AUDIO-VISUAL TRANSLATION: SUBTITLING PRAGMATIC

FEATURES

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ABSTRACT

"Globally, this is the age of mass communications, of multimedia experience and a world where audiences demand the right to share the text, be it film, song , or book simultaneously across cultures" Bassnett (cited in Álvarez, 1996: 1). For these audiences, when it becomes difficult to understand other languages, translation is their tool for comprehension. In this thesis, audio-visual translation as a mode of translation is introduced and reviewed. The complexity of audio-visual texts, comprised of both verbal and non-verbal components, is explored. It is argued that some constraints and challenges inherent to the subtitling techniques, in addition to isolating pragmatic elements, hinder achieving the overall communicative goal. To this end, the thesis features a case study through the analysis of some examples taken from the Arabic subtitled version of the English film *My Fair Lady*. The strategies used by the subtitler to deal with some issues, including combining language with image and cross-cultural problems are considered.

CONTENTS

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CHAPTER ONE
INTRODUCTION

In the era of globalization, media plays an important role in intercultural communication. The boom in satellite television and internet has made the world to become a small village, where people with different languages and cultures interact more frequently. The physical borders among nations are continually erased. The recent developments in film industry, mass media and communication contribute to this process of unification. Translating any of these mentioned fields becomes particularly important.

Audio-visual translation is one of the commonest forms of translation encountered in everyday life in contemporary societies. It refers to the translation of different audio-visual genres: films, television series, news program and documentary. Subtitling, dubbing and voice- over are the three methods of transferring spoken language in audio visual translation. Each has its own characteristics and constraints, both technical and contextual, which have been largely ignored by translation studies for a long time. Yet, audio-visual translation is a rapid growth area professionally due to the increase demand of translating DVDs in particular, which has a format with the capacity to hold up to eight dubbed versions and thirty-two subtitled versions of a film.

Subtitling is a specific form of translation, where an interaction occurs between language and image, between the verbal (concentrating on the spoken word) and the non-verbal (with specific reference to gesture and vocal intonation). The audio-visual text is a complex medium, where the translator encounters verbal and non verbal information, meanings openly expressed and others inferred by more subtle communication; a rise in intonation, a gesture accompanying the utterance. Subtitlers and other audio-visual translators need to have an appreciation of the ways in which the various components of an audiovisual programme, such as language, sound, image, work together. Also, in view of the time and space constraints they work under, interlingual and monolingual subtitlers need to have text compression skills which will enable them to convey – frequently in significantly fewer words – the message of the original.

Starting from the premise that the process of subtitling reduces the original text by cutting some elements that can be recovered by non-linguistic communicative channels or those linked to the expressive function, such as terms of address, discourse markers, politeness formulae, reformulations and dysfluencies (Hatim & Mason, 2000), this thesis focuses on the strategies adopted by the subtitler during the translation shifts. S/he has to overcome the linguistic and cultural non-equivalences that occur while transferring the spoken dialogue into a written text.

In chapter two that follows this introduction, the theory of translation is reviewed starting from the relationship between the source text (ST) and the target text (TT). The controversial notion of equivalence is discussed as one of the central issues in the theory of translation that is grounded on such a relationship. Nida (1964), one of the most outstanding advocates of equivalence, believes that the message/meaning in context or the message/meaning and its reception can be pulled out of history, understood as unified and an essence of itself and made into timeless concept. The chapter also examines Koller's prescriptive criterion that equivalence is always taken for granted:

> Translation can be understood as the result of a text reprocessing activity, but means of which a source language text is transposed into a target – language text. Between the resulting text in L2 (the target- language text) and the source text in L1 (the source- language text) there exists a relationship which can be designated as a translational, or equivalence relation" (Koller, 1995: 196).

Then the question to be asked is not whether the two texts are equivalent, but what type and degree of equivalence they reveal. On one hand, equivalence consists of two binary oppositions, such as in Nida's pair of formal equivalence and dynamic equivalence, with different labels as in overt vs. covert translation by House (1981). On the other hand, equivalence has been split up into functional, stylistic, semantic and textual subtypes with hierarchies posited to give some of the subtypes a higher priority than others, as in textual equivalence by Baker.

The first part of chapter three aims at emphasizing the role of pragmatic interpretation in both the verbal and non- verbal communication. On this approach, the recipient infers the meaning intended from evidences that have been provided

for this purpose. A range of closely related, fairly central pragmatic issues, such as speech acts and presuppositions are highlighted. These issues and approaches have received the attention from linguists and philosophers. The second part of this chapter discusses the relevance theory that is based on Grice's claim that any utterance automatically creates expectations which guide the hearer towards the speakers meaning. Grice describes these expectations in terms of a Co-operative principle and maxims which the speakers are expected to observe and the hearer to choose what best satisfies those expectations. The last part of the chapter deals with very crucial topics in the field of communication, which are culture and ideology. It has been realized that any literary text consists of not only linguistic signs, but also of cultural facts and ideological dimension. Thus, in a paradigmatic departure, the translation of a literary text became a transaction not between two languages, or a somewhat mechanical sounding act of linguistic "substitution" as Catford had put it, but rather a more complex negotiation between two cultures. The power relations in the translation of the colonized nations are highlighted by examples from Niranjana's discussion of the rewritten structure of the East and Faiq's image of the manipulated Arabic translated texts into western languages.

Chapter four discusses the social status of audio-visual translation as a special form of translation. The characteristics of each method of such audio-visual translation are examined, focusing on the differences between subtitling and dubbing as both are symbolizing the tendency towards two different translation strategy, i.e. foreignization and domestication:

> Whether domesticating or foreignising in its approach, any form of audio-
> visual translation ultimately plays a unique role in developing both national
> identities and national stereotypes. The transmission of cultural values in
> screen translation has received very little attention in the literature and
> remains one of the most pressing areas of research in translation studies
> (Mona Baker and Braño Hochel, 1997: 76).

The chapter explains the reasons behind the choice of a particular type of translation which tends to accommodate to changing circumstances, both linguistic and extralinguistic. The choice stems from different historical heritage, ideological

factors, audience preference, cost and the position of the source culture in the international context (Dries, 1995).

Furthermore, the constraints associated with the process of subtitling and the implications in terms of translation are presented to illustrate the challenges that face the translator. S/he must adopt certain strategies while transferring the spoken language into a written one in order to achieve both readability and legibility.

Chapter five comprises the practical part of the thesis as an analysis of a subtitled film into Arabic is presented. The first part of the analysis examines the strategies employed by the subtitler to transfer the needed information within a restricted space and time. The amount of distortion is tested and substituting translations as a solution are suggested. The second part of the analysis is conducted within the framework of pragmatics. It emphasizes the crucial role played by the pragmatics in creating and understanding the overall meaning conveyed by a film.

The final chapter, the conclusion, presents a summary of the thesis along with some suggestions for further research in the still unfolding area of audio translation.

CHAPTER TWO
TRANSLATION AND TRANSLATING

Translation theory is a principle that is built on a solid foundation of understanding how languages work. It identifies the different meanings languages encode and guides translators to find the most appropriate ways to maintain those meanings. Translation theory includes principles of figurative language, dealing with lexical mismatches, rhetorical questions, cohesion markers and many other crucial topics. Basically, two translation theories are competing to prove their dominance. On one hand, the purpose of the first approach is to express as possible the full force and meaning of every word in the original text. On the other hand, the other approach aims at producing an effect that is not read like a translation at all, but rather moves in its new result with the same ease as the original one. The debate between what so called "word for word" and "sense for sense" translation has dominated much of the translation theory in what Newmark (1981) calls the "pre-linguistic period of translation".

Being a bilingual communicative situation, translation is considered as an interaction where the text is the linguistic unit. Linguistically speaking, such interaction takes place among participants through the text. Translation demands the existence of a third person who would be the mediator to re-establish the interrupted communicative act. The translator undertakes the responsibility of transferring the source text (ST) into the target text (TT) by, semantically as well as pragmatically, reproducing a content that is at least similar to the original. S/he goes through a multifaceted process in order to be able to create a target text from the source text. For this reason, no translator could conceive that a literal translation of the original be an equivalent in the target language.

At the basic level, the actual meaning of the words themselves is important. A word may have one meaning as specified by the dictionary, yet in each instance of usage the term may take on a varied meaning. These variations in meaning are contingent on the context of each sentence. They do not only affect the way the text is apprehended, but and most importantly different meanings within the context are

stressed interdependently between words in the sentences. Bakhtin has an eloquent way of explaining this structure:

> "But no living word relates to its object in a singular way: between the word and its object, between the word and the speaking subject, there exists an elastic environment of other, alien words about the same object, the same theme, and this is an environment that is often difficult to penetrate. It is precisely in that process of living interaction with this specific environment that the word may be individualized and given stylistic shape" (Bakhtin, 1981: 276).

Bakhtin saw how the meaning of words changes when examined within their context. If words are so laden with meaning, it is easy to see how dependant the translation is upon the terms used.

Delving further into the issue of meaning in translation, there are two texts to be taken into consideration: the source text (ST) and the target language (TT). The words in the TT are laden with meaning from the source as well as the target languages. The words "may well have a density of accumulated meaning that is further complicated by their specific use in the translated text" (Venti, 1995: 182). Constructions in the target text are formed not only with the source text and its intended meaning in mind, but also with the target audience and the modification of translation of the message from the source to the target language.

2.1 The Notion of Equivalence:

When attempting to describe the relationship between SL text and TL text, it is necessary to review the concept of "equivalence" in translation. It is considered the conceptual basis of translation and, to quote Catford, "the central problem of translation practice is that of finding TL (target language) equivalents. A central task of translation theory is, therefore, that of defending the nature and conditions of translation equivalence" (Catford, 1965:21).

2.1.1 Nida's Formal and Dynamic Equivalence:

Eugene Nida played a big role in dismissing the strict word for word translation. He discards words like literal and free translations as he refers to two types of equivalences:

- Formal equivalence which focuses on the message in both form and content. It is, then, oriented towards the ST and strongly influences its accuracy and correctness. It focuses attention on the message itself in both form and content. "One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (Nida, 1964:159).

