2005, p. 130), but it was not until the eighties that audiovisual practices triggered translation scholars' interest and prompted them to introduce this new innovation within the realm of translation study (Anderman & Diaz-Cintas, 2009, p. 130).

From that point on, scholars have been researching techniques to render the text and utterance in the SL in addressing AVT techniques whether in subtitling or re-voicing (Williams & Chesterman (2002), Matkivska, (2014)) (including dubbing, voice over and narration). These sought out techniques provide translators with means in rendering the meanings and semiotics of the audiovisual media programs, shows and films. Most of these researches focus on various aspects of AVT such as television news (Van Doorslaer, 2012), film discourse, (Mubenga, 2009), television comedy language (Aida, 2013) and more.

This chapter reviews the different studies undertaken in tackling the issue of translating the language of narration in AVT. Although, the mode of narration in the audiovisual outlet has been a recurring mode in many documentaries, movies and television series, it is to some extent a new translation study source. Very few translation scholars to almost none have delved in this type of AVT outlet. In accordance, there was a limited amount of resources dealing with narration as a form of AVT and the difficulties translators face in dealing with translating the language of narration from one language to the other, as well as the strategies used to overcome such problems. The chapter consists of five main sections. The first focuses on narration, and how the narration theory within AVT

developed especially in rendering the CBE pertinent to the target culture audience. The second section explores the different issues in translating the language of narration into Arabic and the strategies used in translation narration. . Section three, explores the notion of AVT, translation strategies in AVT and tackles other modes of translation in the audiovisual outlet, mainly, subtitling and re-voicing, their strategies and constraints. Section four recounts reviews related to translation as a whole, its beginnings, the different translation theories that shaped its current state, the methods and approaches used in translation and the different turns in translation until recently. The last section explores the importance of training as a backbone for more professional AVT.

2.1 The Language of Narration

Narration, one of the modes of re-voicing according to Williams & Chesterman (2002) and Matkivska (2014) which also includes dubbing as well as voice-over, is an audiovisual outlet filled with unique elements specific to a certain language and its socio-cultural environment. For instance, translators need to be aware of these socio-cultural elements in order to carry out the translation at hand in a way that respects the SL originality and adhere to the TL preferences.

2.1.1 History of Narration

In talking about the voyage a language experiences during its constant move, Pym (2010, p. 133) states that:

If texts can be said to belong to certain people or to certain situations, then transfer away from these people and situations must change the nature of the belonging, gradually turning degrees of familiarity into degrees of foreignness. But the changes brought about by transfer can go much further and become far more abrupt, since socially or linguistically embedded values are inevitably transformed in accordance with jumps to new social or linguistic circumstances of reception, Either way, gradually or abruptly, simple transfer induces changing values.

Therefore, according to Pym, translation is the transfer of an altered source text (ST) into a target text (TT) that meets the understanding of the recipient culture.

Narrative theory or modern ‘narratology’ first began with the Russian Formalists, particularly Vladimir Propp in his book *Morphology of the Folktale* in 1928 (new

introduction by Dundes 1968). In her book *Translation and Conflict: a Narrative Account*, Baker (2006) investigates narrative theory in the social and communication context rather than narratology and linguistics. Baker is perceived as one of the theorist who moved beyond the concept of polysystem theory, adopting the cultural study approach and beyond. Her main focus was on texts beyond the realm of literature to enter the world of politics, activism and movements. For Baker (2006, pp. 1-2), in this globalised and conflict-shaped world, translation is:

[C]entral to the ability of all parties to legitimize their version of events, especially in view of the fact that political and other types of conflict today are played out in the international arena and can no longer be resolved by appealing to local constituencies alone. [...] translation and interpreting are part of the institution of war and hence play a major role in the management of conflict – by all parties, from warmongers to peace activists. Translation and interpreting participate in shaping the way in which conflict unfolds in a number of ways.

The same can be said regarding narratology approach to AVT. Manfred (2005) addresses narratology saying that:

As a discipline, narratology began to take shape in 1966, the year in which the French journal *Communications* brought out a special issue entitled "The structural analysis of narrative" (actually, a good working definition). The term narratology itself was coined three years later, by one of the contributors to that special issue, Tzvetan Todorov (1969:9): [N]arratology The theory of the structures of narrative. To investigate a structure, or to present a 'structural description', the narratologist dissects the narrative phenomena into their component parts and then attempts to determine functions and relationships.

According to Matkivska (2014, p. 39) narration is defined as “a technique of audiovisual translation which does not concentrate on lip movements of the original text and is not aimed at recovering the source text completely but strives for more faithful translation of the source text approximately in the simultaneous mode.” Narration is “an extended voice over which is characterised by formal grammar structures or even use of several voices” (Mack, 2001, p. 156). Narratology during those times was mainly used to describe the literary field but later expanded to include; not only literary narrative, but also film, journalism, painting, music, theories of identity, history, economics, and others.

2.1.2 Problems in Translating the Language of Narration

As mentioned earlier in the chapter, almost no translation scholars delved in the issues pertaining to narration as a mode in the audiovisual outlet. Accordingly it is safe to assume that translating narration, which is an extension between dubbing and voice-over

as referred by Mack (2001, p. 156) requires translators to be aware of the differences between two languages and the problems that may arise in term of linguistics, pragmatics and semiotics. Linguistics related problems in narration could be associated to the broader studies conducted by translation scholars on linguistics problems in AVT. The linguistics used in AVT are based on the notion that the written text is converted into oral text, therefore associated problems such as word play, use of several languages and cultural elements may arise. Chaume (2001) addresses the use of special linguistic features that relate to the standard and colloquial use of a language and which make up the form, meaning and context of a language. Translators should be aware of the difference in languages between English and Arabic especially since they belong to two separate families and no correlation between them has yet been found. In the linguistics of narration, translators need to deal with the paralinguistic (synchronization of utterances and scenes), musical and sound (the rhythm of the utterance and the rhythm of the soundtrack), iconographic (direct or indirect referencing of signs, symbols and indices) and cultural codes.

The concept of pragmatics related problems in translating the language of narration is another issue of this mode. Crystal (1985, p. 243) describe pragmatics as “the study of the factors which govern someone's choice of language when they speak or write.” Pragmatics are concerned to fill the gap between what the sentence or utterance means and what the speaker is trying to convey. In AVT, narration strategies for pragmatics related translation problems can be applied in the different realms of a language Such as ideology, humour, idioms and speech acts which are some of the main walls translators face in the different AVT modes of translation whether in subtitling and re-voicing, and narration is no exception. For example, ideology and power have always been an issue in translation. Hatim and Mason (1997, p. 144) define ideology as “the tacit assumptions, beliefs and value systems which are shared collectively by social groups.” Moreover, Tymoczko (2003, p. 183) argues that “the ideology of translation resides not simply in the text translated, but in the voicing and stance of the translator, and in its relevance to the receiving audience.” Accordingly, media authorities or even the government of a country itself uses censorship to minimise a possible conflict or culture, beliefs, values, or

ideology that the target audience may be exposed to. Tymoczko and Gentzler (2002, pp. xvii-xviii) suggest that:

Translation is associated with power in all these senses, in part, because translation is a metonymic process as well as a metaphoric one. Translations are inevitably partial; meaning in a text is always overdetermined, and the information in a source text is therefore always more extensive than a translation can convey. Conversely, the receptor language and culture entail obligatory features that shape the possible interpretations of the translation, as well as extending the meanings of the translation in directions other than those inherent in the source text... The very words associated with politics and ideology used here (i.e., partiality, partisan, participate) suggest that the partial nature of translations is what makes them also an exercise of power.

Accordingly, humour in narrating English media into Arabic is another type of translatability or untranslatability issue in AVT. The notion of untranslatability was first introduced by Catford (1965, p. 93) stating that the properties of a text or utterance in one language has no equivalent in another language, and these challenges can be either linguistic or cultural phenomenon. Many scholars argued that although humour is somewhat intriguing, if the concept of the humour is universal, there will be no major problems in translating it, given that both SL and TL ends benefit from the same level of educational capabilities (Newmark, 2003, pp. 126-127). Although some may argue that cultural differences, values and moralities constitute a barrier to translation that is almost impenetrable, this does not mean that humour cannot be translated. This here brings us to the power of the translator to find a bridge between culture and language while retaining, to some extent, the sense of humour of the SL in the TL. When translating the humour associated with jokes in narration, a translator can opt for either the use of an equivalent joke (if available in the TL) or a substitution of the SL joke with a more cultural based TL joke. For example, when translating the following joke about stingy people ‘ بخيل دخل ’, ‘الحمام ولم يخرج. لماذا؟ لأنه مكتوب على باب الحمام من الداخل، إدفع!’, the translator can opt for a joke that revolves in the same area of humour herein stingy people. Therefore, the translation will be ‘Harry’s so cheap, he didn’t buy his wife a pearl necklace, he got her a length of string and told her to start a collection.’ Another example is the translation of idioms in narration which are another form of barrier that translators need to overcome. Translators need to have a good command of both cultures, the SL and TL cultures, to be able to

render the meaning of the connotations that idioms imply. Strakšiene (2009, p. 18) states that idioms involve four basic translation strategies: “paraphrasing, which involves explanatory and stylistic paraphrase; idiom to idiom translation, which involves using idiom of similar meaning and form, and using idiom of similar meaning but dissimilar form; literal translation; and finally omission.” Narration relies also on translating the implicit of the utterance. One of the obstacles encountered in translating the implicit is speech act. The theory of speech act according to Austin (1962) falls into three categories: locutionary act, illocutionary act and perlocutionary act. Grundy (2000) determines that the locutionary act provides the propositional meaning which is the communication purpose and force of the utterance, while the illocutionary act performs the act, and the perlocutionary act is the effect of the utterance. If translators fail to understand the connotations behind the utterance, errors in translation will arise which will change the meaning intended by the SL.

The final problem that translators face when dealing with narration is the translation of semiotics. Nord (1991, pp. 14-15) states that since we accept the text as a combination of semiotic signals then we can incorporate a wider range of semiotic elements to accompany the verbal/linguistic ones. This means that the utterance in narration should carry the signals of the TL rather than that of the SL when translators are unable to adapt the SL semiotics into the TL. Usually, the choice of the linguistic signals is determined by many non-verbal factors in media such as facial expressions, gestures, intonations (a very important factor in narration), etc. and depends also on the importance of their rendering in the TL and the strategies used in rendering them.

2.1.3 Narration Strategies

In the audiovisual outlet, narration was mostly used in documentaries; but now a days it is also applied in different entertainment shows, as well as movies and television series. Narration is a planned script that typically uses formal language and is read by a speaker. Usually, the soundtrack of the SL is substituted with the TL’s own soundtrack. In general, the target audience cannot see the narrator as they only hear his/her voice, for that, no lip synchronicity is necessary but a logical connection between the image being

described and the utterance is vital for the coherent flow of information. “Even if the narrator is off-screen, the re-voiced narration must agree with the visual information being presented” (Luyken and Herbst, 1991, p. 80). Although, in some instances the narrator may appear on screen to address the audience. This type of instance will result in a shift in translation modes where narration becomes either dubbing, with focus on lip-sync, or voice over, and may even shift to an on-screen translation mode with the use of subtitles. In narration, four types of translation strategies can be observed, namely; literal translation strategy, equivalence, omission and addition.

Literal translation as a form of translation technique is used in narration when the translation does not pose any ambiguity to the listener. Translators maintain a degree of faithfulness in literal translation with regard to SL, but they respect the grammatical structure of the TL in their transfer of meaning. This strategy calls for a grammatical transposition of the SL with other components of the TL. Let us take this instance: the original narrator in a given SL scene utters the following ‘Leaving her house, Jina walks out pleased with herself’. If literal translation is used, the TL utterance will be "تخرج جينا" من بيتها وهي راضية عن نفسها. In the narration process in AVT which involves images, the audience can see ‘Jina’ leaving her house with a content expression therefore when the utterance in the TL is made, the audience can automatically relate the TL utterance to the SL image.

Equivalence in the TL has been a sought out topic in translation in general and in AVT in particular. Many scholars like Nida (1964) and Toury (1980) have talked extensively on equivalence in rendering the SL in translation in general, while others such as Chaume (2012) and Chiaro (2009) have proposed their own views on equivalence as a translation strategy in AVT. Vinay and Darbelnet (1995, p. 342) mention that equivalence “replicates the same situation as in the original, whilst using completely different wording.” Translators use equivalence in narration when the TL provides alternatives to the SL utterances that entails the same meaning and which the TL audience can relate to more and understand the connotation behind the utterance. This is especially used with idioms, proverbs and quotes such as ‘a friend in need is a friend indeed’ which equivalence is الصديق وقت الضيق, as well as ‘what goes around comes around’ is an

equivalent to الطيور على أشكالها 'birds of a feather flock together' and على الباغي تدور الدوائر تقع.

The final broad strategies used in translating the language of narration are omission and addition. In any given translation, the translator cannot rely on only one form of translation strategy. A translator should understand that the TL text or utterance is not and will never be a perfect replica of the original SL text or utterance. Accordingly, in translating narration, as the SL soundtrack is omitted and replaced with the TL one, we find that translators opt for the use of omission or addition strategies in the TL utterance. At some point in the translation, omission strategy is used and some type of loss in textuality and cultural items will occur. According to Baker (1992, pp. 40-86) omission in translation might have three forms: omission in word or expression, omission in idiom, omission in content of information. Omissions are used when the given word or phrase in an utterance has no important repercussions on the flow of the translation or when cultural factors call for the omission of the SL utterances or part of the utterances in the TL. Another form of translation strategy in narration is addition. Translators use addition to infer additional information to the utterance that does not exist in the SL. In the original SL utterance, the narrator shares the same cultural knowledge with his/her audience, while in the TL, the narrator deals with another group of audience who do not share the same culture factors of the SL audience, hence the need to add information to clarify the utterance. In either instances, whether in the use of omission or addition, it is up to the translator to make the appropriate decision in order to convey the meaning of the utterance taking into consideration the linguistic characteristics of the TL as well as the semiotics and cultural factors.