- Dynamic equivalence, which is based on equivalent effect. The relationship between the receptor and the message should be the same as the relationship between the original receptor and the message: "One is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida, 1964: 159).

As Nida explains, translation should be so natural to reach the source language message. He argues that the success of any translation depends on achieving equivalent response. It is one of four requirements of a translation (Nida, 1969:164):

> - making sense;
>
> - conveying the spirit and manner of the original;
>
> - having a natural and easy form of expression;
>
> - producing a similar response.

2.1.2 Catford: Translation Shifts

Catford presents a definition of translation as "the replacement of textual material in one language (SL) by another textual material in another language (TL)" (1965:20). His approach to translation equivalence clearly differs from that adopted by Nida since Catford preferred a more linguistic-based approach to translation. He proposes very broad types of translation in terms of three criteria:

> - The extent of translation (full translation vs. partial translation);
>
> - The grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbounded translation);
>
> - The levels of language involved in translation (total translation vs. restricted translation).

Catford uses the term "translation shifts," which he defines as "departures from formal correspondence in the process of going from SL to TL" (1965: 73). He makes a distinction between "formal equivalence" which is "any TL category unit, class, structure, element of structure" and "textual equivalence" which is "any TL text or portion of text which is observed on a particular occasion to be the equivalent of a given SL text or portion of text" (Catford, 1965:27). Textual equivalence is tied to particular ST-TT pair, while the formal covers a pair of languages. When these two approaches diverge translation shifts takes place. Catford categorizes translation shifts into four subdivisions:

- Structural shift (in grammatical structure);

- Class shift (from one part of speech to another);

- Unit shift or rank shift (the equivalent in the TL is at different hierarchal linguistic unit of a sentence);

- Intra- system shift ("where the translation involves selection of a non-corresponding term in the TL system" (Catford, 1965:146).

2.1.3 Vinay and Darbelnet: The Definition of Equivalence

Vinay and Darbelnet consider equivalence oriented approach as "replicates the same situation as in the original, whilst using completely different wording" (Vinay and Darbelnet, 1995:342). They think that if this procedure is applied while translating, it may preserve the stylistic impact of the ST in the TT. Accordingly, equivalence is the ideal method when the translator has to deal with idioms, proverbs, clichés or adjectival phrases.

Vinay and Darbelnet consider expressions in both ST and TT acceptable as long as they are listed in a bilingual dictionary as "full equivalents" (ibid.: 255). They argue that "the need for creating equivalences arises from the situation and it is in the situation of the SL text that translators have to look for a solution" (ibid.: 255). The two translation strategies suggested (Vinay and Darbelnet, 1995) are:

- Direct translation: 1) Borrowing, 2) Calque, 3) Literal translation.

-Oblique translation: 1) Transposition, 2) Modulation, 3) Equivalence.

Literal translation or what is called "word -for- word" translation is described by Vinay and Darbelnet as the most common between languages of the same family. This translation may be judged unacceptable because it:

- gives a different meaning;

- has no meaning;

- is impossible for structural reasons;

- does not have a corresponding expression within the metalinuistic experience of the TL;

- corresponds to something at a different level of language.

2.1.4 Baker's Approach to Translation Equivalence:

Mona Baker has used a more comprehensive way to address equivalence concept by offering a more detailed list of conditions upon which the concept of equivalence can be defined. She has put together linguistic and communicative approaches to address the concept of equivalence at various levels in relation with translation studies. Baker (1992) makes distinction among:

- Equivalence that appears at word level and above word level. Baker acknowledges that in bottom up approach in translation, word level equivalence is the first element to be taken into consideration by the translator. She argues that translators start to analyze the ST to find equivalence at word level in the TT. In fact, translators look at the words as single units in order to find a direct equivalent term in the TL. Baker gives a definition of the term word since it should be remembered that a single word can sometimes have different meanings in different languages. This means that the translator should pay attention to a number of factors when considering "a single word such as number, gender and tense" (Baker, 1992:11-12).

- Grammatical equivalence, when referring to the diversity of grammatical categories across languages. Baker notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. In fact, she claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself.

- Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in

translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his or her attempt to produce a cohesive and coherent text for the target culture audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text.

- Finally, she raised pragmatic equivalence, focusing on the clear presentation of the implied meanings of the source message to make it comprehensible to the TL audience. She explains that translators find pragmatic equivalence when referring to implicatures and strategies of avoidance during the translation process. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across.

2.1.5 Skopos Theory:

Skopos (from the Greek "purpose") theory begins by perceiving translation as a purposeful action, which leads to a result, a new situation, and possibly to a new object. Reiss & Vermeer formulates two basic hierarchically organized translation principles: "an interaction is determined by its purpose" and "the skopos is describable as a receptor-dependent variable" (Reiss and Vermeer, 1984: 101).

Reiss & Vermeer describe the source text as the relevant factors which ultimately determine the resulting translated text. They describe the target text as it "should conform to the standard intratexual coherence" (Reiss and Vermeer, 1984: 109). The relationship between the ST and TT is also defined as "the fidelity rule" (ibid.: 114). They argue that the translator should be able to produce a target text that is, at least understandable by the receiver. It should make sense in the communicative situation and in the culture in which it is received. As Vermeer insists: "It therefore follows that source and target texts may diverge from each other quite considerably not only in the formulation and distribution of the content but also as regards the goals which are set for each and in terms of which the arrangement of the content is in fact determined" (Vermeer, 2000: 221-3).

Skopos as a theory affirms that the translator should use the translation strategies, which are most appropriate purpose for which TT is intended irrespective of whether they are considered the standard.

2.1.6 House: An elaboration of Overt and Covert Translation:

House (1977) is in favor of applying semantic and pragmatic approach in translation. She argues that ST and TT should match each other in function. Such function and its characteristics can be determined by the situational dimensions of ST. To elaborate her theory, House explains that each ST occupies a particular situation that has to be identified while translating. If the ST and TT differ substantially on situational features, then they can not be considered functionally equivalent: "a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function" (House, 1977:49).

House has her own contribution in discussing the concept of overt and covert translation. In an overt translation the TT audience is not directly addressed and there is therefore no need at all to attempt to recreate a "second original" since an overt translation "must overtly be a translation" (ibid.:189). On the other hand, covert translation is "the production of a text, which was functionally equivalent to the SL text" (ibid.: 194).

House (ibid.: 203) sets out the types of ST that would probably yield translations of the two categories. An academic article for an instance is unlikely to exhibit any features specific to the source culture. The article has the same argumentative or expository force that it would if it had originated in the TL. A political speech in the source culture, on the other hand, is addressed to a particular cultural or national group which the speaker sets out to move to action, or otherwise influence, whereas the TT merely informs outsiders what the speaker is saying to his or her constituency.

2.1.7 Hatim: Types of Intertextuality

Intertextuality is a mechanism through which a text refers backward (or forward) to previous (or future) texts, by alluding to, adapting, or otherwise invoking meanings expressed in those other texts. Intertextuality has been described as "all pervasive textual phenomenon" (Hatim, 1997a:29), and a "precondition for the intelligibility of texts" (Hatim and Mason 1997,: 219).

Intertextuality operates at "any level of text organization" (Hatim and Mason, 1997:18), involving phonology, morphology, syntax or semantics (Hatim, 1997b:

201). Its expression ranges from single words or phrases that have special cultural significance in a given linguistic community at a certain time, to macro-textual conventions and constraints associated with genre, register and discourse. Intertextuality, therefore, encompasses any element (macro- or micro-) that enables readers to identify and derive meaning from the surface features of the text in question by reference to other texts or text features they have previously come across.

Citing the work of Bakhtin, Hatim distinguishes between horizontal and vertical intertextuality. In horizontal intertextuality the relation between two texts is explicit. Vertical intertextuality is more implicit and may relate to writing conventions. Hatim (1997a) goes on to make a distinction between socio-cultural objects and socio-textual practices as vehicles of intertextual reference. Socio-cultural objects operate at a micro-level and may be conveyed in a single word or phrase that has particular significance for a given culture at a given time. Such conjure up a series of images, attitudes and meanings in the minds of individual readers, going beyond mere semantic representation. On the other hand, socio-textual practices are the macro-constraints and conventions governing register, genre, discourse and text type, which make it possible to recognize a given text that has a member of a wider universe of texts.

2.1.8 Koller's Equivalence: New Perspective

Werner Koller is the author who developed the most interesting and meaningful insight in the concept of equivalence (1977). His point of departure coincides with the textual nature of translation, which is placed in the domain of *la parole* and not *la langue*. What is translated are utterances and texts; the translator establishes equivalences between SL utterances/text and TL utterances/texts not between structures and sentences of two languages.

Recently Koller (2000) has proposed the distinction between two concepts of equivalence: "As a theoretic-descriptive concept equivalence designates the relation between a B text in language L2 (target language text, TL-text) and an A text in language L1 (source language text, SL-text) which allows us to speak of B as a translation of A. Equivalence is then understood as a basic, constitutive, translation concept. It is suitable for distinguishing translations from other forms of

secondary text products (text related to a primary or source text) "(Koller, 2000:11).

> "As a translation normative critical concept equivalence is used in the sense sameness of value between a target text (translation) and a source text (original text). Target language correspondences from word to text level are assessed. The optimal correspondence will be designated as equivalent, in contrast to none or less-equivalent correspondences. This second use of the concept of equivalence belongs in the field of translation criticism and assessment. In the scientific discussion – as well as in the discussion between translation theorists and practitioners- the descriptive- theoretic and the normative-evaluative concepts of equivalence are often mixed up" (ibid.).

The usefulness of such a concept of equivalence by the distinction made between the actual process of translating and any other secondary linguistic product such as, paraphrasing, summarizing, adaptation, etc., is expressed by the author:

> "Equivalence as a disciplinary constitutive concept for the science of translation means selection, that is, reduction and abstraction: not all (secondary) texts which hold some relation (thematic and /or structural) with a (primary) text can be considered as translations and thus as subject-matter of the science of translation. Reduction and abstraction are characteristics of all empirical sciences that attempt to pursue substantial theoretical or empirical knowledge" (ibid.: 14).