2.2 Translating the Language of Narration into Arabic

Any translation process in AVT encompasses two distinct forms of activities; on one hand, the translator needs to understand the language which he intends to translate from, hence the origin language or SL and on the other hand, the translator needs to transfer and reformulate the SL to adapt it into the TL, hence, formulating into the TL.

2.2.1 Understanding the Source Language

The SL is that language that needs to be translated and understood. It is the original text (in written) or utterance (in oral) that is rendered into the target text or utterance. The primary aim of the SL is to be transmitted as faithfully as possible, retaining its meaning and purpose. It is the job of the translator to understand the meaning of the SL with all its carries of implicit and explicit meanings and transfer it into the TL in a way that is understood and that fulfils the aims of the SL.

2.2.2 Formulating into the Target Language

The TL is that language that accepted the SL text and utterance in its own context. It is that language into which the SL is to be translated and understood. It is true that the SL requests a faithful representation of its meaning into the TL, but it is also true that the translator knows better than translating in blind faithfulness. The TL retains that right to formulate its own view of the SL as it enjoys its own sets of translation rules, restrictions and variations that allows its target audience to understand coherently the text and utterance of the SL which can lead to either an equivalence in translation (Vinay and Darbelnet (1995), Jakobson (1959), Nida (1964), Nida and Taber (1969)) or a translation loss of the SL.

2.2.3 Constraints in Translating the language of narration into Arabic

This part provides an insight on the different translation issues when translating into Arabic, in term of grammar, meaning, culture and discourse especially in relation to narration in the audiovisual outlet. The first constraint in translating the language of narration are grammatical issues. Grammar is the whole set of structures and rules that defines a language and which determines the way words and phrases are combined in a sentence and what types of information that should be explicit in an utterance. Grammar is arranged following two axis: morphology which “is the study of the internal structure

of words”⁴, and consists of markers that provide the meaning for the words. The other axis is syntax which “is the grammatical structure of words and phrases to create coherent sentences.”⁵ As Jakobson (1959, pp. 235-236) points out “the grammatical pattern of a language (as oppose to its lexical stock) determines those aspects of each experience that must be expressed in the given language.” In translation, loss is mostly noticeable at the grammatical axis of a language and especially on the lexical front as exact synonymy between the SL and the TL is commonly rare, in particular, Arabic and English fall into two distinct language families; and words gain lexical overtones that are beyond their intended meanings. Therefore, translators should be aware that the structural pattern of the SL differs from that of the TL. These differences between English and Arabic languages can be found in three grammatical forms: grammatical repositioning, morphological repetition and lexical repetition. Grammatical repositioning occur at the level of, for example, adverbs, whether word for word adverbs ‘happily’ سعيدًا or propositional phrases ‘rationally’ بعقلانية. Another example of grammatical repositioning is compounding which is used in Arabic in the form of genitive structure such as ‘bathroom’ دورة المياه, as well as in the verb system. Morphological repetition is concerned with pattern repetition, root repetition and suffix repetition. In Arabic, pattern repetition is concerned with the repetition of the same pattern فعل, مفعول, فاعل, etc. which are found in proximity to each other like الشجرة الكبيرة الجميلة which translates into ‘the beautiful big tree’ where كبيرة and جميلة are of the same pattern فاعل. While root repetition is concerned with the repetition of the root of a word such as ‘فتحنا الباب بالمفتاح’ ‘we opened the door with the key’ where both فتح and مفتاح have the same root ف ت ح. On the other hand, suffix repetition is concerned with the repetition of the same suffix found at the end of the word such as ‘شعب المقاومين والمثابرين’ ‘The people of resistance and perseverance’ where the suffix ين is found at the end of each word to denote the plural form. The last grammatical repositioning occurs at the level of lexical repetition whether for a single word or phrase since Arabic prefers repetition while English tends to use variations.

⁴ All About Linguistics: on morphology <http://all-about-linguistics.group.shef.ac.uk/branches-of-linguistics/morphology/what-is-morphology/>

⁵ Writing Explained: on Syntax <https://writingexplained.org/grammar-dictionary/syntax>

The second constraint in translation the language of narration into Arabic is the translation of the meaning. Communication between languages is a fundamental part of understanding the language. Without an understanding of the utterances and texts of a language, communication would not be possible. Meaning, or semantic, is concerned with how the utterance or text as a whole in the SL is perceived and communicated in the TL whatever overtones are used. There exists two types of meanings: connotative meaning and denotative meaning. Denotative meaning is the meaning of the word or sentence or what is called the ‘dictionary meaning’ which deals with synonyms, hyperonyms-hyponyms (such as aunt which can be translated as either خالة ‘maternal aunt’ or عمّة ‘paternal aunt’) and semantic repetition. While connotative meaning denotes the semantic behind the denotative meaning itself. According to Leech (1981), there are seven types of connotative meanings: 1) conceptual meaning which helps translators “match the meaning of [a] sentence with its corresponding correct syntactic and phonological form”; 2) social meaning which is a “language variation like social or regional dialect variation, style variation like formal, informal, colloquial, slang etc.”; 3) associative meaning such as war which is associated with danger, famine, death; 4) affective meaning such as respect, anger, sadness, politeness, insults, rudeness; 5) connotative meaning makes reference to an utterance or text for a quote or saying which has the same implicatures of the SL but with the intonation of the TL; 6) reflective meaning calls to mind another meaning of the same word or phrase and “forms part of our response”; and, 7) collocative meaning which ties two words to each other such as ‘pretty’ ties with ‘girl’ and ‘handsome’ ties with ‘boy’. Newmark (1981, p. 180) argues that:

The translator is in the best position to appreciate the “total” difference between one language and another. He himself usually knows that he cannot write more than a few complex sentences in a foreign language without writing something unnatural and non-native, any more than he can speak one. He will be “caught” every time, not by his grammar, which is probably suspiciously “better” than an educated native’s, not by his vocabulary, which may well be wider, but by his unacceptable or improbable collocations.

The third constraint in narration is the cultural issue. As Arabic and English belong to two different language families, namely, the Semitic and the Indo-European respectively, both have associations to different specific cultural and social norms that are quite distinct from each other. According to Sapir (1912, p. 26):

There is a strong tendency to ascribe many elements of human culture to the influence of the environment in which the sharers of that culture are placed, some even taking the extreme position of reducing practically all manifestations of human life and thought to environmental influences.

Kussmaul (1995, p. 65) points out that cultural variables affect the degree of understanding between two language communities. The transfer of meaning from the SL into the TL encompasses losses in translation. CBE are the main factors behind this loss since the TL tends to favour its own cultural items over those of the SL as it makes it easier for the target audience to understand the intended meaning. Antonini and Chiaro (2009) divide CBE into four problematic stances: 1) intralinguistic culture-specific features which are “the ones specific to a given culture and do not necessarily have equivalent in other cultures” (Balfaqeeh, 2009) and relate to idioms, metaphors, taboo language, proverbs, style, syntax, register, etc.; 2) cultural norms within a linguistic setting such as songs, rhymes, etc.; 3) visual CBE which relates to the symbols and signs that the target audience see; and, 4) extra linguistic CBE such as allusions.

The final constraint is found in the discourse of an utterance. In any given text or utterance, meaning can occur within three dimensions; how parts of a sentence are connected, how sentences are related and how larger units like paragraphs, chapters, etc. are correlated. Issues in discourse between Arabic and English relate to two main axis: cohesion and coherence. De Beaugrande and Dressler (1981, p. 97) define coherence as “the continuity of senses [...] being the mutual access and relevance within a configuration of concepts and relations” and it is how meanings and sequences of ideas relate to each other. Therefore, coherence discourses make sense to the receiver of the utterance. It is how discourse makes sense as a whole at the ideas and details levels. In brief, it is how the idea ties smoothly and clearly (using sometimes, repetition for emphasis, synonyms, pronouns, transitional words, sentence patterns, etc.). Cohesion is the glue that holds the fort together. It is the mechanical link at a language level and the mean of establishing connections within a discourse at all sorts of different levels (section, paragraph, sentence, phrase, etc.). It is determined by lexical and grammatical obvious interdependent relationship between the different parts. De Beaugrande and Dressler (1981, p. 11) state that cohesion is concerned with “the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually

connected within a sequence. The surface components depend upon each other according to grammatical forms and conventions.” Cohesion can appear in the form of grammatical anaphora with the use of systems of connectivity or rhetorical anaphora that refer back to a word, phrase or idea. Another issue in translation on the discourse axis is that English uses sentences that are short while Arabic sentences tend to be longer. This sometimes urges the translator to use text splitting, textual reformulation and re-paragraphing of the TT when translating from Arabic to English.

Narration as previously mentioned in this chapter is one of the modes of re-voicing (Williams & Chesterman (2002), Matkivska, (2014)) and part of the broader audiovisual outlet. To understand how to deal with narration as an AVT outlet, translators need to grasp the different issues, strategies and components of AVT as a whole; especially since the concept of narration is roughly scarce in AVT studies.

2.3 Audiovisual Translation

The following section recounts the history of AVT, the proposed strategies by scholars in the field of audiovisual in the big and small screen.

2.3.1 History of Audiovisual Translation

AVT was by far a neglected area of study until very recently. It was almost impossible for translators whether subtitlers or dubbers to grasp the full notion of translating the unspoken and sometimes even the spoken. As Diaz-Cintas (2008, p. 1) points out in the introduction of his book:

[...] It could be considered false modesty to start an article or contribution by lamenting the little interest shown in audiovisual translation (AVT) and the scarce activity that, up until now, has been carried out in our field. Though such [a] statement might have been true a few years back, the Cinderella mantle that has surrounded this area of knowledge seems to have (partially) evaporated; at least as far as quantity of output is concerned. AVT is definitely one of the fastest growing areas in the field of Translation Studies (TS), which in itself is experiencing an unprecedented surge in interest.

Diaz-Cintas (2008, p. 1) then continues to highlight the efforts made by scholars and researchers in this field and the different paths they used to tackle this issue from different angles of controversies, saying:

It is undeniable that for the last few decades TS has been experiencing a process of expansion and consolidation as an academic discipline, and one of the most palpable outcomes of this evolution has been the creation of associations and the proliferation of publications and conferences centered on translation issues. As more people turn their attention to AVT, it is only now possible to widen the avenues for training and research. From initial approaches centered on the professional stages of the different AVT models and mired in a controversy of whether dubbing was better than subtitling or vice versa, we have progressively moved on to studies and analyses that look at the object of study from a myriad of angles.

Until the establishment of the European Association for Studies in Screen Translation (ESSIT)⁶ in 1995, there was no unifying code for translating audiovisual materials. In fact, the first code of ‘good’ subtitling practice according to Ivarsson and Carroll (1998) was published in their book. The first film-strip intertitle (the first form of subtitling used between two scenes to narrate the next scene) dates back to the mute movies which were first introduced in 1903 in an effort “to convey the dialogue of the actors to the audience” (Ivarsson, 2004). Later on, from the year 1927, the introduction of sound movies made it more difficult for the titles inserted between the scenes to be of relevance to the audience whom now were able to hear the true voices and tones of the actors, thus making their use obsolete. Gottlieb (2002, p. 216) asserts that:

[T]he first attested showing of a sound film with subtitles was when *The Jazz Singer* (originally released in the US in October 1927) opened in Paris, on January 26, 1929, with subtitles in French. Later that year, Italy followed suit, and on August 17, 1929, another Al Jolson film, *The Singing Fool*, opened in Copenhagen, fitted with Danish subtitles.

In its own way, AVT is an art that transfers the extra-linguistic culture specific elements from the SL to the TL as audiovisual materials are meant to be heard and seen simultaneously. Karamitroglou (2000, p. 2) talks about AVT as the translation of recorded audiovisual materials bringing back the term AVT of Delabastita from 1989. Another definition of AVT was portrayed by Diaz-Cintas and Ramel (2007, p. 13) stating that “[a]udiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media.” On this basis, Diaz-Cintas (2008) suggests three possibilities in conveying the message. In the first place, the message can be conveyed auditorily as, for example, in songs and radio programs. Secondly, the message can only be conveyed through visual channels like in comic strips, published advertisements, etc. Finally, through both auditory and visual channels such as films, CD-ROMs or documentaries.

⁶ <https://www.esist.org/>

2.3.2 Strategies in Audiovisual Translation

Audiovisual utterances are quite complex in nature. Translators need to focus on transferring not only the verbal but the non-verbal information, the explicit and the implicit of it. Many scholars have proposed sets of different AVT strategies especially in relation to subtitling and dubbing as the most used form of AVT in the small and big screen. However, Gottlieb (1992, p. 166) proposed a set of comprehensive strategies that tackle AVT as a general concept. The following is the set of strategies in AVT to be used by translators: 1) Expansion, 2) Paraphrase, 3) Transfer, 4) Imitation, 5) Transcription, 6) Dislocation, 7) Condensation, 8) Decimation, 9) Deletion and 10) Resignation. In comparison, Delabastita (1989, pp. 199-200) proposes the following strategies: 1) formal reproduction, 2) addition, 3) reformulation, 4) replacement and 5) deletion.

2.3.3 Other Audiovisual Translation Modes

Gambier (1994, p. 227) presents the following audiovisual language transfer methods: a) subtitling, b) simultaneous subtitling, c) dubbing, d) interpreting (pre-recorded and consecutive), e) voice-over, f) narration, g) commentary, h) multilingual broadcast, i) surtitles and supratitles/supertitles, and j) simultaneous translation. The most commonly used types of translation in Arabic channels are subtitling and dubbing as well as voice over and narration especially in documentary movies and programs. It is worth mentioning that in the last twenty years, the Arab world was invaded by Mexican, Korean, and Turkish dramas (Bilbassy-Charter, 2010) as well as a rise in Indian films and series using dubbing into classical Arabic, Syrian dialect and Egyptian vernacular as an outlet of translation.

The most commonly used type of AVT is subtitling. Díaz-Cintas and Remael (2007, p. 8) elaborate on subtitling saying:

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

While Luyken and Herbst (1991, p. 31) define subtitles as:

[...] condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity.