Such distinction leads to the existence of a link between SL text and TL text, but of a different nature. TL text becomes an original one, which is only distantly related (thematically or structurally) to the SL text.

Another aspect stressed by the author (2000) has to do with the existence of a double- bound relationship of equivalence with regard to the SL text and the TL receiver. Such relationship prevents the translator from reaching the borderline cases such as word-to-word translation.

> "Therefore the concept of equivalence should be made dynamic starting from the fact that translation is characterized essentially by a double-bound relationship: on the one hand by its specific with the source text and on the other hand by its relation with the communicative conditions on the part of the receiver. Translation concepts that focus exclusively on the special

relation of translation with regard to the SL-text appear in this respect as problematic as conceptions that make absolute the relationship with the receiver, as in the case in action theories (Holt-Manttari) or functional theoretical approaches (Reiss-Veermer)" (ibid.: 21).

"Translation that makes absolute the relationship with regard to the source text run the risk of becoming illegible and incomprehensible; the borderline case of this type [of translation] is represented by word-for-word translation. On the contrary, translations that make absolute the relationship as regards the receiver's side run the risk of violating the autonomy of the original text, to the extend that they overlook the specific translation relationship with respect to the source language text. The borderline case here has to do with target language original texts that relate more or less closely (thematically or structurally) with the source language text." (ibid.:11)

Furthermore, Koller presents his proposal of frames of equivalence to distinguish five types of equivalence "there are different attempts to systematize the magnitude of equivalence" (Koller, 1992).

"(1) the extralinguistic situation that is mediated in a text (denotative equivalence), (2) the connotations mediated in the text through the type of verbalization (specially through the specific selection among synonymous or quasi-synonymous possibilities of expressions) in relation to the stylistic level, sociolectal and geographical dimension, frequency, etc. (connotative equivalence), (3) the text and language norms (norms of use), that are valid for certain texts (text normative equivalence), the receiver (reader) to whom the translation is addressed and who could receive the text, in which the translation is placed, based on his/her condition of comprehension, in order for the translation to fulfill its communicative function (pragmatic equivalence),(4) certain aesthetic formal and individual characteristics of SL text (formal aesthetical equivalence)" (ibid.).

CHAPTER THREE
PRAGMATICS AND CROSS CULTURAL PRAGMATICS

3.1- Pragmatics

3.1.1- The Concept

In the last two decades, an approach has gained grounds in intercultural and interpersonal communication (Gumperz, 1982). This approach, labeled communicative pragmatics, proved interesting insights as it depends on a specific situation in hand. Furthermore, theories developed within what been known as pragmatics in recent years have widened the perspectives of language users, especially with regard to the way language actually works. Linguistics, that is the scientific study of language, have always been concerned with what Saussure called *la langue*, that is the abstract system of language internalized by a given speech community.

It is not until the 70s when a new approach started to emerge in linguistics. Within this approach, much more emphasis is placed on what is called *la parole*, which is the speech of an individual: "A sign is the basic unit of language (a given language at a given time). Every language is a complete system of signs. *Parole* (the speech of an individual) "is an external manifestation of language" (Saussure, 2002). As a result of this new orientation, new language- related disciplines have emerged such as textlinguistics, socialinguistics, psycholinguistics and pragmatics.

In linguistics and semiotics, pragmatics is concerned with bridging the explanatory gap between sentence meaning and speaker's meaning. Sentence meaning is the literal meaning of the sentence, while the speaker's meaning is the concept that the speaker is trying to convey. Referring to Crystal words in describing pragmatics objective (1985:243) "the study of the factors which govern someone's choice of language when they speak or write", pragmatics can be preferably viewed as the understanding of the profound meaning of words without restoring the complex terminology. Hatch (1992: 260) seemed to narrow pragmatic meaning to "that which comes from context rather than from syntax and semantics".

3.1.2- The History:

The use of the term "pragmatics" in modern semiotics is derived from the philosophical work of C.S. Peirce and R. Carnap, reflected in C. Morris's (1938). In that work three divisions of semiotics were designed: (1) syntax (the study of sign systems), which investigates the relation of signs to signs, (2) semantics, which investigates the relation of signs to the things referred to, and (3) pragmatics, which studies the relation between signs and their users. Since then, the term has been used in two broad senses: sociolinguistics and discourse analysis. The term is also used in narrower sense in which pragmatics deals with those aspects of meaning that are systematically context-dependent.

The period of 1970s was considered to be the phase of major research into pragmatics. Such development was perceived by many scholars: "The status of pragmatics is much less clear, if such a discipline exists at all, it is very under-developed" (Thomason, 1973: 162).

3.1.3- The Scope:

The field of pragmatics provides an interdisciplinary framework for linguistic investigation and, by means of its overlap with other subfields of linguistics it makes, it possible to understand how communicators "use language in ways which cannot be predicted from linguistic knowledge alone" (Aitchison, 1995: 93). Pragmatics study constitutes of many different approaches united by their functional perspective, whether cultural, cognitive or social, on language of communication. Its investigation constitutes an integral part of translation studies and forms an important dimension in the process of translating itself. As Newmark points out "one's purpose in translating is to be referentially and pragmatically accurate [...] The more that descriptions [in the translation] move from the physical to the mental and the moral, the more they encroach on the pragmatic aspect of translation" (Newmark, 1991:115).

3.2- Pragmatics: A Contemporary Perspective:

Since Morris's (1938) division of semiotics, the usage of the term has bifurcated into a broad use, which subsumes sociolinguistics and discourse analysis.

Contemporary pragmatics is focusing on the relationship between meaning and context or what can be called systematically context-dependent meaning. The following topics occupy the central attention in any discussion concerning pragmatics:

3.2.1- Deixis:

The term *deixis* from the Greek word for pointing refers to a particular way in which the interpretation of certain linguistic expressions "deictics" or "indexicals" is dependent on the context in which they are produced or interpreted.

Deixis is the term used to refer generally to those linguistic elements which make interpretable reference only by virtue of an indexical connection to some aspect of the speech event. Thus Anderson and Keenan write: "Following standard usage, we consider as deictic expressions (or deictics for short) those linguistic elements whose interpretation in simple sentences makes essential reference to properties of the extralinguistic context of the utterance in which they occur" (Anderson & Keenan, 1985:259).

Similarly, Levinson tells us: "Deixis is not a simple phenomenon as the intersection of this context dependence, with the property of abstract symbolic representation in language, leads to deep complexities. The phenomena turn out to be very puzzling both philosophically and psychologically as it introduces context dependency in almost every utterance" (Levinson, 2000:853).

The phenomenon of deixis fixes the utterance in the physical (temporal and spatial deixis) and social (social deixis, which includes person deixis and attitudinal deixis) context of its use: "By deixis is meant the location and identification of persons, objects, events, processes and activities being talked about or referred to, in relation to the spacio-temporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee"(Lyons, 1977: 637).

Social deixis is reference to the encoding of social distinctions that are relative to participant roles, particularly aspects of the social relationship holding between speaker and addressee(s) or speaker and some referent. In other words, social deixis is concerned with different aspects of language structure that encode the social identity of participants or the social relationship between them.

3.2.2- Presupposition:

It refers to the amount of information assumed to be known in a discourse context that is not stated or questioned, but encoded by participants such as background knowledge or common ground. Stalnaker (1974) has been leery of defining any notion of sentence presupposition directly. Presupposition is the only place in which he does so. Stalnaker declines to commit to any definition, as he writes: "It is true that the linguistic facts to be explained by a theory of presupposition are for the most part relations between linguistic items, or between a linguistic expression and a proposition . . . But I think all the facts can be stated and explained directly in terms of the underlying notion of speaker presupposition, and without introducing an intermediate notion of presupposition as a relation holding between sentences (or statements) and propositions" (Stalnaker, 1974: 200-201).

Presuppositional information is that information that can be taken for granted by the participants in a conversation. This notion of presupposition is found in the literature under a variety of names, potential or pre-supposition (Gazdar, 1979), conventional implicature (Karttunen and Peters, 1979), or elementary presuppositions (Van der Sandt, 1988).

It is different in status from that information that is presented by a speaker who "tells his auditor something...by pretending that his auditor already knows it" (Stalnaker, 1974: 202). Stalnaker and Karttunen call it the common ground:

"A person's presuppositions are the propositions whose truth he takes for granted...in a conversation ... they are the background assumptions that may be used without being spoken" (Stalnaker, 1974: 447).

Thus a distinction is made between presupposition as information taken for granted and presupposition as induced and triggered by linguistic expression or stylistic structures. Linguistic presupposition triggers can be identified by using different tests. These tests depend on the fact that presupposition information escapes from the environment that block entailment. The traditional test is constancy under negation. Other tests are embedding under epistemic modals, embedding in the antecedent of a conditional construction and questioning.

3.2.3- Speech Acts:

J. L. Austin outlines his theory of speech acts and the concept of performative language, in which to say something is to do something. The theory concerns the language user's intention to attain certain communicative goals by performing acts through the use of language. Austin bemoans the common philosophical pretense that "the business of a [sentence] can only be to describe some state of affairs or to state some fact, which it must do either truly or falsely" (Austin, 1962: 1). He observes that there are many uses of language which have the linguistic appearance of fact-stating but are really quite different.

Austin creates a clear distinction between performatives and constative statements that attempt to describe reality and can be judged true or false. He compares between explicit performative utterance, whereby we make explicit what we are doing, and the constatives. He eventually comes to the conclusion that most utterances, at their base, are performative in nature. That is, the speaker is nearly always doing something by saying something.

Austin challenges the common philosophical assumption that indicative sentences are necessarily devices for making statements. He maintains that, for example, an explicit promise is not and does not involve the statement that one is promising. It is an act of a distinctive sort, the very sort (promising) named by the performative verb. Of course one can promise without doing so explicitly, without using the performative verb "promise", but if one does use it then he, according to Austin, is making explicit what one is doing but not stating that one is doing it.