Taking a leap back at the beginning of subtitling, it was shown previously that subtitling was introduced immediately after the use of intertitles as insertion in the picture and not in-between the film sequences. Nonetheless, that beginning was rough and difficult until the invention of chemical subtitling in 1932 in Hungary and Sweden.⁷ As claimed by Ivarsson (2004, p. 5), the most important turn in the history of subtitling was its first use on the small screen in the German film *Der Student von Prag* (The Students of Prague) which BBC broadcasted in 1931. In his article, 'A Proposed Set of Subtitling Standards in Europe', Karamitroglou (1998) proposes a detailed set of rules by which European subtitles should adhere to heighten the way subtitled texts are read. These rules include: 1) spatial parameter/layout – position on the screen, number of lines, text positioning, number of characters per line, typeface and distribution, font colour and background; 2) temporal parameter/duration – duration of: a full two-line subtitle, full-single line subtitle, single-word subtitle, leading-in time, lagging-out time, two consecutive subtitles, overlay, add-ons and cumulative text, camera takes/cuts; 3) punctuation and letter case, as well as, 4) target text editing. The process of subtitling encompasses three distinctive processes as noted by Luyken and Herbst (1991, p. 49). The first process refers to spotting, which is the moment the audience take notice of when the subtitle enters and exits the screen while keeping synchronicity with the utterances and this entails the calculation of the minimum and maximum time it takes on and off as well as the homogeneity with the shot and scene changes. The second process is the degree of the translation from the SL, and its adaptability with the standards of subtitling in term of characters permitted. The last process talks about the simulation degree of the translated subtitle with the image and the audio for the natural flow of the text. As subtitling is dominated by a rigid set of regulations, it is sometimes quite difficult for translators to render the CBE in the movie, film and/or television program to the audience. In this context, we find some translator adding side comments which explains a specific word or

⁷ In 1932, R. Hruska, an inventor in Budapest, and Oscar I. Ertnæs in Oslo (later in Stockholm) simultaneously took out patents on an improved technique for impressing the titles directly on the film copies. Retrieved from: <http://www.transedit.se/history.htm>

phrasing uttered by the actor/ narrator to render the unfamiliar meaning to the watchful eyes and bewildered minds of the audience. While these rules apply to most countries that belong to the Indo-European language family, it cannot be said the same for Arabic which falls under the Afro-Asiatic language family and which researchers have yet to find genetic relationship between both language families.⁸

Gottlieb (1992, pp. 161-170) proposes ten subtitling strategies:

1. Expansion: used to explain the SL because of some cultural gaps that are not found in the TL.
2. Paraphrase: used when the sentence structure of the SL cannot be reconstructed in the TL.
3. Transfer: refers to the faithfulness in transferring the SL text into the TL text.
4. Imitation: is the use of the same forms of the SL such as with names of people and places.
5. Transcription: used when the SL employs terms that are not from the SL language itself like the use of a third language or gibberish language.
6. Dislocation: 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 the shortening of the text in the least obtrusive way possible as subtitling has a limited amount of character for each stripe f subtitle.
8. Decimation: are those elements that are omitted for cultural and political issues or even by order of the commissioning agency.
9. Deletion: is the total elimination of parts of a text again for cultural and political issues, agency order or gibberish language.
10. Resignation: is when the translator leaves the dialogue untranslated as no translation solution can be found and meaning is lost.

The other form of AVT outlet is re-voicing (Williams & Chesterman (2002), Matkivska, (2014)). Although the main concern of AVT is still subtitling, re-voicing has started to claim its rightful place within the realm of AVT. The concept of dubbing in the Arab

⁸ Encyclopaedia Britannica: Afro-Asiatic languages <https://www.britannica.com/topic/Afro-Asiatic-languages>

world began twenty years or so with the introduction of Mexican and Argentinian soap operas, the first television programs to be dubbed into Arabic. The aim of dubbing, voice over as well as free commentary and narration is the total or partial replacement of the SL voice track by the TL one. Karamitroglou (2000, p. 5) refers to voice over as “the term used to refer to the audiovisual language transfer methods of dubbing, narration and free commentary collectively, and describes the attempt to cover (partly or entirely) the spoken source text of an original audiovisual production by a new spoken target.” From this definition, we can understand that there is a direct correlation between voice over and dubbing as both types attempt to cover, whether partially or fully, the source text in the language of the target audience that they feel more at ease with. When comparing both histories of subtitling and dubbing, we find that the latter is different. The first attempt at dubbing was in the 1930s in the United States when the movie industry began to dub the dialogue of the films exported to foreign markets⁹. It was not until the mid-1930s that dubbing, which was very badly performed and sounded unnatural to the ear, started gaining popularity. Diaz-Cintas (2003, p. 195) provides a definition to dubbing saying that “dubbing involves replacing the original soundtrack containing the actors’ dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors’ lip movements are more or less synchronized.” According to Maluf (2005), dubbing in Arab countries rose in 1974 when Filmali production, based in Lebanon, dubbed the children’s cartoon Sindbad. In 1991, Filmali also dubbed the first of a series of Mexican soaps into Modern Standard Arabic.

Luyken and Herbst (1991), Ávila (1997) and Chaves (2000) as well as other identify lip synchronization in dubbing as the main cause of constraint. Chaume (2012, p. 15) argues that achieving acceptable synchronization in dubbing is regarded as an urgent, vital issue. According to Paquin (1998), semantic synchronism means that the new dialogue in the TL should have the same meaning as the original. Pettit (2009, p. 56) explains that “due to the constraints of lip sync; phonetic equivalence is attained often at the expense of semantic equivalence” which may occur in the utterance of nonsensical meanings. According to Chiaro (1999), “dubbing is far more complex, time-consuming and,

⁹ Timeline of Greatest Film Millstones and Turning Points in Film History. <http://www.filmsite.org/1930-filmhistory.html>

consequently, more costly than subtitling, simply because of the number of operators involved in dubbing a film from start to finish: dubbing director, translator, dubbing translator, actors, sound engineers, etc.” Another constraint that faces dubbing is the high cost of producing dubbed films as portrayed by Diaz-Cintas (2004, p. 50) “The predicted dominance of subtitling seems justified by virtue of cost -more economical than dubbing-, and execution speed since dubbing requires the participation of more professionals.” Petitt (as cited in Diaz Cintas, 2009, p. 45) dwells on a number of non-literal strategies that can be used in the dubbing industry, which consists of:

1. Replacing the cultural utterance with equivalents that could be relevant or non-relevant to the source text visuals.
2. Adapting or modifying the SL into the TL and culture which may arise some deviations in the context of the intended SL view.
3. Deleting SL word(s) or phrase(s) when translating into the TL.
4. Reducing the utterance of an SL word or phrase by a TL word or phrase which does not embrace part of the SL word meaning. This strategy can result in obvious lip-desynchronization depending on the proficiency of the translator in masking this problem.
5. Expanding on the SL word or phrase and replacing it with a TL word or phrase which covers the SL word meaning and more. Same goes for this strategy as the audience may still hear the sentence going while the lips of the performer has since stopped moving.

The last two used types of re-voicing are voice over and free documentary. Voice over is characterised by its lack of interest in lip synchronization whether the voice track is performed by one of multiple voices. While little to no effort is put on synchronization, through voice over audience can still hear the voices of the original SL at a very low level which can be to some extent irritating and distracting. Countries such as Poland still use voice over now a day over dubbing and subtitling as it is cheaper and faster since all their foreign programs are voiced over by only one or at most two people. According to Lukasz Bogucki (as cited in Lewandowska-Tomaszczyk & Thelen, 2010, p. 415) “Poland was forbidden access to Western European and American culture for years and although it has been open to the rest of the world for almost 20 years now, it has retained some

legacy of the past, for example voice-over on television.” On the other hand, the use of free commentary technique has been widely spread in children’s programs and documentaries. In this type of AVT, the SL is not faithfully translated to the target audience and some extra information might be added to make it easier for the audience to understand. Free commentary as explained by Luyken and Herbst (1991, p. 82) may be prepared in advance and pre-recorded or spoken live. The live commentator must have extensive knowledge of the subject in question as well as journalistic skills. Synchronization is done with on-screen images rather than with the soundtrack (Gambier, 2003, p. 171-189).

2.4 Translation Study

In order to understand translation in its entirety, it is important to have an overview of how translation evolved over time and the different changes that occurred to it. This section explores the history of translation study and the ways translation practices have shifted through time in order to pave the way for a better approach in AVT’s different outlets, of which narration as a strategy of AVT.

2.4.1 Translation Study and ‘Turn’

In a world that is constantly in the loop of change and development, communication between countries has become a dominant factor in the day-to-day business, technology, media, and literary walks of life. In this tornado of breaking the barriers across cultures, emerges translation as the iron bridge against this turmoil. Bassnett (1998, p. 81, as cited in Al Mani, 2012, p. 5) emphasises the relationship between culture and language saying, “[t]ry as I may, I cannot take language out of culture or culture out of language.” Translation has moved beyond the formal or word-to-word translation as described by Nida (1964, p. 2) which implies faithfulness in rendering the original or SL text and dismissing the TL culture. It even surpassed the dynamic equivalence theory, which reproduces “in the receptor language the closest natural equivalence of the source-language message, first in terms of meaning and second in terms of style” (Nida & Taber, 1969, p. 12). Nowadays, translation refers to a holistic gathering of the language and

beyond, of the verbal and nonverbal implicit (Niemeir, 2004, pp. 95-118). Scholars have painted translators as invisible (Venuti, 1995), communicators (Hatim, 1997) and manipulators (Lefevere, 1992) but, what about mediators? Taft (1981, p. 59) states that “[...] mediation between cultures requires the communication of ideas and information from one cultural context to the other. This is analogous to the process involved in linguistic translation [...]” In the same context, Toury (1995, p. 56) defines translation as an activity “which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level.” In fact, one of the translator’s tasks is to set the negotiation table (i.e. the translation and the implicit) between two parties, the dominant language vs. the recipient or the resisting language (i.e. SL vs. TL). Translation has been a mean to understand other cultures and benefit from their vast knowledge. The era of Muslim conquests has opened the door for translation to and from Arabic to become an act of cultural movement interchange that helped enrich nations and create cross-cultural identities. On this subject, Faiq (2009) stated:

When the Muslim armies were on the move, defeating their enemies in battle and giving birth to a glorious and widespread empire, it was the translator who brought home the greatest prize. [...] he entered the libraries of earlier civilisations and redrafted in Arabic the wisdom found there, allowing Islamic scholars to absorb the knowledge of thinkers who had gone before. His work laid the foundation for a golden age, strengthening the Islamic empire and making Arabic the global language of the time. [...] Consequently, centres of learning and splendour, unrivalled in their time, were created in Baghdad in the east and in Cordoba in the west.

While the world continued its movement of technological and cultural developments, Arabs have stood pondering on their golden past, absenting themselves from a glorious future.

Today this tradition of translation has faltered. Modern Arabic translation fails to fulfil either of those early objectives in any comprehensive way. For historical reasons, both colonial and postcolonial, there exist difficulties that are hard to reconcile. Today there is a lack of social awareness about the importance of translation, while trained and competent translators are few and far between. In addition there appears to be little political will to promote translation across the Arab world. Arabic translation receives neither the same attention nor encouragement as it does in Europe and America, nor does it enjoy the prestige bestowed upon its medieval ancestor (Faiq, 2009).

With the spread of the languages of the dominant nations such as English from the United States of America, and the re-emergence of the colonial languages from Great Britain, Spain and France through globalization, the Arab world, now a passive world, is in dire need for more researches done in regard to literary and AVT translation which heightens

Arabic language's importance in translation. Currently, the world is shifting to a more advanced platform of technology use in translation. Traditionally, translation was more concerned with rendering the context of the SL. Now the shifts in translation and especially the emergence of AVT have led to a fierce battle of dominance between the SL and the TL. Translation and media outlets have paved a new era of joint collaboration to bring the TL on a an equal or even higher pedestal than the SL, thus allowing more freedom for the TL to impose its own views so as to maintain a firm grasp on what is rendered throughout its media outlets in order to preserve the beliefs and culture of their own audience and limit their exposure to, let us say, unwanted foreign cultures in a form that repels colonialization and maintains some sort of nationalism (Ballester, 2001). While some countries are more on the liberal side, others are more conservative and will not allow any form of, what they perceive as 'immoral' being shown or spoken of on their own media platforms. Shifts towards domesticating the ST, and especially in the realm of dubbing, has become a moving factor mainly in the Arab television channels as a form of limiting Arab exposure to some aspects of the SL culture and as a preventive approach to some profanities that can be heard in media outlets. Translation scholars are geared towards an attempt to overcome cultural obstacles. Some scholars as Venuti (2008) have developed what he refers to as 'domesticating' vs 'foreignising' translations to either break the walls of the target culture defences or position the translated text in a more receptive stance that tickles the TL audience's interest. According to Venuti (2008, p. 20), foreignization is "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." He also defines domestication as "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home."