He identifies three distinct levels of action beyond the act of utterance itself. He distinguishes the act of saying something, what one does in saying it and what one does by saying it. He dubs these the locutionary, the illocutionary, and the perlocutionary act.

Austin defines a locutionary act as the act of using words "as belonging to a certain vocabulary and as conforming to a certain grammar,...with a certain more or less definite sense and reference" (ibid.: 92). According to Austin an illocutionary act is in utterances such as informing, ordering, warning, undertaking...etc. He describes them as utterances which have a certain (conventional) force. Perlocutionary acts are "what we bring about or achieve by saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading" (ibid.:109). Austin

focuses on illocutionary acts, maintaining that here we might find the force of a statement and demonstrate its performative nature.

Austin maintains that once "we realize that what we have to study is not the sentence but the issuing of an utterance in a speech situation, there can hardly be any longer a possibility of not seeing that stating is performing an act" (ibid.:139). This conclusion stated his belief that studying words or sentences (locutionary acts) outside of a social context tells us little about communication (illocutionary acts) or its effect on an audience (perlocutionary acts).

3.2.4- Contrastive Rhetoric:

The theory of contrastive rhetoric was first put forth by Robert Kaplan in the mid 1960s to explain the differences in writing and discourse between students who were native speakers of English and their international counterparts.

Kaplan conceived contrastive rhetoric during a time where structuralism dominated theories of language. Structuralism focused on the construction of binary opposites such as good/bad, right/ wrong and presence/absence. Within this framework, written language was considered of a lesser truth and a lesser quality than spoken language. Audiolingualism, the principal method of L2 instruction at the time, targeted the development of the student's listening and speaking skills through oral drills concentrating on the patterns of English syntactic structure and on the native-like pronunciation of English phonetics. Kaplan's notion of contrastive rhetoric reversed this hierarchy between oral and written language by focusing exclusively on written texts.

Moreover, structuralism emphasized on the sentence as opposed to the paragraph or the whole text. As a response to this view which was considered a shortcoming of audiolingualism, Kaplan adapted Christensen's "Generative Rhetoric of the Paragraph" to the analysis of L2 texts. He explained that contrastive rhetoric "was intended to move [L2] learners beyond the memorization of dialogues, beyond regurgitation of set patterns, beyond exclusive concern with grammatical accuracy, and beyond concern only with the sentence (Kaplan, 2001: viii). Although Kaplan rejected these tenets of structuralism, he did preserve two of them: a focus on error correction and a focus on form.

Contrastive rhetoric was developed as a method to identify and analyze the patterns of paragraph development in the expository essays of L2 writers in university-level composition courses. These patterns were analyzed in terms of how they differed from the expectations of the readers. Error analysis looks at how an individual's L1 interferes with – or is negatively transferred to – his or her production of L2 (Gass & Selinker, 2001). Although audiolingual approach confined error analysis to phonology and phonetics, contrastive rhetoric expanded the domain to include both the oral and written languages as explained by Connor:

> "Contrastive rhetoric, like contrastive analysis, began as an effort to improve [L2 writing] pedagogy and its adherents believed that interference from L1 was the biggest problem in L2 acquisition. It was initially founded on error analysis; 'errors' in beginning-level students' paragraph organization were examined and reasons for them were hypothesized based on the language background from which the student came" (Connor, 1996: 14-15).

Moreover, the concept of contrastive rhetoric was preoccupied with the form: "What matters most in current-traditional rhetoric is form" (Crowley, 1998: 95). The form is a very important matter in the L2 instruction as arrangement is an integral component to construct a rhetorical argument. Like many other theorists, Crowley criticized the traditional perspective within contrastive rhetoric or "the theory of graphic display" as it hinders the critical thinking and fails to consider sociocultural issues, such as ideology and power relationship.

3.2.5- Critical Discourse Analysis:

It is an interdisciplinary approach to the study of discourse, which views "language as a form of social practice" (Fairclough, 1989: 20) and focuses on the ways social and political domination is reproduced by text and talk. The aim of critical discourse analysis is to identify socio-political inequalities that exist in society.

> "[CDA is the study of] often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how

the opacity of these relationships between discourse and society is itself a factor securing power." (Fairclough, 1995b: 132-3).

CDA differs from any other form of discourse analysis in the term "critical", which "implies showing connections and causes which are hidden; it also implies intervention, for example providing resources for those who may be disadvantaged through change" (Fairclough, 1995a: 9).

Fairclough examines "how the ways in which we communicate are constrained by the structures and forces of those social institutions within which we live and function." (Fairclough, 1989: vi). He sets three levels of discourse; the first is social conditions of production and interpretation, which refers to factors within the society that lead to produce a text in addition to explain how these factors affect interpretation. The second level is the process of production and interpretation that describes the process of text production. The third level is the product of the two previous stages, the text.

Fairclough provides a list of questions which could be addressed while analyzing a text. These questions are considered as directions or areas of investigation. They are divided into three groups: vocabulary, grammar and textual structures. Within these groups Fairclough has used terms to help to understand the text. "Experiential" values as CDA attempts to show how "the text producer's experience of the natural or social world" effects and is shown in a text (ibid.: 112). Relational values may identify the perceived social relationship between the producer of the text and its recipient. The third dimension, expressive value provides an insight into "the producer's evaluation (in the widest sense) of the bit of the reality it relates to." (ibid.:112)

3.3- Relevance Theory and Pragmatics:

The relevance theory of communication was developed by Sperber and Wilson in the mid nineteen eighties (Sperber and Wilson 1986). Relevance theory treated translation as an instance of the interpretive use of language relying on resemblance in semantic representation or logical form. Language expressions - usually referred to as utterances, though they include both oral and written communication - are interpretively used when they are intended to provide information about the meaning of another language expression, in virtue of a

resemblance relationship between their meanings. This usually contrasts with the descriptive use of language, which is intended to provide information about the state of affairs which the expression refers to. Meaning resemblance (interpretive resemblance) between utterances consists in the number of thoughts or assumptions shared between their intended interpretations.

The central claim of the relevance theory is that the expectations of relevance raised by an utterance are precise enough to guide the hearer towards the meaning. The aim is to explain these expectations and to illustrate their contribution to the comprehension of the utterance.

3.3.1- Gutt's Interpretive use of Translation:

Ernst-August Gutt presents his own research in this field. His work initiated the current interest in pragmatics and led to its development as a separate discipline within linguistics. He explains that translation is a communicative operation where the translator finds his/her translation communicating the intention of the original text to the target audience. Translation being a communicative process means that it can be analyzed in the relevance-theoretic framework without any particular problems. Gutt points out that he did not need to come up with a distinct general translation theory that comes to terms with relevance theory as his intention to relevance theory alone was proven adequate to account for the wide range of translation phenomena he explored (Gutt, 2000:vii).

Gutt distinguishes between two models of language use, i.e. the descriptive and interpretive use of language. From a relevance-theoretic point of view "a language utterance is said to be used descriptively when it is intended to be taken as true of a state of affairs in some possible world [whereas] an utterance is said to be used interpretively when it is intended to represent what someone said or thought" (Gutt, 1998:44). Thus translation can be categorized within the interpretive language use. In interpretive use of language, the utterance used to represent speaker's original thoughts interpretively resemblances it. The objective of all communication by means of interpretive use is the pursuit of optimal resemblance. In principle, what relevance theory proposes as the route to optimal resemblance has to do with how many explicatures the original shares with its interpretive

representation. .Thus, "two utterances interpretively resemble each other more closely, the more explicatures or [/and] implicatures they share" (Gutt, 1998:45).

3.3.2- Grice's Cooperative Principle:

Grice formulated a theory of conversational maxims that alongside with the co-operative principle govern communication. "Make your contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice, 1975:45). The fundamental idea behind the Gricean framework is that once a certain piece of behavior is identified as communicative, "it is reasonable to assume that the communicator is trying to meet certain general standards" (Sperber & Wilson, 1986:33).

One of Grice's central claims is that an essential element in most human communication, verbal and non-verbal, is the recognition of intention (Grice, 1989: Essays 1-7). In verbal communication, the interlocutors share at least one goal: having the hearer recognize the speaker's meaning. The linguistic decoding of an utterance is only a sub purpose in a process that arrives at recognizing the speaker's meaning. Unlike sentence meaning, speaker's meaning is an overt intention that is fulfilled by being recognised by the intended audience. Successful communication consists in the recognition by the audience of the speaker's meaning suggests a different approach. Verbal comprehension should be seen as a special form of attribution of a mental state to the speaker. This attribution is dependent on linguistic decoding, but is essentially an inferential process using as input the result of this decoding and contextual information.

Another principle defended by Grice is that, in referring the speaker's intention by decoding the utterance and other contextual information, the hearer is guided by some standard expectations. These standards are based on the idea that any conversation is considered a cooperative activity.

Previous work by Austin (1962) and Searle (1969) had largely been concerned with the relationship between direct and indirect speech acts, and the concept that you could do things with words (language is as much of an action). These proponents had moved away from the truth values approach, and the reliance on sense and

reference as the source of meaning. There was also a growing interest in the meaning of utterances rather than just sentences.

Grice is concerned with this distinction between saying and meaning. How do speakers know how to generate these implicit meanings, and how can they assume that their addressees will reliably understand their intended meaning? His aim is to discover the mechanism behind this process. Grice posits the CP and its attendant four maxims as a way of explaining this implication process.

3.3.3- Grice's Maxims:

Grice proposed four conversational maxims that arise from the pragmatics of natural language. They may be better understood as describing the assumptions listeners normally make about the way the speaker talks. These maxims are:

- Maxims of Quantity

1. Make your contribution as informative as is required.

2. Do not make your contribution more informative than is required.

- Maxims of Quality

1. Do not say what you believe to be false.

2. Do not say that for which you lack adequate evidence.

- Maxims of Manner

1. Avoid obscurity of expression.

2. Avoid ambiguity.

3. Be brief.

4. Be orderly.

- Maxim of Relation

1. Be relevant

> "Though the maxim itself is terse, its formulation conceals a number of problems that exercise me a good deal: questions about what different kinds and focuses of relevance there may be, how these shift in the course of a talk exchange, how to allow for the fact that subjects of conversation are legitimately changed, and so on. I find the treatment of such questions exceedingly difficult, and I hope to revert to them in a later work"(Grice, 1975:46).

Grice suggests that there is an accepted way of speaking which we all accept as standard behavior. When we produce, or hear, an utterance, we assume that it will generally be true, have the right amount of information, be relevant, and will be couched in understandable terms. If an utterance does not appear to conform to this model, then we do not assume that the utterance is nonsense; rather, we assume that an appropriate meaning is there to be inferred. In Grice's terms, a maxim has been flouted, and an implicature generated. Without such an assumption, it would not be worth a co-interactant investing the effort needed to interpret an indirect speech act.

3.4- Cross-Cultural Pragmatics

It is the study of linguistic action carried out by language users from different ethno-linguistic backgrounds. The linguistic differences are linked with cultural differences. Within this framework, the following topics may be taken into consideration:

3.4.1- Translation and Culture

Over the last three decades, translation has become more prolific and visible than ever before. A new academic field has come into existence called "translation studies". A noticeable development took place with some new publications that gave a broader dimension to the field of translation.

Before these studies, translation was subsumed under either of two disciplines: "Linguistics" or "Comparative Literature". Translation was perceived as a subfield of linguistics, on the basic premise that translation was a transaction between two languages. Catford (1965) defined translation as comprising a "substitution of TL [i.e., Target Language] meanings for SL [i.e., Source Language] meanings" (Bassnett, 2000: 15). Shortly afterwards, it was noticed that any text does not only contain linguistic structure, but culture too. Language is perceived as a vehicle to transfer culture.

At a certain time, elements within a text that proved untraceable in translation were described as being "culture- specific". Later on, a realization grew that not only these element are considered culture specific, but the whole language was specific to the culture it belonged to. Translation process stopped being perceived as a

transaction between two languages, but rather a complex negotiation between two cultures.

This new awareness was aptly described as "The Cultural Turn" by Susan Bassnett and Andre Lefevere, who dismissed the kinds of linguistic theories of translation, which they say "have moved from unit to unit, but not beyond" (Bassnett and Lefevere, 1990:4). Also dismissed are "painstaking comparisons between originals and translations" which do not consider the text in its cultural environment". They focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation and on "the larger issues of context, history and convention" (ibid.: 11).

The lack of interaction between culture and translation was noted by Bassnett and Lefevere as they argued that these "interdisciplines" as they called them, had moved beyond their "Eurocentric beginnings" to enter "a new internationalist phase". They identified a four-point common agenda that Translation Studies and Cultural Studies could together address, including an investigation of "the way in which different cultures construct their images of writers and texts," a tracking of "the ways in which texts become cultural capital across cultural boundaries," and "an exploration of the politics of translation" (Bassnett and Lefevere, 1990: 138). Finally, they pleaded for a "pooling of resources," and stressed again the commonality of the disciplinary method and thrust between Translation Studies and Cultural Studies:

> "The study of translation, like the study of culture, needs a plurality of voices. And similarly, the study of culture always involves an examination of the processes of encoding and decoding that comprise translation" (ibid.: 138-39).

It is important to note that the perception of the cultural turn as a discipline where translations must undergo various stages of reformation or "rewriting" has raised a question of the translator non inference or what is called "invisibility" in the translated text. Translators moved from their former marginalized position to a new prominent role and started to address readers within a new linguistic and cultural context. As an approach, it did stem from the former sense of translation oriented towards the target culture. This method formed a new concept within translation studies that flourished, especially in the domain of postcolonial discourse.

3.4.2- Translation and Ideology

Ideology refers to ideas, value, concepts, and assumptions, whether cultural or political, which are related to the power and authority of persons or institutions in a specific society. For years translation was considered as a process of substituting the original with the new and the translator as a device to replace one language with another. It is not until recent years when issues, concerning the process of translation itself and about the subjectivity of the translator, have changed. Bassnett stresses the need for reassessing the role of the translator by analyzing his/her intervention in the process of linguistic transfer, when she argues "Once considered a subservient, transparent filter through which a text could and should pass without adulteration, the translation can now be seen as a process in which intervention is crucial". (Bassnett 1996: 22)

Álvarez & Vidal (1996) claim that awareness of the complexity of the process of translation and the avoidance of the notion that translation is a simple transferring of the text from one language into another, will lead to the identification of the role of ideology in translation. They explain that behind the strategy adopted by the translator, whether to add, to leave out, to add words or replace them, "there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his own culture [and ideology]" (Álvarez & Vidal, 1996: 5).

The history of ideology is as old as the process of translation itself "throughout the centuries, individuals and institutions applied their particular beliefs to the production of certain effect in translation" (Fawcett, 1998: 107). He claims that "an ideological approach to translation can be found in some of the earliest examples of translation known to us" (ibid.: 106). Since the 1980s, western researchers have shown great interest in "the relationships among power, ideology and various cultural products" (Schaffner, 2003:23).

Linguistic oriented approaches have failed in addressing the ideology notion as "they remain reluctant to take into account the social values [and ideologies] that enter into translating as well as the study of it" (Venuti, 1998: 1). Critical analysis approach, which was developed as a result of the deficiency of linguistic-based approach, aims at revealing the ideological elements that underline every communicative interaction, including translation. Schaffner claims that all translations are ideological since "the choice of a source text and the use to which

the subsequent target text is put are determined by the interests, aims, and objectives of social agents"(Schaffner, 2003: 23).

The concepts of ideology and translation interact with the issue of (post) colonialism. It became obvious that post-colonialism does not mean to move beyond colonialism. In fact, postcolonial cultures are still very much influenced by colonialism that has caused the unequal power relations in the world today as former colonies remain the subordinate party.

3.4.3- Tejaswini Niranjana and the Power Relations:

Tejaswini Niranjana uses the term "translation" to denote the colonial power-play between the British rulers and Indian subjects. She brings colonialism, translation and power politics together when she suggests that translation shapes and takes shape:

> "Translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operates under colonialism ....In forming a certain kind of subject, in presenting particular versions of the colonized, translation brings into being overarching concepts of reality, knowledge, representation. These concepts, and what they allow us to assume, completely occlude the violence which accompanies the construction of the colonial subject" (Niranjana, 1992:124).

Niranjana's premise shows that translation has to perform the dual role of shaping the colonial enterprise as well as being shaped by it. She affirms that translation is an over-arching metaphor for the unequal power-relationship, which defines the condition of the colonized.

Niranjana thinks that translation has been used as a tool for invasion, specifically of the minds, by the imperialists. She is focusing on the method of translation which has been used by colonial power to introduce the image of the East to the English reader. As she puts it, "translation comes into being overdetermined by religious, racial, sexual and economic discourses", and consequently she regards the deployment of translation in a colonial context as a part of the "technology of colonial domination"(ibid.:21).

Niranjana, for example, argues that translation does not simply represent the other but brings it into being: "By employing certain modes of representing the other-

which it thereby also brings into being-translation reinforces hegemonic versions of the colonized" (ibid). Niranjana criticizes translation studies itself for its Western orientation and for being based on a notion that is "unproblematic, naively representational theory of language" (cited in Munday, 2001: 135).

3.4.4- Venuti's Domestication and Foreignization:

Domestication and foreignization are Lawrence Venuti's coinages based on his investigation of Western translation history and theories. Venuti (1998) argues that domesticating strategies have been implemented at least since ancient Rome, when translation was a kind of conquest. At that time, translators into Latin not only deleted culturally specific markers, but also added allusions to Roman culture and replaced the names of Greek poets with those of their own, passing the translation off as a text originally written in Latin.

Domestication is used by Venuti to refer to a fluent and transparent strategy in translation to minimize the strangeness of the foreign text for the TL reader:

> "The popular aesthetic requires fluent translations that produce the illusory effect of transparency, and this means adhering to the current standard dialectic while avoiding any dialectic, register or style that calls attention to words as words and therefore pre-empts the reader's identification. As a result, fluent translation may enable a foreign text to engage a mass readership.... But such a translation simultaneously reinforces the major language and its many other linguistic and cultural exclusions while masking the inscription of domestic values. Fluency is assimilations, presenting to domestic readers a realistic representation inflected with their own codes and ideologies as if it were an immediate encounter with a foreign text and culture" (Venuti, 1998:12).

For Venuti, the domesticating method is "an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home" (ibid.:20). It is closely related to fluent translation, which is written in current, widely used and standard English. It is immediately recognizable and intelligible, familiarized and domesticated.

He applies Barthes's statement to his definition of translation and argues that forcing a text into a foreign language is an act of violence: "Translation is the

forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target audience."(ibid.:25)

Venuti opposes the domesticating translation in the Anglo-American cultures. One reason is that this strategy results in transparent, fluent translations, which in turn lead to the invisibility of translators. Transparency effaces the work of translation and contributes to the cultural marginality and economic exploitation that English-language translators have long suffered.

On the other hand, foreignization was first formulated in the German culture in the early 19th century by Friedrich Schleiermacher. "It has recently been revived in the French cultural scene characterized by postmodern developments in philosophy, literary criticism, psychoanalysis, and social theory that have come to be known as poststructuralism" (Venuti, 1995: 20).

Foreignizing translation practices entail the choice of a foreign text and the invention of translation discourses. A foreignizing translator can use "a discursive strategy that deviates from the prevailing hierarchy of dominant discourses (e.g. dense archaism), but also by choosing to translate a text that challenges the contemporary canon of foreign literature in the target language" (Venuti, 1995:148). He cites Pound, Newman and himself as examples of foreignizing translators.

Venuti thinks that foreignizing translation can be a form of resistance against "ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (Venuti, 1995:20). He advocates and practices a resistant translation strategy, a term synonymous to foreignization, because "it locates the alien in a cultural other, pursues cultural diversity, foregrounds the linguistic and cultural differences of the source language text and transforms the hierarchy of cultural values in the target language" (Venuti, 1995:309). The two reasons are interrelated "to recognize the translator's invisibility is at once to critique the current situation and to hope for a future more hospitable to the differences that the translator must negotiate" (ibid.:313).