2.4.2 Translation Problems

Since no two languages are similar, the transfer of the SL into the TL can be quite problematic as not only problems may arise on the grammatical, lexical and meaning level, it also clashes at the cultural level. Lexical problems appear when a word in one language has no substitute in another language which leads to ambiguity and equivocations and this is due to the differences between SL and TL in terms of culture,

social and historical parameters. Miremedi (1991) proposes five types of lexical problems: 1) denotative meaning such as father, mother, etc.; 2) lexical meaning such as equivalent words or phrases that denote intentions beyond their meanings; 3) metaphorical expression such as idioms and proverbs; 4) semantic void which are words or phrases in the SL that cannot be found in the TL; and, 5) proper names. In another aspect, syntactic marking is the specification of a particular meaning of a word through its grammatical structure which can relate to multiple meanings. Syntactic problems that the translator faces can be placed under the following: 1) word formation like gender, numbers, verb tenses, etc.; 2) grammatical structure, 3) word order as Arabic, for example, uses the verb-subject-object order (Bakir, 1980, p. 3), 4) style; and, 5) cultural-bound items. Many scholars have tackled cultural problems in translation in the past, one of the major researchers in cultural aspects was Sir Tylor (1871, p. 1). He dives into the notion of culture saying that “culture or civilization, taken in its wide ethnographic sense, is that complex whole, which includes knowledge, belief, art, morals, law, customs, and any other capabilities or habits acquired by man as a member of society.” Holman and Boase-Beier (1999, p. 15) argue that “[a] target language culture can also be extended by the introduction of new ideas and styles[,] the translational act may give rise to new forms of the target language.” Thus, instinctively, a translator assumes the role of a transmitter of texts between different cultures. As such, comes the role of the translator in taking into consideration the need to bridge any gaps that may occur between both cultures as well as between the linguistic bases of each language. Kussmaul (1995, p. 70) states that “[t]ranslators have to be aware of the fact that readers' expectations, their norms and values, are influenced by culture and that their comprehensions of utterances is to a large extent determined by these expectations, norms and values.” Harvey (2000, p. 2) defines culture-bound terms as “concepts, institutions and personnel which are specific to the source language culture.” He reports four main techniques for translating these terms:

1. Functional equivalence which implies the use of a term in the target culture that is similar in function to the source term.
2. Formal equivalence or ‘linguistic equivalence’ which is a rendering of a ‘word-for-word’ translation.

3. Transcription or ‘borrowing’ which refers to the transliteration of the SL term into the TL, in addition to the use of translator’s notes.
4. Descriptive or self-explanatory technique which is the use of broad terms to convey the meaning.

2.4.3 Translation Strategies

Scholars, according to their own perspective on translation have provided many translation strategies and classifications. Krings (1986, p. 18) defines translation strategies as the “translator’s potentially conscious procedure for solving concrete translation problems in the framework of a concrete translation task.” Venuti (1998, p. 240) argues that translation strategies “involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it.” In context, foreignizing is related to the SL and domesticating is related to the TL. Accordingly, Chesterman (1997) proposes three types of translation strategies: syntactic, semantic and pragmatic. Syntactic strategy changes the grammatical formation of the TL text and utterance (Chesterman, 1997, p. 93). Based on Chesterman’s syntactic strategies, these can be: literal translation, loan translation, transposition, unit shift, paraphrasing, clause structure changing, sentence structure changing, cohesion change, level shift and scheme change. On the other hand,

According to Chesterman (1997), semantic strategies relate to: synonymy, antonymy, hyponymy, converses, trope change (metaphor or figure of speech), abstraction change, distribution change, emphasis change and paraphrase strategy. While, Pragmatic strategies include: cultural filtering, explicitness change, information change, interpersonal change, speech act, visibility change, coherence change, partial translation and trans-editing (extensive editing of the SL).

2.5 Training and Translators in Training

It is important here to address even briefly the notion of training and teaching ‘virgin’ translators the techniques required to promote a properly build syntactic translation that preserve the context and meaning of the utterance which can fall naturally to the eyes or

ears of the receiving end. Since translation has gained a fair amount of popularity in the Arab world these past twenty years or so, academic translation has infiltrated the curriculums of many Arab Universities. Although emphasis are still pushed toward the theoretical aspect in AVT, there are still no major breakthroughs and attempts in defining real sets of techniques for Arabic media translation whether in subtitling or dubbing. Arab translators still use the strategies set forth by foreign researchers belonging to a different family language tree than Arabic.

Skuggevik (2009, p. 198) addresses the issue of teaching screen translation saying that: “[...] we may briefly outline five levels of subtitling competence. Grice’s cooperative principle and its maxims can be associated with the third, while Jakobson’s speech act theory can be aligned to the fourth.” These levels can also be an integral part of dubbing and voice over translation, where he describes the five level through the following divisions: “[t]he first level is technical competence” in using technology which is directly linked with the subtitler or the technician for dubbing and voice over. “[T]he second level concerns the linguistic skills of the students”, while “[t]he third level refers to the translators’ understanding of social and cultural (non-linguistic) aspects and the awareness of their relative values.” “[T]he fourth level is possibly the most elusive analytically but also the most universal: comprehension of the psychological or emotional dimension inherent in the action that accompanies the spoken words.” The last level refers to “the competence which allows taking all these previous areas into consideration in a holistic exercise of determining strategies based upon the limitations and possibilities on offer.”

More researches from Arab scholars should be undertaken in order to devise new techniques for translating foreign texts into Arabic that possess their own sets of rules and regulations, especially in subtitling and dubbing as well as narration. These should be consistent with the syntactic and linguistic context as well as the cultural values and traditions of the TL. Translators, especially in the academic field, should be able to render the SL in a way that is most pleasing to the eye and/ or ear and that, at the same time, respects the culture facets of the TL despite the obstacles they may encounter

resulting from the SL CBE, the agency commissioning the translation, or the higher authorities censorship on the SL texts and utterances.

Chapter III

Corpus and Methodology

Overview

The research talked in chapter II narration as one mode of re-voicing in AVT, its constraints and strategies. The chapter also provided an insight on the main issues that pose a problem in translation into and from Arabic, as well as the importance of translation training. It also tackled the notion of AVT in the different translation modes, namely, on-screen translation and revoicing as well as providing a recount ontranslation study and its development throughout history, the different views of translation scholars with regard to translation and the turns translation went throughout the past decades. . This chapter focuses on the theoretical framework of the research, the corpus of the research and data of the research gathered dealing with narration in AVT. It provides a background of the sample shows used in this research and the methodology that will be used in rendering the translation of the language of narration.

3.1 Data of the Research

According to Ankit (2014):

Communities in the Arab world are affected by these developments [emergence and global dissemination of satellite transmission and emergence of effective and influential actors], as they import communication techniques and undergo their effects with no active role in the audio-visual communication fields at the international level. Thus, there is an abundance of satellite channels that target Arabs, especially young people, who represent almost half of the population of Arab societies. Imported programs are overwhelming to the extent that local programming cannot compete for influence on society. The Middle East Broadcasting Corporation (MBC) is among the channels that have the greatest viewing audience in the Arab world, particularly through their offering of English-language programs and programs dubbed into Arabic.

The research is based on data gathered from two British entertainment programs that are becoming widely recognised in the Arab entertainment media, namely, ‘*Flog It!*’ and ‘*Homes Under the Hammer*’ which aired in 2002 and 2003 respectively.

It is important to point out here that both television shows are among the highest rated viewed shows in the United Kingdom. As both shows constitute a basket of lexical and syntactic translation ‘goodies’, it was decided, for the purpose of this research, to analyse excerpts from both shows. Neither shows were translated into Arabic either through the use of subtitling or dubbing techniques, which makes it a fertile ground for research in term of finding the best translation strategies needed to produce an efficient translation maintaining the subtlety of the original while improving on the Arabic rendering of the utterances for the receivers of the shows especially in the language of narration.

With the Americanization of countries all over the world through globalization, audiences of media outlets, especially in the Arab world, have become more familiar with American English (AE) utterances, in particular through the use of subtitling mode in AVT. On the other hand,, British English (BE) has always been a difficult dialect of the English language to understand. Due to the abundance of American movies and series that have flooded the Arab markets, the audience was made more acquainted with the AE accent rather than that of the BE one. Therefore, the exposure to AE’s different lexical facets and culture-based utterances has become to some extent familiar to the Arab audience when translated. On the contrary, BE is still a sea to explore and is viewed as the language of ‘higher’ English users, the language of colonialism and of aristocratic stand which classifies it directly in the category of difficult languages to understand if we recall the Shakespearean English language. George Bernard Shaw, the influential playwright and commentator, observed that “England and America are two countries separated by the same language.”

The difference between AE and BE has long been used as a basis for jokes. Many humorous anecdotes were created in comparing AE and BE throughout history. Take these few jokes for instance and enjoy!¹⁰

¹⁰ British English and American English. Online language Translation Help: <http://www.language-translation-help.com/british-english.html>

I speak four languages,” proudly boasted the door man of a hotel in Rome to an American guest. “Yes, four - Italian, French, English, and American.”

“But English and American are the same,” protested the guest.

“Not at all,” replied the man. “If an Englishman should come up now, I should talk like this: ‘Oh, I say, what extraordinarily shocking weather we’re having! I dare say there’ll be a bit of it ahead.’ But when you came up I was just getting ready to say: ‘For the love o’ Mike! Some day, ain’t it? Guess this is the second flood, all right.’”

When Gypsy Rose Lee (an American burlesque entertainer, actress and playwright) heard that her detective novel *G-String Murders* was going to be published in London, she wired her publishers, “Who is going to make the English translation?”

The British Ambassador walked briskly into the foyer of a Washington hotel, and stopped for a moment to speak with one of the bright-buttoned servitors in the lobby. After he walked on, an assistant manager who had noted the incident, went over to the boy and said, “What did the Ambassador want?”

“I don’t know,” answered the bell-hop. “He couldn’t speak English.”

The jokes above denote the difficulty AE speakers face in understanding the BE utterances. So what can one say regarding the reception of such heavy English accent to the ears of non-English speakers, especially Arabs?

The focus of this research will be on translating the narration excerpts from a number of episodes from both shows. As Karamitroglou (2000, p. 104) argues, “the number of possible audio-visual translation problems is endless and a list that would account for each one of them can never be finite.”

3.2 Background of the Shows

‘*Flog It!*’¹¹ is a television show that is broadcast on the BBC since 2002. British entertainers such as Paul Martin and Mark Harnden have presented a few episodes the show. Almost every episode runs for 45 minutes in total except for special aired episodes. The idea of the show is to bring about members of the public who own some antiques to be viewed and valued by a team of experts, which are then given the option to sell their

¹¹ ‘*Flog It!*’: https://en.wikipedia.org/wiki/Flog_It!

items at an auction. The show has filmed its 16th series and has recently completed filming its 1000th episode.

*'Homes Under the Hammer'*¹² is a televised British show that originally aired on BBC One since 2003. The show is classified under factual renovation and auction television series. The show is hosted by Lucy Alexander, Martin Roberts, Dion Dublin, and Martel Maxwell (three in every episode). It is deemed as BBC's most successful show in the 10 am slot, regularly attaining a 30% market share for new episodes. The show enjoys a total view of approximately 1.5 million viewers per episode. The idea of each episode of the show is to follow three properties, residential, commercial or simply plots of land that often require refurbishment bought at auction.

An important factor that brought about the translation of these two shows is that they constitute a sample of programs that can be replicated as Arabic shows. For instance, *'Flog it!'* deals with the valuation of artefacts that were inherited by the families auctioning them. This type of show can have major cultural importance as some valuable items may emerge from the different items auctioned which can contribute in enriching the cultural heritage in the Arab world. The same goes for *'Homes Under the Hammer'*, this type of program can open a new entrepreneurial style which equips its buyers with enough skills to build a profitable business in the real estate market.

3.3 AVT Solutions for the Narration Mode in the Data of the Research

Ever since the boom in audiovisual technology, scholars have laid out different types of translation techniques and strategies whether for dealing with AVT in general, or for the use in the most popular modes of AVT, subtitling practices and dubbing purposes. Some of these techniques stretched to include narration and free documentary. From their different classifications, we can notice that some of these strategies relate mutually in their definitions, in name or context. For this matter, we find that Gottlieb (1992, p. 167), Diaz-Cintas and Remael (2007, p. 202), Santamaria Guinot (2001), Aixelá (1996, p. 61), Davies (2003), Ivarsson and Carroll (1998) provide an array of taxonomies on translation strategies, when combined, fall into distinct common categories. These taxonomies will

¹² *'Homes Under the Hammer'*: https://en.wikipedia.org/wiki/Homes_Under_the_Hammer

be our basis for use in the translation of the language of narration is the aforementioned television shows. These categories can be summarised as follows:

- First category: borrowing, loan, conservation, imitation – it refers to transferring SL into TL with minor textual changes such as ‘computer’ كمبيوتر.
- Second category: calque (this is French for literal translation in linguistics), literal translation, transfer, preservation – it denotes the literal rendering of the SL into the TL such as ‘Black Forest’ الغابة السوداء
- Third category: description, explication, addition, expansion, amplification, diffusion, generalization, compensation – when the known utterance in the SL is not common in the TL such as ‘CDC’, which if translated as ايس دي سي will not be understood by the TL audience. Instead, an explanation is more appropriate such as مراكز مكافحة الأمراض واتقائها
- Fourth category: substitution, variation, paraphrase, transposition, reformulation, adaptation, globalization/particularization, localization – refers to substitution of the SL text with the TL text such as substituting proverbs that have the same meaning in the TL.
- Fifth category: lexical recreation, transcription, transformation – it is used when new lexical items are available in the TL that stand in for those in the SL such as ‘computer’ حاسوب
- Sixth category: omission, deletion, compression, reduction, condensation, decimation –refers to the total removal of the SL items from the TL such as ‘Hello’ السلام عليكم ورحمة الله وبركاته

According to Leppihalme “considering a wide range of strategies is more likely to lead to successful translations than routine use of one strategy only” (1997, p. 78). Therefore, in any given translation task, the translator has to rely automatically on more than one strategy to perform the translation at hand.

The above strategies depend heavily on the degree of CBE between the SL and the TL. Fernández Guerra (2003, p. 139) suggests that there are four types of ‘realia’, a term coined by two Bulgarian translators Vlachov and Florin in 1986 (in Cerdá Massó, 1986, p. 248), that refer to words and expressions for culture-specific elements which

translators face a hard time translating. The following are the types used by Fernández Guerra:

1. Geographic and ethnographic terms
2. Words or expressions referring to folklore, traditions and mythology
3. Names of everyday objects, actions and events (such as food and drinks, clothes, housing, tools, public transport, dances and games, units of measurement, money, etc.
4. Social and historical terms denoting territorial administrative units or divisions; departments, professions, titles, ranks, greetings and treatments; institutions, patriotic and religious organisations; etc.

Since there are no devised technique especially for translating the language of narration, and since no attempts by Arab scholars was made to devise strategies for the narration mode in Arabic AVT, we will rely on the above mentioned translation categories in the analysis of both shows during the following chapter.

Chapter IV

Analysis

Overview

Chapter III explored the data of the research in term of the background of the shows, the significance of translating them, as well as the problems faced in translating the language of narration in both shows. The chapter also laid out the different translation strategies in AVT that can be used in narration as no specific translation strategies for narration were devised especially pertinent to the Arabic language. In this chapter, the researcher will choose random samples from different episodes in both shows to analyse them and understand how narration can be translated from English into Arabic.

Before engaging in the analysis of the British shows '*Flog It!*' and '*Homes Under the Hammer*', it is important to say here that episodes from each show were randomly chosen as a basis for the analysis. The videos were downloaded through the '*youtube*' video sharing website. As pointed out in the previous chapter, the British English dialect is considered a realm of English language on its own and is quite difficult to understand especially since the British accent is, to some extent, quite thick to the 'un-English' ear. Accordingly, to make the task easier for a proper analysis, it was decided to use the aid of subtitles to render the utterances more understandable to the ear and eye. The only subtitles that were found throughout the search in the internet were the ones available from <https://subsaga.com/> and in English language only. There were no traces of any other languages whether through subtitles or as dubbed programs for any of the shows.

4.1 Translating Titles

One of the more important steps before starting any type of translation in regard to AVT is the appreciation of how the translator will render the title/name of the specific media to be translated. In my opinion, the most difficult part of any translation in media is the rendering of the meaning of the title/name of the translation task. This hurdle will highlight the power of the translator and will provide a certain insight on the ability of this translator to perform the needed AVT without losing that edge which characterises the program/ film/ serie/ show, etc.

Let us take for example the title of the British show '*Flog It!*'. What does it mean? and how can the translator render the meaning behind the title? The Dictionary of Contemporary Slang (Thorne, 1990, p. 165) offers the following definition to the word flog:

[...] vb to sell. A common colloquialism in Britain which would still be considered slang by some speakers. The word originally referred to selling off military stores illicitly and is said to derive from a 19th-century army expression to 'flog the clock', meaning to put the clock forward to shorten the working day, later extended to other devious behaviour.

Merriam-Webster¹³ defines the word flog as "a chiefly British: to sell (something, such as stolen goods) illegally." The Oxford Learner's Dictionaries¹⁴ provide the following definition: "(British English, informal) to sell something to somebody[.] [F]log something (off) [.] [w]e buy them cheaply and then flog them off at a profit." Finally, similar to the meaning provided by the Oxford Learner's Dictionaries, the English Oxford Living Dictionaries¹⁵, provide the following meaning to the word flog: "British informal[.] Sell or offer for sale. 'he made a fortune flogging beads to hippies'."

Based on the different definitions provided above, we understand that the term flog was first used as an illicit act to sell off military items which was later extended to mean the selling of goods at a much higher price than their original purchase price. As the concept of the show is to find cheap items and sell them at a higher price during auctions, hence

¹³ Merriam-Webster: on flog <https://www.merriam-webster.com/dictionary/flogging>

¹⁴ Oxford Learner's Dictionaries: on flog <https://www.oxfordlearnersdictionaries.com/definition/english/flog?q=flog>

¹⁵ English Oxford Living Dictionaries: on flog <https://en.oxforddictionaries.com/definition/flog>

comes the term '*Flog it!*'. So how can one render the meaning into Arabic without losing that edge which is the basis which the show stands for?

In examining the aim of the show and the definition behind the title, the translator can opt for rendering the general idea of the SL into the title of the TL, while keeping the catchiness of the utterance. Accordingly, the utterance '*Flog it!*' can fall into two distinct categories (as mentioned in Chapter III) which are the third and fourth categories. The TL text is either used to amplify the SL text and can be translated as لنخمن ونزايد where the letter 'ـ' comes in place of the exclamation mark '!' to denote the enthusiasm behind the whole 'shebang' or to provide a substitution that entails an approximate meaning while explaining the whole concept of the show. Accordingly, the word '*Flog it!*' can also be translated as لتزايد in reference to the selling of the products at a higher price than that of the original acquisition price.

The other show which is called '*Homes Under the Hammer*' tells the journey of properties, residential, commercial or industrial as they are bought at auctions, refurbished and resold on the real estate market. The phrase 'under the hammer' here refers to any sale action that goes at auctions. Merriam-Webster¹⁶ defines 'under the hammer' as "for sale at auction", while the Oxford Learner's Dictionaries¹⁷ define hammer as:

[countable] a tool with a handle and a wooden head, used by a person in charge of an auction (= a sale at which things are sold to the person who offers the most money) in order to get people's attention when something is just being sold[.] [T]o come/go **under the hammer** (= to be sold at auction)[...].

However, what does it really denotes here for the show? Based on the above-mentioned definitions, we can understand that the word 'hammer' in the title may refer to two distinct actions; the first being the purchase of the property through auction houses, hence the use of the auction hammer; while the second being the refurbishment of the entire property, hence the hammer as a construction tool. Again, how can the translator render both rhetoric meanings in the TL? When watching the different episodes throughout the seasons it is well noticed that the title as it is, is quite misleading as not only houses are

¹⁶ Merriam-Webster: on under the hammer <https://www.merriam-webster.com/dictionary/hammer>

¹⁷ Oxford Learner's Dictionaries: on under the hammer
https://www.oxfordlearnersdictionaries.com/definition/english/hammer_1?q=hammer

being auctioned and refurbished but also commercial and industrial estates as well as plots of land are being featured. Based on this fact, the translator can work on expanding the meaning behind the word 'homes' and change it to include the above mentioned properties into its Arabic version which is عقارات. Considering this point, the translator can opt for the use of the third and fourth categories as a mixture of variation coupled with addition.

Accordingly, the translation of the title will become عقارات تحت المزاد والترميم which is not as catchy a phrase as the original title but helps retain the meaning and render the function of the hammer as a tool for sale and construction while expanding on the notion that 'homes' here means homes and others. A second translation could be عقارات تزد وتباع where the translator can use a mixture of the third and sixth categories saying تزد to allude to 'hammer' as in the process of selling while omitting the location where the sale is made in this case the auction house. Furthermore, the addition of the word تباع without hinting to any refurbishing action, which is in turn an important part of the title as it entails the rehabilitation of the property before being sold a second time. Another strategy could be the total recreation of the title which falls under the fifth category and does not give any connotation to either auctions, refurbishing and selling. This technique will take the general idea of the purpose of the show out of the context, while instead focus on the use of a type of suspense that triggers the TL audiences' interest in the show. As such, the translator can provide a totally different vibe to the show by translating the title as عقارات تحت المجهر. There is no allusion to either, the auction, the refurbishing, the selling or even the original purpose of the show in the title, but in my opinion, this type of translation can be described as catchy for entertaining the TL audience.

4.2 Translating Extra Textual Framing

In the season 13 of the British show '*Flog It!*' episode 32, the narrator begins with the catching sentence of 'full of international flavour, this stunning manor house is Wrest Park, home of our valuations today'. In this sentence, it is not possible for the translator to render the significance of the sentence 'full of international flavour' unless he/she

understands the history behind it. Wrest Park¹⁸ is a manor located in Bedfordshire, England. It was built in 1834-1939 following the designs of its owner Thomas de Grey, 2nd Earl de Grey who was inspired by French architectural designs he witnessed in some books, hence, the significance behind 'international flavour'. For the SL viewers this type of history may be well known to the majority of the people watching the show or may not be which is not our concern here. However, for a translator rendering this information to the TL audience is a very important piece of information since the TL audience, let us assume that they are educated to an extent, are somewhat familiar with Britain as a country but may have never heard or been acquainted with Bedfordshire and will not understand the reason behind the utterance. Probably, the first instinct of a translator, not acquainted with the history of the place, is to translate the sentence as faithfully as possible to the original SL, which positions this type of translation in the second category of translation strategies as: مفعم بنكهة غربية، يقبع قصر 'ريست بارك' الباهر حيث ستقدر ممتلكات الناس اليوم فيه.

It is directly noticeable here, that the sentence although correct has no aesthetic syntax and is not attractive to the eye and ear. The phrase مفعم بنكهة غربية can mean anything. It can denote an architecture that comes from other countries in Europe, or it could be from other continents such as Asia, Africa, etc., therefore, the vagueness in the Arabic version does not provide enough information to the TL audience. In this case, it is the job of the translator to take the next mile and render the extra textual framing of the utterance. Once translators have done their research on the history of Wrest Park, they have now all possible information and data that will allow them to render the meaning in a syntactically more correct sentence which belongs to the TL language structure. In addition, they will be able to enrich the TL audience with new information on the manor when opting for the following type of translation which is: مفعم بطابع معماري فرنسي، يظهر قصر 'ريست بارك' الجميل، مكان انعقاد مزادنا اليوم.

In the second translation, we can note that the translation uses more than one translation strategy combined to render the meaning, while maintaining the textuality of the sentence in the TL language. In the first part of the sentence مفعم بطابع معماري فرنسي, we find that the

¹⁸ Wikipedia, on Wrest Park: https://en.wikipedia.org/wiki/Wrest_Park

translation falls under the third category where additional information and explanation is sought. We can also notice that the proper name Wrest Park was transliterated into Arabic as ريست بارك as there are no possible equivalence for the name in Arabic, and is categorised under the first category of translation strategies unless the translator decides to change all the names into more common Arabic names thus omitting the SL CBEs. The last bit of the sentence مكان انعقاد مزادنا اليوم uses the third category as it provides an explication of the purpose of the place since the place will be later used as an auction house to sell the items of the participants in the show.

In season 15 of the same British show 'Flog It!' episode 15, the narrator describes the town of Morecambe and its bay saying 'Morecambe Bay has attracted holiday-makers to the town since the 19th century, helping to make it one of the busiest resorts in the country and earning it the name of "the Brighton of the North".' For this sentence, if the translator does not understand the meaning behind the name "the Brighton of the North", it will not be possible for him/her to link the description for both cities as both are situated in different sides of England. Brighton is located in the South East of England in the Sussex region while Morecambe is located in the North west of England in the Lancashire region. So why did the narrator give Morecambe the surname of "the Brighton of the North"? Brighton¹⁹ has become a popular destination since the arrival of the railways in 1841 and has since grown in popularity as a touristic destination with the most popular seaside destination in the UK for overseas tourists. Accordingly, Morecambe²⁰ has grown in popularity for its resorts and touristic attractions since the 19th century as a seaside resort with a large proportion of the local economy based on tourism, hospitality and catering located along the seafront. Hence, it was given the title of "the Brighton of the North" for its immense popularity which equals Brighton as an attractive touristic site.

It is at this point that the translator is able to render the SL utterance into the TL. Taking into consideration the research performed on both cities, the following translation can be provided: جذب خليج 'موركم' منذ القرن التاسع عشر والواقع شمال غرب إنجلترا أعدادا من السياح مما جعله أضخم وجهة سياحية في البلاد وعليه لقب 'برايوتون الشمال' نسبة إلى مدينة برايوتون أهم وجهة سياحية في الجنوب

¹⁹ Wikipedia, on Brighton <https://en.wikipedia.org/wiki/Brighton>

²⁰ Wikipedia, on Morecambe <https://en.wikipedia.org/wiki/Morecambe>

الشرقي من البلاد. We can notice here that the translator opted for the use of addition as a translation strategy in this narration which belongs to the second category we defined in Chapter III. As the TL audience is not familiar with England as a country, new explanatory elements were introduced to familiarize them with both cities hence the sentences *نسبة إلى مدينة 'برايتون' السياحية المهمة الواقعة في* as well as *والواقع شمال غرب إنجلترا* *الجنوب الشرقي من البلاد*. If no previous research was made regarding this utterance, the related translation would be as follows: *جذب خليج 'موركوم' السياح منذ القرن التاسع عشر مما جعله*. This is by all mean a correct sentence as well as coherent, nonetheless the mystery behind the name was not solved and it was given as a fact rather than an explanation to the target audience. This type of translation may provide to some extent some kind of confusion for the target audience as most probably would not know where Morecambe is located, why it is called “the Brighton of the North”, and what is the link between the South and the North of the country in this utterance.

In season 15 of ‘*Homes Under the Hammer*’ episode 27, the narrator says the following sentence ‘and I navigate one of the longest canal tunnels in the UK and find out what it was like to be one of the boat people who kept Britain in business’. Now let us understand the utterance bit by bit. At a first glance, it is presumed that the first part of the sentence refers to one of the most important water canals in England, the second part talks about probably people working on the boats of the canal and the last part refers perhaps to the contribution these people made to the English economy. To provide a comprehensive translation, a good translator needs to perform some intensive research so as to provide the correct information that the target audience seeks in order to connect with the SL utterance and understand the ‘other’s’ culture behind the uttered words. Let us take the first sentence ‘and I navigate one of the longest canal tunnels in the UK’. To familiarize the target audience with England, it is important to know that the canal spoken about by the narrator is called the Grand Union Canal²¹ which stretches 137 miles (220 km) along the line between London and Birmingham and is considered the longest single canal in the UK. This canal crosses through the city of Althorp located in Northamptonshire North of the capital London. Now, let us take the second part of the

²¹ Wikipedia on Grand Union Canal https://en.wikipedia.org/wiki/Grand_Union_Canal

utterance ‘and find out what it was like to be one of the boat people’. As its meaning suggests ‘the boat people’ are those workers working on narrow boats, they were referred to as the lorry drivers of their day carrying cargo up and down the canal. Although the original meaning of the phrase ‘boat people’²² refers to the Vietnamese refugees who fled South Vietnam by boats following the end of the Vietnam War in 1975, it was then reshaped to refer to those workers on boats moving goods such as grain, metal, would coal, etc. along the canal. As for the last part of the sentence ‘who kept Britain in business’, it is assumed that before WWI, roads travelling between cities in UK were very hard to travel on and almost all the lorries and trucks were used in the war. This situation made the moving of goods very hard to deal with thus came the boats as carriers of goods between the different cities along the lines of the canals and rivers. Accordingly, trade deals were maintained and the British economy was to some extent stable.