3.4.5- Faiq's Postcolonialism and Translation into Arabic:

Said Faiq stresses the importance of translation as a tool to transfer intercultural communication. He highlights the crucial relationship between language and

culture in translation studies as a means to have "a good deal of exchange, naturally, through language. But while languages are generally prone to change over time-phonologically, morphologically, syntactically and semantically-cultures do not change fast. Cultures remain by and large prisoners of their respective pasts" (Faiq, 2006:1).

Being the medium for different civilizations, Faiq refers to the sensitivity of translation when the notion of culture and ideology are raised. When a translation takes place, considerable cultural elements are represented "ethnics, linguistic and political groups which cross, violently or otherwise, into other ethics, linguistic and political groups"(Faiq, 2006:3).

While emphasizing the significance of translation in breaking boundaries between different cultures, Faiq explains how post colonial contexts represent images in which dominant and dominated coexist: "In post colonial contexts, translation assumes a particularly added significance: choice of texts for translation, the use of particular discursive strategies, circulation of translation, etc." (ibid.:3).

Faiq argues that Western translations from Arabic manipulated the original text and took liberties to:" flout all norms and maxims of shared information: they become dictators, so to speak, by altering what a group of readers is allowed to know and read, thus censoring and, to a large extent, alienating the target readers" (ibid.:4).

Faiq gives examples of translations from Arabic into English to show that such translations are governed by the dominance of both the ideology of translating from Arabic and the stereotyped representations concerning the Arabic culture itself. He refers to these examples to show an image that is "complicated orient, irremediably strange and different; yet familiar and exotic" (ibid.:12).

CHAPTER FOUR
TELETRANSLATION

"Teletranslation brings the translation operator and the customer together in a global network which in turn links worldwide language expertise which may be human or machine" (O'Hagan: 1996). Teletranslation refers to the type translation that links language to telecommunications such as computer- based translation, text-to-speech translation, telephone interpreting, etc. As an approach, teletranslation has gained an advantage due to the emergence and development of telecommunication technology, yet it is still considered a fairly young discipline.

4.1- Audio- Visual Translation and Translation Studies:

As a term, "audiovisual" has for a long time been limited to training and education, for methods using pictures and sounds. Its meaning has gradually changed, more and more often associated with cinema and TV screen. As a term it covers subtitling and dubbing as well as the wide variety of translational activity they entail. It is one of the commonest forms of translation encountered in everyday life in contemporary societies.

The term is a genre that refers to the transcriptions or translations of TV programs, videos and films in which the verbal dimension is supplemented by elements in other media. The concurrence of different communication systems such as sound, image and the verbal component, whether oral or written, is responsible for a series of limitations that constrain the translator's task. Traditionally, the translation of an audio-visual message is often called adaptation where the analysis integrates the linguistic aspects of the audio- visual communication. Furthermore this integrated approach analyses what is common to verbal and nonverbal translation.

Such translations with their polysemiotic codes disturbed the world of translation and the discipline of translation studies. Media reformulates certain questions and redefines certain concepts that had already been taken for granted. On the screen, the meaning is not revealed by verbal signs only. The concern is on both the verbal utterance and non- verbal signs (sounds, music, pictures, graphic design, colors, etc.). Texts usually call for a well- ordered sequence of sentences, a regular

structure and referring to a specific genre. The coherence is basically established through the context. The visual and sound elements are not considered cosmetic features, but some constitutive parts of the meaning.

Luyken et al. (1991: 153-5) wonder if screen translation can really be given the status of translation. They point out pieces of evidence to try to prove their point. First, they say that translation is the replacement of a certain message and/or statement in one language by the same message and/or statement in another language. The message of an audio-visual text is composed of image, sound, language, and actors' performance, among other elements. The two modes of screen translation would alter only one of these elements, dubbing, the sound, and subtitling, the language. Second, an audiovisual text cannot be rendered literally as it needs to be "interpreted" all the time. Third, an audiovisual text, once translated, is usually shorter than the original; sometimes it has to be modified in order to be appreciated by a certain audience.

When translating an audio –visual product the translator must not only account for the verbal signs of the text, its linguistic parameter, but for what can be called the inferred sonic and visual properties. These properties include voice quality, tempo, rhythm and inflection. They include all images that a text may call up in the mind of the viewer. They are called "paralinguistic" in the theories of translation. The implicit contextual properties such as the physical environment and the rhetorical structure of the text are called "extralinguistic" properties.

Jakobson (1966) differentiates between three different kinds of interpreting a verbal sign when translating it. He speaks of the intralingual (within one language, i.e. rewording or paraphrase), interlingual (between two languages) and intersemiotic (between sign systems) translation. The first variant is based on the existence of synonyms. A verbal code of a language can be circumlocuted by an expression with similar meaning of the same language. The second translation is interpreting verbal signs of a language into another language. In the third variant verbal signs are interpreted by means of signs of nonverbal sign systems. When it comes to interlingual translation, problems may arise, considering that not every word is equivalent in meaning to the translated word.

Jakobson (1987) claims that, in the case of interlingual translation, the translator makes use of synonyms in order to get the ST message across. This means that in

interlingual translations there is no full equivalence between code units. According to this theory, translation involves two equivalent messages in two different codes.

4.2- The Theory of Audio-Visual Translation:

While audio-visual translation shares some features of conventional translation, it also has a distinct identity of its own. For decades, audio-visual translation had been ignored as a discipline within translation studies. Yet the activity has been the core interest of many theorists and scholars:

4.2.1- Gottlieb's Notion: Multiple Challenges

Henrik Gottlieb is an author/editor who has his own contribution in studying multimedia and its influence within the era of globalization. Gottlieb (1992) points to the technology revolution that takes place with the development of means of communication. He believes that audio- visual translation, as all other types of translations, is not a simple transfer from one language to another. It is a complex process where a set of activities including at least the basics, such as review, layout, respect for writing and punctuation convention, etc. Gottlieb explains that all kinds of audio-visual translations have four features in common:

(1) Teamwork, as in drama translation where the commissioner, the publisher, the translator, the director and the actors take the floor successively.

(2) Translators work with intermediate texts which defy the traditional dichotomy between source and target texts.

(3) Criteria applied to audio-visual translation are comprehensibility, accessibility and usability. The function of these texts prevails over the quality of their legibility and often is limited to language norms.

(4) The characteristics of audio-visual translation have implications for training to bridge the gap between the theory and the professional application.

Gottlieb is very critical of practicing what is called pivot translations, i.e. translations made on the basis of an already existing translation, mostly for reasons of cost-effectiveness (Gottlieb,1994a:117-118). He argues that it may mean that pivot language features and standards that are unacceptable in the TL system, or even outright errors, are transferred to the TL version.

Dealing with subtitling quality assessment, Gottlieb (1992) gives an example of how subtitling has been studied. On the basis of his experience as a professional translator, Gottlieb has devised a set of strategies used by translators (1992:166). They are as follows:

(1) Expansion (2) Paraphrase (3) Transfer (4) Imitation (5) Transcription (6) Dislocation (7) Condensation (8) Decimation (9) Deletion and (10) Resignation.

He remarks (1992) that, condensation or using his own expression "condensed expression, concise rendering" is the essence of subtitling. Strategies 1-7 are concerned with rendering the source text into the target text, while 8-10 involve the degree of loss in the semantics and in the style. He made an analysis on a Danish subtitled film where he found that strategies 1-8 had been used in the translation of only 16% of the verbal segments of the original (Gottlieb, 1992:166-167).

Gottlieb (1992) discusses the challenges that face audio-visual translation in general and those that face the translator in particular. He thinks that they are not only industrial, political, social, administrative, juridical, ethical challenges, but are also, and more importantly, cultural and linguistics. In this context, he refers to the growing change in technology that is always faster than change in our behaviors.

4.2.2- Delabastita's Perception: A Scientific Discipline

Dirk Delabastita (1989) thinks that audio-visual translation has been practically overlooked by scholars despite its increasing importance in mass media. He explains this with the fact that cultural studies have been neglected for a long time. According to him it is high time for this branch of translation to occupy a wider context of intercultural dynamics.

Delabastita calls for a recognition of audio-visual translation as a full scientific discipline. He calls for the adoption of a comprehensive view towards this type of translation instead of seeking for partial solutions. He offers his theories concerning audio-visual translations that cover the entire problem field. He employs the tripartite division of "translational relationships" into "competence, norms, and performance" (Delabastita, 1989: 194). The term competence refers to the total system of ST-TT relationship which could theoretically be manifested in a translation, whereas performance applies to instances of interlingual communication. Between the theoretical competence and the practical

performance, it becomes possible to build cultural bounded norms that govern the choice of the translator.

From a semiotic point of view, Delabastita defines film (feature film, documentary, etc) as a complex sign to convey a multi-code meaning through the visual and acoustic channels. It differs from a theatrical performance in its "material reproducibility" (Delabastita, 1989:213). This difference makes this translation a kind of mass communication that imposes certain constraints which translators should operate. He points out that the distinction between acoustic channel and visual channel does not always coincide with the film transmission of verbal and non verbal signs (1989). He gives an example of the written signs that appear in the film, which are transmitted into verbal signs.

Some procedures employed by translators to transfer signs from SL intor TL, are suggested by Delabastita as follows: *repetitio* (formal reproduction), *adiectio* (addition), *detractio* (reduction), *transmutatio* (change of order), *substitutio*(replacement), and *deletio* (omission) (Delabastita, 1989: 199-200)). According to him, subtitling is categorized within the second procedure *adiectio* as source film signs are repeated with the addition of new visual verbal signs, whereas in dubbing SL acoustic verbal signs are replaced (*substitutio*) by TL acoustic verbal signs.

While the concept of competence includes the modes available in theory, in a given target culture there are norms directing the choice a translator makes. Delabastita points out that the effect of norms "can be deduced from particular regularities of behavior". They can also be detected in metatexts, i.e. "in scholarly discussions of the subject" (Delabastita, 1989: 201).