After this thorough research, translators can now provide a satisfactory translation to the target audience and help them send new information pertinent to the SL culture. The above mentioned utterance can be translated as follows سَأَبْحِرُ فِي أَحَدِ أَطْوَلِ قَنَوَاتِ انْجَلْتِرَا الْمَائِيَةِ الَّتِي يَبْلُغُ طَوْلِهَا 220 كَمِ وَتَعْبُرُ مَدِينَةَ ‘الْثُورْبِ’ الْوَاقِعَةَ شِمَالِ الْعَاصِمَةِ لَنْدُنِ، وَتَعْرِفُ عَلَى شُعُورِ رِجَالِ الْقَوَارِبِ الَّذِينَ كَانُوا يَنْقَلُونَ الْبَضَائِعَ إِلَى الْمَدَنِ عَلَى ضَفَافِ هَذِهِ الْقَنَاةِ مِمَّا كَانَ لَهُ أَثَرٌ كَبِيرٌ عَلَى اِقْتِصَادِ بَرِيْطَانِيَا قَبِيْلَ الْحَرْبِ الْعَالَمِيَةِ الْأُولَى. We can see here that the translator opted for the use of explanatory materials and the addition of information to make it easier for the target audience to gain as much as possible of the information that the SL audience is familiar with in order to put both audiences on the same level of knowledge. For this purpose, the translator used the addition strategy in the third category of classifications that was described earlier.

4.3 Translating Phrasal Verbs

Phrasal verbs as defined by the Oxford Learner’s dictionaries²³ are “[...] verb[s] combined with an adverb or a preposition, or sometimes both, to give a new meaning [...]”

²² Wikipedia on Boat People https://en.wikipedia.org/wiki/Vietnamese_boat_people

²³ Oxford Learner’s Dictionaries: on phrasal verbs
<https://www.oxfordlearnersdictionaries.com/definition/english/phrasal-verb?q=phrasal+verb>

The narrator in season 13 episode 32 of *'Flog It!'* utters the following sentence 'because already rifling through the queue is our intrepid antique explorer Anita Manning...'. Now, let us understand the meaning of the phrasal verb 'rifling through' in this utterance. According to the Macmillan Dictionary, riffle through means "[...] to search quickly through something such as a container or a group of objects in order to find or steal something." Therefore, if we refer back to the utterance, we understand that this person, Anita Manning, is an expert explorer in antiquities. The first trait of any expert explorer is his/her intrepid curiosity to look for things or to 'rifle through' something or somewhere to find hidden valuables. This also denotes that during her search, Manning could actually find valuable items between these hordes of people standing at the entrance of the manor, which represents an important factor that the show focuses on in the SL. In regard to how this phrasal verb and connotation will be translated into Arabic, the following translation is proposed: حيث نجد الآن بين الجمهور خبيرة القطع الأثرية، الباحثة 'أنيتا مانينغ' مانينغ

In this Arabic translation, no allusion to any kind of rifling through the crowd is mentioned, simply because the term itself is not needed for the comprehension of the sentence. This type of translation falls under the sixth category of translation strategies, which is the omission of part of an utterance as it has no direct repercussions on the understanding of the TL audience. According to Ivacovoni (2009, par.1):

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor.

In fact, Baker (1992, p. 40-86) proposes three forms for omission: omission in word or expression, omission in idiom, omission in content of information. The TL audience can already link the words خبيرة القطع الأثرية and الباحثة to the search and exploration of Manning through the lines of people and they can actually see her rifling through the public and examining the items (note: this type of translation does not take into consideration the hard of seeing audience). Translating the utterance otherwise will render the structure very odd to the ear, as follows: حيث نتحرى الآن عن القطع بين الجمهور خبيرة القطع الأثرية، الباحثة 'أنيتا مانينغ'.

The explanation of the word ‘rifling through’ that is used in the second translation falls under the third category of translation theories which provides an explication of the phrasal verb by saying تتحرى الآن عن القطع بين الجمهور. The syntax is exhaustingly long and not smooth to the ear, whereas the first translation is grammatically sound and pleasing.

In season 19 episode 63 of ‘*Homes Under the Hammer*’, the narrator says the following utterance ‘small, sort of front sitting room which looks like it’s been laid out to be a bedroom there.’ Here, ‘laid out’ is a transitive phrasal verb where the two words can be separated. According to Macmillan Dictionary²⁴ ‘[1] lay out’ is “to spread something out, or to arrange things so you can see them easily. [3] to arrange something according to a detailed plan, for example rooms in a building, roads in a town, or areas on a piece of land.”

From the look of the scene described by the narrator, we can see that the room is to the left of the entrance door which links it accordingly to a living room setup hence the ‘small, sort of front sitting room’. But in contrast, we can also see the edge of a bed and a writing desk for studying which links the following utterance to ‘a bedroom there.’ This type of scene linked to the uttered words provide a clear image of the transformation which was made to the room from a sitting room to a bedroom, hence ‘laid out to be’ which is the phrase that denotes transformation. A translator can opt for a rendering of the image linked with the utterance in his translation and decides to use a descriptive form of translation such as وهنا غرفة صغيرة للجلوس حيث من الواضح أنها مرتبة لتصبح غرفة نوم.

The addition of وهنا in the Arabic version is used as the narrator is describing the house transitioning from the staircase which he refers to as ‘the stairs up to your bedroom there’ in a previous utterance and the room which is in at the bottom left side of the stairs which he shows gesturing with his hands. Hence the use of وهنا غرفة and هناك تصعد إلى غرفة النوم. As for the phrase ‘laid out to be’ it was translated as a description of the phrasal verb using حيث من الواضح أنها مرتبة لتصبح. In my opinion, a better translation could be وهنا حيث من الواضح أنها مرتبة لتصبح. Here the translation uses the past tense حولت to compliment the past tense of the phrasal verb ‘laid out’ and an exchange of the phrasal

²⁴ Macmillan Dictionary” on lay out <https://www.macmillandictionary.com/dictionary/british/lay-out>

verb for a verb which denotes the transformation of the sitting room into a bedroom following the images of the bed and writing desk.

In season 20 episode 1 of the same television show ‘*Homes Under the Hammer*’, the narrator states the following ‘but I reckon a house like this in a conservation area could eat away at any potential profit and this might become a money pit’. The English Oxford Living Dictionaries²⁵ define ‘eat away at’ as ‘1. erode or destroy something gradually, 2. use up (profits, resources, or time) especially when they are intended for other purposes.’ This phrasal verb is used to indicate that the renovation and repair works needed for the property are a lot and will not render a profitable return on investment which will in return become an ongoing drain on financial resources. The phrase ‘money pit’ means ‘something on which you keep having to spend a lot of money, especially when it may be a waste of money’ as explained by Cambridge Dictionary²⁶. In accordance, the translator can not opt for a literal use of the work which is *يأكل في* instead a more figurative method can be proposed such as *أنا متأكد بأن بيت كهذا في منطقة محمية يمكن أن يقضي على ربح مستقبلي وأن يرهقهم ماديا*. In this case, the translator opted for the use of an equivalent phrasal verb with different figurative connotation but providing the desired meaning from it. the phrase ‘eating away at’ and *يقضي على* although use different phrasal verbs indicate the same information which is the drain in money that they will incur due to the high amount of money needed for repair.

4.4 Translating The Pragmatic Meaning Of An Utterance

According to the Glossary of Linguistic Terms²⁷, pragmatics can be defined as “[...] the study of the aspects of meaning and language use that are dependent on the speaker, the addressee and other features of the context of utterance.” Another definition by Study.com²⁸ states that pragmatics:

is a branch of linguistics, which is the study of language. Pragmatics focuses on conversational implicature, which is a process in which the speaker implies and a listener

²⁵ The English Oxford Living Dictionaries on eat away at

[https://en.oxforddictionaries.com/definition/us/eat_away_at_\(or_eat_something_away\)](https://en.oxforddictionaries.com/definition/us/eat_away_at_(or_eat_something_away))

²⁶ Cambridge Dictionary on money pit <https://dictionary.cambridge.org/dictionary/english/money-pit>

²⁷ Glossary of Linguistic Terms: on pragmatics <http://www.glossary.sil.org/term/pragmatics>

²⁸ Study.com: on pragmatics <https://study.com/academy/lesson/what-is-pragmatics-definition-examples.html>

infers. Simply put, pragmatics studies language that is not directly spoken. Instead, the speaker hints at or suggests a meaning, and the listener assumes the correct intention.

To summarise, pragmatics is the overall study of how contexts influence the way a person interprets utterances. Thus, creating certain implicatures based on the intention of the speaker.

In season 13 episode 32 of *'Flog It!'*, the narrator utters the following 'and we have a real howler at the auction'. According to the Free Dictionary²⁹ 'a real howler' is "1. A mistake, error, or blunder that causes great laughter at the expense of the person who commits it, i.e., one that results in "howling" laughter. 2. An extremely funny joke, anecdote, or remark that results in "howling" laughter." As the scene shows, the person is actually howling as he was very excited with his comments regarding the item to be sold. The details of his remarks can be heard in a later stage of the narration. But, how can a translator transfer the idea of howling?.

In this stance, the translator needs to watch the part of the scene where the dialogue is made in regard to the cause of the howling and then go back to the first narration scene where the above mentioned utterance was made to translate it properly. The only possible translation that can come to mind is the replacement of the connotation of a 'real howler' portrayed in the scene as the person imitating the sound of a wolf and exchange it with an expression that provides the TL audience with a better understanding of why that person is howling. I suggest the following translation *حيث نجد بيننا مهرجا في صالة المزاد*. The phrase 'a real howler' was replaced with *مهرجا* as the former cannot be translated into its literal Arabic meaning as it will not make any sense when we say *حيث نجد بيننا رجلا يعوي في صالة المزاد*. It is true that the TL audience will see someone howling in the scene but with the utterance in Arabic for *مهرجا* which omits the original soundtrack, they will understand that it is some sort of rhetoric connotation to the scene-making the character become some sort of joker. This type of translation strategy falls under the fourth category of substituting one idiom with a word or sentence or another idiom as well as the localization of the utterance to suit the TL audience's understanding of the scene.

²⁹ The Free Dictionary: on a real howler <https://idioms.thefreedictionary.com/a+real+howler>

Another example of translating pragmatic meanings in narration can be found in season 15 of *'Flog it!'* episode 27. In this episode, the narrator uses the following metaphor 'and hot on her tail is Will Axon'. The phrase 'hot on her tail' or 'hot on someone's tail' according to the Collins English Dictionary³⁰ means 'following or shadowing someone closely'. The Free Dictionary³¹ provides the following meaning 'inf. fig. following someone closely'. It is normal to assume here, following the meanings provided by both dictionaries that 'hot on her tail' means to follow someone in the shadow or to be near to catch them. This implies mostly a criminal action where there is a pursuer and a pursued. To engage in a proper translation of this metaphor, the translator needs to understand the meaning behind the utterance as not to misinterpret the real intentions of the narrator. In this instance, the narrator does not imply that Will Axon is pursuing Christina Trevanion (the 'her' in 'hot on her tail') to catch her following a criminal act or as an act of tailing someone (following the without their knowledge). Here, the narrator is implying a more subtle sense of the metaphor which can be understood as 'following behind Christina immediately or right behind Cristina is Will Axon the other expert'.

Accordingly, if the translator was not aware of the difference in intonation and perception of the phrase, the translation would be something like: 'ويطاردها عن قرب' ويل أكسون'. This translation here, in this context, would not make any sense to the target audience as the scene will not add up to the translation and will send mixed messages to the target audience who will not be able to relate the scene with the translated utterance. Thus, a proper translation to the real meaning behind the utterance would be as follows: 'وها هو خبيرنا الثاني ويل أكسون، مباشرة خلف كريستينا'. This type of translation strategy saw a complete deletion of the original utterance which is the metaphor and a substitution with the TL's own structure and explanation which fall into a mixture of strategies related to the third category dealing with explanation, as well as the fourth category of reformulation and finally the sixth category which uses the deletion strategy.

Regarding season 21 episode 9 of *'Homes Under the Hammer'*, we find that the narrator uses an English idiom when he says "and Lucy's making a splash at this plot in the isle of

³⁰ Collins English Dictionary: on hot on the tail <https://www.collinsdictionary.com/dictionary/english/on-someones-tail>

³¹ The Free Dictionary: on hot on the tail <https://idioms.thefreedictionary.com/on+tail>

Sheppey.” What does ‘make a splash’ mean?. According to the English Oxford Living Dictionaries³², “make a splash, *informal*, attract a great deal of attention.” Macmillan Dictionary³³ defines it as “to do or say something that becomes very popular or is noticed by a lot of people.” By using this idiom, the narrator is implying that the lot that is going to be investigated by Lucy, one of the presenters in the show, has been attracting a lot of attention in the market which could be due to its location, size, condition, or other important traits. A proposed translation to this uttered sentence could be as follows: *وها هي ’لوسي’ تلفت الأنظار إلى هذا المبنى الموجود في جزيرة ’شيببي’ جنوب بحر الشمال في بريطانيا.*

Some idioms between the SL and the TL culture may be identical or differ slightly in their syntax but allude to the same meaning. However sometimes, some idioms have no basis within the TL culture. As provided in the translation above, there is no equivalent idiom in the TL language and culture to that of the SL utterance ‘make a splash’. Therefore, one of the strategies that could be used is to provide a definition of the idiom in the TL, hence, *تلفت الأنظار*. This technique puts this kind of translation in the third category which was proposed at the beginning of this chapter. It is also important to note here that another information was added to the translation *جنوب بحر الشمال في بريطانيا* as to provide the reader with the geographical location of this isle in England.

Now, if we are talking about subtitling the utterance, the proposed Arabic version is quite long and it could be shortened to only *حيث تلفت لوسي الأنظار إلى المبنى الموجود في جزيرة ’شيببي’*. On the other hand, since the utterance is made in the background with no need for lip synchronization and since, supposedly, the Arabic language is quite fast as a language, we see no problem in retaining the first proposed translation for a translated narration mode of the show. This translation provides the right amount of explanation needed for the TL audience to become more acquainted with the purpose of the utterance.

We can note from both previous examples that idioms constitute a complex type of pragmatic language, first in term of finding the equivalent idiom of the SL in the TL, if it exists. Second, making sure that the idiom reflects the intended meaning of the SL in that

³² English Oxford Living Dictionaries: on make a splash https://en.oxforddictionaries.com/definition/make_a_splash

³³ Macmillan Dictionary: on make a splash <https://www.macmillandictionary.com/dictionary/british/make-a-splash>

it fulfils the same purpose whether it is identical in structure or different in content in the TL. Lastly, if no idioms, quotes, or known proverbs exist in the TL, the use of alternative explanatory phrases could be employed given that the translation is given ample space and time to do so.

For season 18 episode 68 of ‘*Homes Under the Hammer*’, the narrator utters the following phrase ‘what a steal’. In the Longman Dictionary of Contemporary English³⁴, ‘be a steal’ means ‘informal. To be very cheap’. Accordingly, the website www.idiomeaning.com³⁵ suggests that ‘a steal’ means a very good deal’. The narrator here talks about a property that is excessively cheap for its value. The property the narrator mentioned is equipped with four bedrooms, high ceiling, and two storeys with a kitchen extension and retails to between 200,000 to 250,000 pounds. Accordingly, when the property was auctioned it was sold for 125,000 pounds which is an absolutely incredibly cheap price for such a property. If the translator is not familiar with the idiom’s meaning, the first logical interpretation of the meaning would be that the bidder was ripped off and the value of the property is less than what he auctioned for. Nonetheless, the true meaning behind the idiom is quite the opposite and refers to the luck of the bidder landing such a great and cheap deal for such a high-end property. Therefore, instead of translating the phrase as *يا لها من سرقة*, it is now obvious that the translation of the idiom would be *وهكذا تقام* or *هكذا هي الصفقات الرابحة* or *يا لها من صفقة رابحة* or *الصفقات الرابحة*. This type of translation follows the strategies of substitution and transformation which relate simultaneously to the fourth and fifth categories of translation techniques.

4.5 Translating figurative languages

Figurative language according to YourDictionary³⁶ is defined as the “language that uses words or expressions with a meaning that is different from the literal interpretation. When a writer uses literal language, he or she is simply stating the facts as they are. Figurative

³⁴ Longman Dictionary of Contemporary English on what a steal

<https://www.ldoceonline.com/dictionary/be-a-steal>

³⁵ Idiom meaning on what a steal <http://www.idiomeanings.com/a-steal/>

³⁶ YourDictionary: on figurative language: <http://grammar.yourdictionary.com/style-and-usage/Figurative-Language.html>

language, in comparison, uses exaggerations or alterations to make a particular linguistic point.”

In season 12 episode 54 of *'Flog It!'*, the narrator says the following utterance ‘and if two people battle it out to £200’. The phrase ‘battle it out’ is defined in the English Oxford Living Dictionaries³⁷ as “[f]ight or compete to a definite conclusion”, while Macmillan Dictionary³⁸ states that “if two people or groups battle it out, they compete with each other until there is a definite winner.” According to the definition above, the literal meaning of ‘battle it out’ involves a physical combat between two forces. Whereas, taken in its figurative connotation in the mentioned utterance, no physical confrontation is involved. This means that the parties involved in the betting on the item will compete with words or by raising their hand or raising an object as a sign to denote increasing the price until one of the party’s yields and the other party who bet the most wins the item.

Overall, it is a battle of words and gestures rather than a battle of fists and swords. By understanding to ‘pacifist’ meaning behind the utterance, translators can provide a proper translation of the utterance such as *وإذا زايد شخصين عليها قد نصل إلى 200 جنيه استرليني*. In this translated version of the SL, we can notice that no reference to any armed battle was mentioned like saying *إذا تنافس شخصين عليها* as the verb *تنافس* has a direct connotation with physical battle. Instead, the translation provides a recreation of the utterance using the verb *زايد* which means to auction off the item thus replacing the figurative language in the SL with one that provides more sense to the TL audience as they understand the connotation behind the verb *زايد* which implies a battle of prices.

In season 21 episode 9 of *'Homes Under the Hammer'*, the narrator provides the following utterance ‘It is sodden with, there is no other word for it, wee.’ To understand the meaning behind the utterance, we need to dissect the main parts of the sentence. For instance, the Oxford Learner’s Dictionary³⁹ defines ‘sodden’ as “extremely wet.

³⁷ English Oxford Living Dictionaries: on battle it out
https://en.oxforddictionaries.com/definition/battle_it_out

³⁸ Macmillan Dictionary: on battle it out <https://www.macmillandictionary.com/dictionary/british/battle-it-out>

³⁹ Oxford Learner’s Dictionaries: on sodden
<https://www.oxfordlearnersdictionaries.com/definition/english/sodden>

Synonym soaked.” While Merriam-Webster⁴⁰ provides the following definition “a: heavy with or as if with moisture or water. [T]he sodden ground.” Accordingly, sodden is synonym with drenched, soaked, wet, etc. According to the English Oxford Living Dictionaries⁴¹, the word ‘wee’, in its second definition, is defined as “*British Informal*. Urine. [...]. An act of urinating.”

Based on the definitions provided above, when combining both words together it would give us ‘soaked in urine’. This type of connotation is a figurative one that denotes that the place, which was maybe left unattended for a long time was maybe soaked in fluids such as rainwater, mud, animal urine, etc., and now smells very badly and stinks which implies a reference to the smell of urine. Therefore, a proposed translation could be تعالیه رائحة ننتة or تفوح منه رائحة الصن, we find here that the utterance ‘there is no other word for it’ is an interpolated clause of a string of words in sentence that if taken out of the sentence does not affect the intended meaning. Accordingly, since it has no syntax value it is not necessary for the translator to project it into the translation. Simply put, if the translator wishes to portray the frustration of the narrator in that sentence he/she could opt for this translation ولا تفوح منها إلا رائحة ننتة which reflects by using لا... إلا... and the state of emotional feeling that the narrator is experiencing in the utterance along with his tone. This type of translation falls under the sixth category of translation strategies as it uses omission and reductions of the SL into the TL since this technique does not interfere with the meaning rendered in the TL.

In ‘*Homes Under the Hammer*’ season 18 episode 68, the narrators says ‘and it’ll be all hands to the pump as they have ambitious plans’. The Macmillan Dictionary⁴² define ‘all hands in the pump’ as ‘used for saying that everyone must work hard because the situation is urgent’. According to the Free Dictionary,⁴³ the phrase is ‘used to indicate that everyone is urgently needed to help out in an emergency’. The origin of the phrase goes back to the sailing days when a leak in the hull required immediate help in bailing

⁴⁰ Merriam-Webster: on sodden <https://www.merriam-webster.com/dictionary/sodden>

⁴¹ English Oxford Living Dictionaries: on wee <https://www.merriam-webster.com/dictionary/sodden>

⁴² Macmillan Dictionary on all hand to the pump <https://www.macmillandictionary.com/dictionary/british/all-hands-to-the-pump>

⁴³ The Free Dictionary on All hand to the pump <https://idioms.thefreedictionary.com/all+hands+to+the+pumps>

out the incoming seawater. In that context, 'hands' means all members of the ship crew and 'pump' refers to the activity of pumping water from the ship in an emergency. This type of phrase is a figurative type and is used to denote the urgency by all members of a group to come together and work together especially in an emergency. Accordingly, the translator should understand that the reference here does not represent helping on a ship but use it to explain that all parties involved in the auction (the bidder, his wife and their partner) should work together as a team hand in hand to renovate the property they just bought. Therefore, a proper translation would be *وتتكاتف السواعد في مسعى لتحقيق أهدافهم الطموحة*. Here again, the translation opted for the use of an equivalent term which provides the same meaning of the SL utterance but uses the characteristics of the TL utterance as the audience is more familiar with the terms used in the Arabic translation. Accordingly, the translator used the fourth category strategies of adaptation to the TL and localisation of the utterance.

Figurative speeches are quite hard to grasp. If the translator is not familiar with their intended meaning, the difficulty in rendering them into the TL will be a 'mission impossible' task. It is important for any translator to have plenty of knowledge in the SL culture which he/she plans to translate from as well as have a proper command of the TL culture which he/she will be translating to. Solutions to the problems tackled in this chapter will be addressed in the following chapters in a more detailed manner.

Chapter V

Findings

This chapter summarises the findings of Chapter IV where translation techniques were analysed. It builds on Chapter II regarding the review of the literatures that tackled previous researches on the language of narration in the audiovisual outlet, which is one of the modes used in translation for media alongside subtitling, dubbing, voice over and free commentary.

Based on the facts of the analysis, it is safe to say that AVT relies on three distinct concepts, namely fidelity, reformulation and deletion. Each of these broad concepts are subdivided into translation categories that, at some point in time, might be used in a given translation work. The translation categories are further subdivided into different detailed oriented translation techniques that depend heavily on the power of the translator to use them and his/her understanding of the SL and TL in general. At the end of the road, the translator is the only person capable of bringing the SL to life into the TL or obscuring its path and sending it into oblivion.

In recalling the three broad concepts used in AVT; the first one, fidelity refers to how close is the TL translation in comparison to the SL. The concept of absolute fidelity or equivalence as proposed by Nida (1964) and other scholars supporting this concept is still a most used form in the realm of translation, especially in the translation of religious texts. The reason most translators use it in AVT is because it is easy, fast and will not take much efforts from the translator to perform the translation. This concept in its broad sense refers to the ‘foreignizing’ concept proposed by Venuti (2008), so as to bring the TL audience to the SL culture. The second concept represents the reformulation of the SL into the TL while retaining the purpose behind the SL utterance, even though the TL uses

its own connotations and syntaxes. This form is what Venuti (2008) labelled as ‘domestication’ which is to bring the SL into the TL culture.

Finally, the third concept deletion relates to the deletion of the SL CBEs totally from the translation into the TL. This type of translation is used when it is not possible for the translator to render the SL utterance into the TL. Most probably, this is due to the fact that, either the SL utterance has no equivalence in the TL culture or that the TL culture does not allow such rendering, especially in relation to jokes or proverbs that have hints of sexual connotations in them or anti-religious tales as they defy the morality and ethics of the TL culture. Other barriers can be found in the different censorship regulations imposed by the government and/ or commissioning agency, who are by the end of the day the ones who decide whether the translation is culturally acceptable or not.

In Chapter IV, we also addressed the issues of how to translate different frames in language and contexts in a given media in relation to narration. The Analysis touches upon the translation of the title of a given media, the rendering of extratextual framing, the translation of phrasal verbs and the rendering of pragmatic meanings such as jokes, proverbs, quotes, etc., as well as the connotations behind figurative utterances. We can find in the chapter that translating the title can make a huge impact on the perception of the TL for the show. The title should be something that catches the attention, but it does not necessarily need to retain the same connotation of the origin SL text. Especially in regard to titles, some flexibility can be used to employ any type of the above-mentioned broad categories referred to in Chapter III in order to keep the catchiness and lightness of the title. When translating extra textual framing, the translator needs to keep in mind the importance of rendering such frames.

As translation is the bridge that connects both SL culture and TL culture, it is the job of the translator, given that he/she benefits from a fair amount of freedom in translation, to weigh the need to explain some aspects of the SL utterances to the TL audience in order to diffuse ambiguity. It is also his/her job to estimate the feasibility of rendering the extra textual framing if the latter defies the TL culture’s understanding. The chapter also explained the ways to render phrasal verbs in the TL, which are words when combined together provide a different meaning to the utterance. A translator needs to be aware of

the role of phrasal verbs employed in the SL text. The way to render their meaning into the TL is either through plain explanation or through substituting them with words or phrases that will retain the needed implicature behind the utterance. The final type of translation addressed is the rendering of the figurative languages. Again, figurative speech can either be explained through the use of another figurative speech in the TL if there exists one, or the translator can opt for an explanation which has a direct correlation to the language employed.

No translation can rely on one type of translation strategy. Sometimes within the same sentence, the translator needs to use two contradicting translation techniques in order to render the meaning in the most professional way. As John Donne⁴⁴ (1624) quotes, “no man is an island” so is translation. Since humans cannot be self-sufficient on their own they rely on each other, so does translation that relies on not only one translation strategy but more than one to form a fine piece of art that will keep on living.

We can also determine from the analysis produced in Chapter IV that there are some general guidelines a translator should equip him/herself with, prior to engaging in any type the translation. These general guidelines will ensure that the translator possesses a firm grasp on the SL text, and will also ensure that the translator understands the target culture he/she lives in. In addition to that, these guidelines will guarantee that the translator understand the burden thrown upon him/her especially their repercussions within the ethics and laws of the TL culture.

These guidelines are an attempt to provide the translator in training with a fertile foundation to produce a ‘piece of art’ that is both acceptable to the SL, the TL culture and the translation regulatory bodies of the TL. Here are the proposed guidelines:

Know the language: The idea here is that, although the translator is by default bilingual, which is a trait that qualifies him/her to delve into the realm of translation, it would not necessarily provide him/her with the stamp of approval to be a translator. Any translator can speak the language but not any one speaking the language can become a translator. Translation is a hard working process that entails hours and hours of research and

⁴⁴ The Phrases Finder: on John Donne <https://www.phrases.org.uk/meanings/no-man-is-an-island.html>

sleepless nights of work. A good translator should have ample knowledge of the system in which the language of the origin text is structured. He/she should study the linguistic aspect of how a sentence behaves in the SL culture and how it is understood in the SL system, especially in relation to its social and cultural context (De Beaugrande, 2009). It does not mean that any bilingual person has the ability to translate as he/she sees fit. The translator should study the linguistic style of both the SL and TL in a way that allows him/her to judge the best way to render the SL into the TL without losing the textuality, aesthetic, meaning and implicature intended.

Understand the culture: Another important task a translator should perform is to not only know his/her own culture and its different facets, but to also explore the SL culture from head to toe. He/she should literally put the SL culture under the microscope and inspect it closely. Unless the translator is a native speaker of both SL and TL, a native bilingual with direct contact with both cultures' every day facets, he/she will not be able to know or understand entirely the other language. Therefore, it is very important for the translator to do his/her research. If opportunity helps, the translator should use already existing human and technological means of help. These tools can be found in the shape of subtitles in the SL language itself that could become the guidance needed to hear the utterances soundly. These subtitles are either, prepared by amateur subtitlers or professional ones and can be found online in different subtitling websites. They will help translators in instances where they are not familiar with the utterances, or are not acquainted with their spelling based on their poor understanding of the utterance.