Two sets of questions are formulated by Delabastita to be posed when examining any translation. The aim is to detect "a complex interactive group of norms" (Delabastita, 1989: 206). The first set defines the translation type of a particular film and includes questions like: "what is the technique used? Does the syntax sound foreign?", whereas the second set tend to establish a whole cultural frame such as: "what kind of relations do the source and the target cultures have?" (Delabastita, 1989: 207).

Delabastita explains that studying film translation "is necessarily part of the larger project of the analysis of the polysystem of culture as a whole" (Delabastita, 1989: 210-211). By providing these theoretical frameworks, Delabastita tends to insert

films into a larger context and aims at providing future research rather than giving predigested information.

4.3 - Audio-Visual Translation: A Historical Perspective:

It was not long after the production of the first film, when efforts were made to convey the dialogue of the actors to the audience. These endeavors started with what can be called now "intertitles", which were pieces of filmed, printed text edited into the midst of the photographed action. These intertitles were first seen in 1903 in a film called "Uncle Tom's Cabin". Such translations were relatively easy to conduct as the intertitled used to interrupt the course of the film every couple of minutes. The target language titles were easily translated and inserted in the place of the original ones "intertitles were replaced for audiences in their own languages, and so they obviously imagined the actors communicating in these same languages" (Whitman, 1992: 12).

In the era of intertitles technical problems of translation were solved easily. The original titles were removed, translated, filmed and re-inserted. Sometimes a speaker used to give a simultaneous interpreting of the intertitled. The term changes in 1909 when the very sub-titles in the modern sense appeared during the silent films period. At that time a patent was registered for a device for a rapid showing of titles for moving pictures other than those on the film strip.

The technique, then, started with a manual projection of slides with printed texts directly onto the screen, but later another method was used where copies of photographed titles were shown on the film itself. The process developed into an automatic operation. Exposed blank frames were inserted between the title frames and the titles were fed forward by means of a counter to ensure that the subtitles were of the right length and came in the right place.

With the appearance of "talkies" in the late 20s and early 30s, the audience could hear the actors, so the titles inserted between scenes disappeared and the problem assumed new dimension. Film translation became a real issue for the distribution of films worldwide. Subtitling and dubbing were developed as a solution to the linguistic transfer that was needed.

In the early days of subtitling, the main problem was to place the subtitles on the distribution copies, as the negative was usually kept in the country of origin.

Norway, Sweden, Hungry and France were the leading countries in developing techniques for subtitling film. However, "the first attested showing of synchronized sound and dialogue film with subtitles was when Warner Brothers introduced the '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" (Gottlieb, 1992: 216).

In 1930, a Norwegian inventor took out a patent for a method of stamping titles directly onto the image. The titles were typeset, printed on paper and photographed to produce very small letterpress for each subtitle. However, the process was difficult with poorly defined letters. Yet the technique was used by many laboratories in Eastern Europe, Asia and Southern America up to the present day.

To reach out to non-English speaking audiences, the American companies tried to solve the problem of language translation by reproducing the same film with the same set of scenario, but with different directors, actors and actresses in various language versions. This act turned out to be unprofitable due to the inexistence of some high quality techniques and the lack of audience's attendance for such reproductions. However, this solution enabled Hollywood to impose its control and to avoid any interruption in its dominance over the international film market.

The appearance of the talkies in the American cinema has strongly influenced film industry in the other countries. With the rise of films production costs, some countries had an incresing problem in exporting their production which was limited to their domestic markets. Consequently, their local production decreased while foreign imported products flourished. Other European countries "were better equipped to continue producing their own films, but were also faced with powerful American competition" (Danan, 1991: 607). This situation led to widen the gap between the countries or what can be called small and large countries in the choice of translation mode used. While large countries tended to choose dubbing to translate film translation, smaller countries chose subtitling.

By monopolizing the equipments used for recording, the Americans dominated the entire film industry that flourished during World War II. As a result "European countries were easily flooded with new films as well as with the 2500 backlogged American movies produced during the war" (Danan, 1991:608). During the 1950s,

after the economic recovery, European countries like France, Italy and Germany set some measures to protect their countries from the American film flood.

Importing quotas were imposed in order to protect the domestic production of these countries. Moreover, taxes were levied on these imported films in some countries such as France and Italy. This required that "profits by American companies had to be reinvested locally" (Danan 1991: 608).

Since that time, the governments of some European countries, such as France, Italy, Germany and Spain, were supporting the domestic film production by means of subsidies and loans. In contrast, other countries like the Netherlands, Belgium, Sweden and Portugal followed a different way to deal with the increasing number of foreign films production. They adopted subtitling as a medium mode in translating these products. The decision was motivated by several factors such as the small size of their populations and the lower coasts of subtitling compared with other method of translation such as dubbing.

With the invention of television, audio-visual translation, including subtitling and dubbing, has become popular. Films for the cinema were soon shown on TV. On August 14, 1938, the BBC broadcasted Arthur Robinson's *Der Student von Prag* in a subtitled version. By the late 1970s, most countries in Europe and Latin America audiences were watching films made in Hollywood translated into their own languages.

Audio-visual translation with its various modes has become a part of cinema industry with the developments that took place to reach international audiences and markets. These translations are also included as both subjects to be studied at the universities in their curricula and a field that attracts more researchers.

4.4- Audio-Visual Translation: A Cultural Transposition and an Ideological Dominance

Globalization does have some direct implication for us all, as modern information and communication technology is changing a part of our lives. At the same time, communication itself becomes the product in an international system. As a result, language practices- especially those related to language transfer- are gaining importance these years. Language competence plays a crucial role through reading

texts on TV/video/computer screens, where the verbal language is used along with other semiotic systems.

Recently and within the era of globalization, English-speaking countries are dominating media production. "Globalization is generally synonymous with unidirectional Anglicization, the dominance of the English language and Anglo-American culture at the expenses of other languages and cultures" (Cronin 1996: 197). Translating these products seems to be discussed from the issue of power perspective.

The choice of translating mode for media productions is not confined to money only. In fact, the strategy depends mainly on the attitude of the target culture vis-à-vis the source culture. The process of translation is seen as a cross cultural transfer, which is governed by the status and the degree of prestige that both the source and the target cultures occupy.

At the ideological level, the first concern is that traditional values, political assumptions and social structure would be all questioned. Thus, some countries prefer to use dubbing in order to control the dialogue being translated. During the 1930s, dubbing was considered an expedient form of censorship that ensures that foreign views and ideas could be stopped from reaching the local audience. In such translation, the translator has the space not only to change and alter, but also to delete and add.

Since the beginning of the 20th century, the Unites States began to establish its unquestionable position in the world. It became the world's dominant power by its cultural and economic hegemony. "The United States has pursued massively exploitative neo-colonial policies, running local economies through multinational corporations without actually 'possessing' the countries as colonies" (Robinson 1997: 17). Taking this American dominance of film production, *The Routledge Encyclopedia of Translation* (1997: 244) presented a division of countries according to the type of screen translation they use:

First, English-speaking countries such as the United States and the United Kingdom, which are called source –language countries. There are hardly any films imported in these countries and the foreign countries tend to be subtitled rather than dubbed. Second, there are the dubbing countries which are mainly France, Italy, Germany and Spain. In these countries, the majority of films undergo the process of dubbing. Third, the subtitling countries are classified within this

category. These countries are characterized with high percentage of imported films and thus the translation process is demanded. These countries are Netherlands, Norway, Sweden, Denmark, Greece, Slovenia, Croatia, Portugal and some non-European countries. In Belgium and Finland, where the populations speak two languages, double subtitling is provided. The last group consists of countries that can not provide subtitling nor dubbing such as Russia and Poland. Voice-over is the technique mostly used in these countries.

The decision made by each group of countries can be explained by referring to the relation between translation and culture that had been illustrated in chapter three of this thesis. It was explained that translation does not take place between words only but rather between cultures. Any source language text is looked at as an integral part rather than as "an isolated specimen of language"(Snell-Hornby, 1988: 43).

In a subtitled version, it is evident that the film or programme is foreign as we hear the original dialogues. Subtitling emphasizes the sense of the "otherness", which can be seen, in the case of the non-speaking English communities, as "a hindrance to the potential enjoyment of a film or television program by the narrow-mindedness of the English speaking nations" (Mera, 1999: 79). However, in a dubbed version, the actors speak the public's language. All the same, the image reveals elements which point to the nationality of the film. This holds true for both dubbed and subtitled versions, but the nature of this interaction changes. In a subtitled version the viewer hears the dialogue in another language, reads the subtitle and watches the picture. In a dubbed version, the viewer listens to a translated version of the original dialogues while watching the original image.

In the same way as language can be broken down into different components which hold meaning, so too can culture-specific elements. Body language or physical expressions may be culturally determined. Viewers of a foreign film or television programme come into contact with another way of perceiving the world. The screen vehicles a cultural representation of the world which is situated along a continuum of similar to the viewer's cultural system to remote.

When France decided to adopt dubbing to translate foreign films, several factors were taken into consideration. France is among the few nations that are deeply concern with the purity of their culture and they strive to protect them against any foreign influence "France always felt it had a cultural mission within the film art

form" (Danan, 1991: 601). Moreover, France has always considered translation as a kind of violation.

On the other hand, countries like Germany, Spain and Italy were considered, decades ago, fascist countries convinced of their own superiority and excellence. "The three fascist countries realized the appeal and impact films with sound could have on the masses" (Danan 1991: 611). They believe that "post-war film industries were a direct legacy of earlier fascist governments" (ibid.). They are convinced that "hearing your own language serves to confirm its importance and reinforces a sense of national identity and autonomy" (Mera 1998: 82). At a certain time, these countries adopted regulations to banned foreign films "because of the evil effects that film release can produce on society" (ibid.: 41).

Dubbing can be perceived as "an assertion of the supremacy of the national language and its unchallenged political, economic and cultural power within the nation's boundaries" (Danan 1991: 612). By implementing policies, governments of dubbing countries stressed the importance of the existence of one standardized national language, often banning the use of dialects in order to strengthen the national unity.

4.5- Characteristics of Audio-Visual Translation:

4.5.1- Voice-Over:

It describes the technique by which a speaker or a presenter (announcer, reporter, commentator, etc) who is not seen on the screen while his/ her voice is heard. Occasionally the narrator may appear in a shot, but not speaking the words heard in the voice- over.