Another tool that can help translators in their voyage for knowledge seeking is to use the help of native speakers of the SL, if possible. These native speakers can help the translator understand their language, by providing him/her with all sorts of explanations regarding their culture, history, ideology, beliefs, politics, use of sarcasm and irony, idioms and jokes, quotes, etc. Seeking the help of specialists in the fields translators are working on will be very valuable to enrich the types of translation registers they are working from and into. A third tool that is one of the most important is the use of the internet as a resource-based database, taking into account that the translator has access to

those reliable sources, or dictionaries whether in hardcopy and online; as well as all other available tools that the translator can count on to make his translation job easier.

Be the audience: A well-versed translator should not only focus on understanding the SL culture alone, he/she should go beyond that and look at the TL audience. The translator should know to whom the translation is targeted for. Is it targeted toward stay at home wives or husbands? Is it geared toward young people, old people, men, women? What is the degree of the target audience's education? Will they understand the choice behind a given type of translation? How is their knowledge in the SL matter? What is the degree to which they understand the meaning behind the utterance?. In other words, the translator should act as part of the TL audience and he/she should explore the various demands of the audience for the quality of translation they expect from a translator. All of this should take into account that sometimes translators are faced with oppositions and constraints from the commissioning agency and regulations which they need to adhere to.

Avoid the whip: Usually the strategies employed in translation are chosen according to the degree of restrictions and censorship imposed by the commissioning agency or by the government. The translator must first know the rules and regulations of his/her country and commissioning agency regarding how translation should be used. What is allowed in translation, or what is not permitted, and what is conceived as morally acceptable or unacceptable. It is always important to understand the regulations and consequences of breaking them, in regard to the punitive measures set forth by the commissioning agency or the government. In some countries these punitive measures have seen translators in prison for spreading immorality or for treason, or fined heavily for their lack of understanding of the law pertinent to translation.

Now work!: Prior to engaging in any AVT, the translator should list the different translation strategies that were devised in AVT and weigh their appropriateness in regard of the translation work at hand. Translators should watch the commissioned translation more than one time, and point out the possible frames of controversies that need the most work and that need to be addressed. They must find the most appropriate translation strategies that will help them keep the meaning of the intended SL if globally understood, and render the intentions of the SL cultures and CBE in the TL paradigm. Otherwise, opt

for a complete restructure of the content and meaning in a way that is comprehensible to the TL audience if the SL content contradicts the beliefs and morals of the TL audience. Even yet, omit the SL CBE completely from the context of translation in the TL. This can be noticed in the dubbing of Indian dramas and shows when the dubber uses the word “قدير” which relates to GOD, as known to those of the Semitic languages, mainly Muslims, Christians and Jewish, who believe in one God/ “الله”/ ‘El’ in comparison to the real connotation of the Indian ‘gods’.

Chapter VI

Conclusion

Translation can be viewed as the transfer of a copycat version of the original from the SL into the TL thus bringing the TL audience within a story narrated by the SL culture. For a long time, the use of equivalence was viewed by many scholars as an important factor to reach faithfulness. For faithfulness, in rendering the SL, to be maintained as Zhongying (1990, p. 98) claims, the translator must not alter in anyway the original wording and expression or he/she is not being faithful to the source text. Alternatively, it can be the creation of a new artistic work that puts emphasis on the TL culture more than that of the SL. This type falls in the realm of domestication as proposed by Venuti (1992) where the translation used is typical of the TL culture including the structures of the language used, the TL culture bound idioms and semiotics which omits the SL text or utterance to adapt to the needs and values of the Target culture. As claimed by Venuti (1992, p. 5)

[A] fluent strategy performs a labor of acculturation which domesticates the foreign text, making it intelligible and even familiar to the target-language reader, providing him or her with the narcissistic experience of recognizing his or her own culture in a cultural other, enacting an imperialism that extends the dominion of transparency with other ideological discourses over a different culture.

It is also important not to forget that the act of translation does not depend on the understanding of the translator of the culture of the SL alone, but that it also depends on the commissioning agency as well as the authorities who play a significant role in how a translation should be rendered to the public of the TL.

The research is based on the theoretical framework of DTS coined by Toury (1995). As the language of narration is a fairly new realm in AVT, and there is not enough literature written on the subject a comparative study could not be perform thus the use of DTS. I

think that the language of narration is an important field of study and major contribution on the subject could be devised. We can see an increased use of this AVT outlet in the new released American television series such as ‘Jane the virgin’, ‘How I met your mother’, ‘Scrubs’, as well as in movies such as ‘Memento’, ‘Apocalypse now’, ‘Into the woods’, in addition to many recent and previous animation movies such as ‘Coco’ and ‘Little Door Gods’ to name a few.

For this purpose, the research tackled the concept of translating the language of narration in audiovisual media outlets. Two distinct British television entertainment shows were the basis for this research, namely ‘*Flog it!*’ and ‘*Homes under the Hammer*’. Both shows provide an abundance of potential translation strategies that can be used to translate the language of narration from English into Arabic, thus laying the ground for in-depth descriptive research. Following the DTS framework, scholars in translation can experiment on the different sets of translation strategies that already exist in AVT and weigh their appropriateness in translating into Arabic. They also provide a fertile ground for researchers to explore new translation strategies that are exclusive to Arabic as a Semitic language that differs from the Indo-European family which the English language belongs to.

The research also attempted to answer the hypothesis which states that although English and Arabic belong to two different language families, if translators are equipped with the needed knowledge of both languages’ culture, structure and unique traits, they can provide a proper translation. These proper translations are consequently based on sets of already established (belonging to the Indo-European family, if applicable) or prospect translation strategies that are unique to the TL environment and that, to some extent, respect the SL’s intention.

Accordingly, the research pointed out, that a good translator should have a proper grasp on the notion of identifying the stylistic structures of a given utterance and have the capability to render this notion in the TL without losing the beauty of the utterance. He/she should understand the language to be translated, its culture, semiotics and uniqueness as noted by Vermeer (1989) who claimed that a translator should be ‘pluricultural’ (Snell-Hornby, 1988, p. 46), while V. Ivir stated that “translating means

translating cultures, not languages''(Ivir, 1987, p. 35). The translator should be able to transfer the intended utterance in all its semantic and pragmatic connotations. There is no more talk about one type of translation. Translation is done through the coupling of more than one translation strategy in order to provide the TL audience with the most appropriate and professional translation.

As there is not enough data regarding the language of narration and the strategies pertaining to this type of translation, the research attempted to explore the different development in the field of translation study and the views of translation scholars in regard to translation in media especially in reference to the small screen so as to build upon it. It also provides an insight on the views of scholars regarding the translation of the meaning of a given language in relation to textuality, pragmatics and semantics. As AVT is now regarded as one of the most important tools of globalization mainly in the realm of subtitling and dubbing, two of the most sought out techniques in the Arab media and broadcasting channels, an understanding of their history, constraints and strategies is fundamental in exploring the language of narration as a new realm of study. This is seen in the quantity of Turkish, Indian, Korean series that are dubbed or the different American, European and Asian series and films that are subtitled. It is also important to mention here that Arabic television translators used MSA language as a dubbing technique with all Latin soap operas and cartoons that were transmitted at that time in the different Arabic channels.

It is also important to add that these dubbed versions were since then, twenty years or so ago, performed by professional Arab actors and voice actors. Now, preferences shifted to include dialects such as Lebanese, Syrian, Egyptian and Khaliji (Gulf Arabic dialect). The use of subtitling technique is still the most favourable as it is less expensive and less time consuming than engaging in dubbing. Subtitling is usually performed by one person, the translator, who uses programs such as subtitling workshop to transfer the translation into a given media. In the other hand, to dub a movie, a whole production agency will need to perform the job starting from the translator, to the producer, through the voice actors and ending with the technical team who will match the TL voices to the SL voices frames, in order to provide a clear and professional dubbed version of the original.

Many scholars in the field of AVT translation have proposed different sets of translation strategies in regards to dubbing and subtitling when it comes to translating to the Arabic language from non-Arab countries. Thawabteh (2011, p. 24) states that

Audiovisual Translation (AVT) has begun in earnest all over the world with an increasing audience, albeit its most common forms (e.g., subtitling, dubbing, etc.) have been the general ruck of debate and research. Very much replete with myriads of linguistic, technical, semiotic, cultural problems and so forth, the job of audiovisual translator has largely been viewed as challenging and demanding.

Thawabteh (2011, p. 39) goes on saying that “[w]e should take cognisance of the fact that AVT is a discipline that is still need to be streamlined in the Arab World.”

It is safe to assume that the first act of translation dates back to the first primitives who engraved their history and stories on the walls of the caverns for other to interpret. It was their way of imprinting the flow of their lives and communicating it to the future comers. The achievements of the different civilization as we know them today are an important factor of how the world is shaped today. The different discoveries in sciences, the marvellous work of literatures, and the stunning performances of actors has been translated to almost all possible and available languages in this world. Hatim and Mason (1997, p. vi) state that the “translator operates on the verbal record of an act of communication between source language speaker/writer and hearers/readers and seeks to relay perceived meaning values to a (group of) target language receiver(s) as a separate act of communication.” These translations reflect the eagerness of a country to understand the world around it and to communicate its story to the world.

Translating from one language to another is a type of treasure hunt were translators are excavating their way to glory feeling the watchful eyes of the natives of the island and avoiding the wrath of the commissioning party. In media translation, as in literary translation, the translator should keep note of the intended meaning behind the utterance. He/she should examine meticulously the consequences of his/her translation of the intended utterance and the impact it will have on the TL audience. Unfortunately, translation nowadays especially in media is more concerned with the commercial aspect of the job that is done more than its elegance and intended meaning.

The Islamic Conquests paved the way for the Arab translators to acquire the knowledge of the East and West, they have also provided them with the power to understand their enemies through their own writings, their ideologies and cultures and have elevated the status of Arab translators in this practice (Pavlidis, 2010). But alas, Arab translators in the modern world have not stepped up in yet their games in the translation field and are still hang up on the glories of a forgotten past, as the proverb goes ‘a drowning man will clutch at a straw’ الغريق يتعلق بقشة.

This research can be the basis for other researches in the realm of narration in AVT and the different approaches to translating the language of narration. It is also important to say here that AVT in the Arab world still relies on the strategies set forth by foreign translations that belong to different language families and are different from the Arabic language as emphasised by Thawabteh (2011). As such, there is an important need for Arab translators and scholars to provide a unified set of rules regarding translation from and to Arabic which follows specific culture related guidelines customised for Arab viewers.

It is also important for educational institutions offering translation as an academic discipline to not only rely on the theoretical aspects of translation but to also integrate translation practices more within their curricula. In my opinion, translation language departments in the Palestinian universities alongside translation agencies in the private sector as well as the government should form a sort of consortium that works at setting a national educational and professional agenda regarding translation in Palestine. This consortium can in time build a translation studio to be accessed by scholars and professionals alike and can teach, in real times, academic students the different stages that are needed in AVT and other forms of translation practices as well as providing universities with a chance to further develop the notion of academic translation and link it directly to the professional market.

Another important aspect of translating AVT in Palestine, is the potential to link the Palestinian television channels with the universities that offer translation degrees when translation problems arise to find the problems in translation and come up with the proper solutions to translating into Arabic or vice versa. Accordingly, a specialised team should

be employed from the various key holders for the task. Students at the translation departments in Palestinian universities can be assigned to carry out an analysis of the different problems that may arise within the translation of a given media product as a practical assignment. They can help find a solution to those problems which in return can provide some sort of profit for the university itself, as a commissioned party. It can help improve the translation skills of the soon to be translators, as well as a basis for possible development of translation taxonomies that are exclusive to the Arabic language and which can be approved nationally.

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ترجمت لغة السرد في البرامج البريطانية على الشاشة الصغيرة

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الملخص:

يعتبر هذا البحث مدخلا جديدا في عالم الترجمة فيما يخص ترجمة البرامج التلفزيونية على الشاشة الصغيرة. ولغة السرد (Language of Narration) هي لغة قديمة ولكن جديدة. قديمة من حيث استخدامها في عالم السينما والبرامج التلفزيونية وجديدة من حيث أنه لا توجد دراسات معمقة في هذا المحور وبخاصة الترجمة من اللغة الإنجليزية إلى اللغة العربية. هذا البحث مبني على نظرية دراسة الترجمة الوصفية (Descriptive Translation Study) والتي تعنى باستخدام جميع استراتيجيات الترجمة، هنا المسموعة والمرئية (AVT)، كأمثلة لاكتشاف تلك الاستراتيجيات الأنسب التي ستساعد المترجمين الجدد على عرض أنسب الترجمات الخاصة بلغة السرد في البرامج التلفزيونية. اعتمد البحث على استخدام أمثلة من مجموعة عشوائية لحلقات خاصة من برنامجين ترفيهيين. وأشارت النتائج إلى عدد من الاختلافات التي تخص المشاكل التي تواجهها ترجمة لغة السرد، وبينت أسبابها، وطرحت الاستراتيجيات التي يحتاجها المترجمون الجدد بهدف حلها آخذين بعين الاعتبار المعوقات المختلفة التي تواجهها عملية الترجمة كالاختلافات في سياق اللغة، والعلامات اللغوية، وغير اللغوية (السيمائيات)، وتلك العوامل الاجتماعية والثقافية المرتبطة بلغة معينة والخاصة بها والتي يصعب ترجمتها إلى لغة أخرى. ويوضح البحث بعض التوجيهات العامة التي يتوجب على المترجمين الجدد فهمها ليتمكنوا من عملية الترجمة محافظين بذلك على عنفوان اللغة المصدر (هنا، الإنجليزية SL) ومتطلبات واحتياجات اللغة المستهدفة (هنا، العربية TL).