In films, the filmmaker places the sound of a human voice (or voices) over images shown on the screen. These sounds may or may not be related to the images being shown. Sometimes voiceovers can create ironic counterpoint with the images being shown; also, sometimes they can be random voices not directly connected to the people seen on the screen. The voice-over has its applications in non- fiction as well.   News is broadcasted on TV by presenting a series of video clips of events with voice-over where the reporters are describing the scenes seen on the screen. Live sports broadcasts are usually shown as extensive voice-overs by announcers over video of the sporting events. Commercials also use voice-overs in advertising

different products. This performance is considered popular since the beginning of radio. During that time, announcers were live in a studio with the rest of the cast. Producers, writers and voice actors were hired to perform a kind of comedy or drama. Later, this industry expanded very rapidly with the invention of the television.

Nowadays, voice-overs are considered a form of language transfer or translation. Viewers are familiar with this kind of translations that substitute the statements and responses of interviewees who do not speak the language of the audience. Nevertheless, voice-overs maintained a quality inherited from radio that is allowing the first and last few words in the original language to be heard and then fades to allow revoicing a full translation.

Voice-over is less spontaneous than the language of the talk shows as it is heavily scripted especially in genres like documentaries. The language used in voice-overs is not simply descriptive. It also contextualizes analyses and interprets images. Thus, voice-over is an active intervention or mediation in the process of generating and transmitting meaning.

4.5.2- Dubbing:

Dubbing, which is sometimes called post- synchronization, is the process of recording or replacing the original voice in an audio-visual production by another voice. To put it simply, dubbing consists of replacing SL verbal elements on the soundtrack with TL ones, a multiplex process in which "the foreign dialogue is adjusted to the mouth movements of the actor in the film" (Dries 1995:9).

The term is most commonly used in reference to voices recorded which do not belong to the original actors and speak in a different language than the actor is speaking. Dubbing can also be used to describe the process of re-recording lines by the actor who originally spoke them. For some, dubbing is not considered a rigid kind of phonological translation in which the source text is translated sound by sound. It is seen as a spontaneous way of "naturalizing" an imported film and, thus, minimizes its foreignness by completely concealing the original dialogues. Dubbing involves many stages besides that language transfer and a number of additional factors that might contribute to the quality of the process itself. It includes the addition of music and sound effects to the original dialogue, the

omission or replacement of unwanted or poorly recorded audio, or the re-recording of the entire dialogue, narration and music.

Dubbing, unlike subtitling which involves a translation of speech into writing, is the oral translation of oral language. However, unlike "interpretation" in which the SL speaker and the TL interpreter are separate persons talking in their own distinct voices, dubbing requires the substitution of the voice of each character on the screen by the voice of one actor. It is, thus, a form of voice-over or re-voicing.

Dubbing is distinguished from voice-over by its strict adherence to lip-synchronization. In order to seem natural or authentic, the performed translation must match, as closely as possible, the lip movements of the speaker on the screen. Moreover, there should be a strict equivalence of extra-linguistic features of voice, especially gender and age. The matching of other markers of speech such as personality, class, and ethnicity is most difficult because these features are not universally available or comparable. Another requirement of successful dubbing is the compatibility of the dubber's voice with the facial and body expressions visible on the screen.

Lip synchronization is usually seen as the strongest constraint on accurate translation. The script editor modifies the raw translation of each utterance in order to match it with the lip movements of the person seen on the screen. Given the enormous differences between even closely related languages such as English and German, it is difficult to find TL words that match the SL lip movements; this is especially the case when speakers are shown in close-up.

 However, it has been argued that a word by word or sentence by sentence translation is not needed, especially in entertainment genres. Lip synchronization can be better performed with a more pragmatic translation. This means that if there is a freedom in translating the meaning rather than the strict transposition of words, the appropriate words, which conform to the lip synchronization, may be found more easily.

Moreover, recent technology has developed a method of digital alteration of real actor's lips movements in order to fit new translated dialogue:

"The slight tampering with the image by adapting the movements of the character's lips to the dubbing script has yielded magnificent results whenever it was implemented and can ultimately solve the infamous shortcomings of lip-movement dischrony, especially in close-ups" (Karamitroglou, 1998).

4.5.3- Subtitling:

It is a linguistic practice that can be defined as the process of providing a written text that tends to account for what is being said simultaneously "transcriptions of film or TV dialogue, presented simultaneously on the screen"(Baker, 1998:244). Subtitles are usually displayed at the bottom of the lower third of the screen. They can be a written translation where the mode and language change (interlingual subtitling), going "from one language into another language, and from spoken dialogue into a written", subtitles is a form of a "condensed translation which appears on the screen" (Dries, 1995: 26). Subtitles can also be a rendering of the original dialogue and are used for the deaf or hard of hearing, (intralingual subtitling) or for language learners. Gottlieb describes it as vertical, "in the sense that it involves taking speech down in writing, changing mode but not language" "(Baker, 1998:247).

Gottlieb (1992:162) defines the term itself as a (1) written, (2) additive (i.e. new verbal material is added in the form of subtitles), (3) immediate, (4) synchronous, and (5) polymedial (i.e. at least two channels are employed) form of translation. He follows Jakobson (1966) in distinguishing between different forms of subtitling. From a linguistic viewpoint, there is intralingual (within one language) and interlingual (between two languages) translation; whereas technically speaking subtitles can be either open (not optional, i.e. shown with the film) and closed (optional, i.e. shown via teletext) (Gottlieb, 1992:163).

This simultaneous provision of meaning in two different languages, one in oral and the other in written text, is a new form of language transfer created by film and further developed by television. It combines the two ancient forms of interlingual communication, i.e., interpretation, involving speaking only, and translation, involving writing only. The concept is sometimes used synonymously with "captioning." In terms of technical production and display on the screen, there is no difference between the two, although the term "caption" is referred to as the writing in the same language.

Language transfer involves more than facilitating the viewer's comprehension of unfamiliar language. The European Commission has, for example, recommended subtitling as a means of improving knowledge of foreign languages within the

European Union. Technological innovations are rapidly changing the production, delivery and reception of subtitles. Some satellite broadcasters provide multilingual subtitling by using a teletext-based system, which allows the simultaneous transmission of up to seven sets of subtitles in different languages. The viewer can choose any language by dialing the assigned teletext page.

 Subtitling has usually been a post-production activity but real-time subtitling for live broadcasting is already available. An interpreter watches a live broadcast, and provides simultaneous translation (interpretation) by speaking into a microphone connected to the headphone of a high-speed "audio typist." The interpreted text appears on the screen while it is keyed on the adapted keyboard of a computer programmed for formatting and boxing subtitles (Luyken, 1991: 64-65, 68).

It has been widely argued that "subtitles change film from an audio-visual medium to a more literary medium, which requires a greater level of attention from a viewer than a dubbed film" (Mera, 1998: 79). Yet, latest research has proven that the process of reading subtitles:

> "Does not require a conscious cognitive effort on the part of those accustomed to this mode of translation. People who read subtitles do not exhibit the typical eye movement patterns of 'ordinary' reading behaviour. Rather, their eyes tend to make no more than a few quick jumps from one keyword to another. The whole process of subtitle perception tends to be largely automated, so much so that viewers who have no need of subtitles find it hard to avoid reading them" (Delabastita 1990: 98).

4.6 - Dubbing as a form of Domestication:

Dubbing is considered a powerful target- oriented instrument that makes the ST conform to standards held by the T culture. The sense corresponds with Venuti's definition of domestication "translating in a transparent, fluent, invisible style in order to minimize the foreignness of the target text" (cited in Munday, 2001: 99). The notion of domestication in this context can be further explained:

> "The dominant trend towards domestication in translating from American English over the last three centuries has had a normalising and neutralising effect, depriving source text producers of their voice and re-expressing

foreign cultural values in terms of what is familiar (and therefore unchallenging) to the dominant culture"(Hatim & Mason, 1997: 145).

Dubbed films appear to the viewers to be a brand new products rather than a translation of original ones. Dubbing also decreases the sense of the "other" as the viewers can hear their own language. It is seen as interference in the structure of the original text. Objections have been raised against the "less authentic" production because the original performance is altered by the addition of a different voice" (Mera, 1999: 80).

However, some claim that, among all the other forms of screen translation, dubbing is considered the most ideal form of translation in terms of faithfulness. This opinion in built on the assumption that strictly linguistic consideration should not determine the overall value of translation.

4.7- Subtitling as a form of Foreignization:

Referring to Venuti's description "sending the reader abroad" (cited in Munday, 2001: 147), foreignization is a method that assumes that the translated text does not pretend to be the original and the foreignness is highlighted. It presents the viewers the chance to experience the flavor and mode of the foreign language. "Hearing the real voices of the characters not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to status, class and relationship" (Mera 1999: 75).

Subtitling became the preferred mode among other audio-visual translations not only due some economic consideration, but also because subtitling retains the sense of authenticity of the original. The audience is not allowed to forget the foreignness of the translated film and they are constantly reminded of its authenticity as they hear the original dialogue throughout the film.

While meeting and satisfying the viewer's expectations and curiosity concerning the other cultures, subtitling ensures the originality of the film. Its soundtrack is preserved and thus occurs "a hindrance to the potential enjoyment of a film or television program by the narrow-mindedness of the English speaking nations" (Mera, 1999: 79).

4.8 - Types of Subtitling:

4.8.1- Linguistic Perspective:

- Intralingual Subtitling (Captioning):

This term refers to the production of subtitles that remain in the same language. It is considered a physical aid for those who have some rudiments of the language spoken in the audio-visual text, but not enough to easily decipher the same text in the spoken version. The written text, then, helps to connect pronunciation to the graphic form.

- Interlingual Translation:

It refers to both a change in mode and language, going from one language into another language, and from spoken dialogue into a written. For the purposes of this thesis, "subtitling" will refer to this type of subtitling.

4.8.2- Technical Perspective:

a- Live Subtitling:

It is an intralingual subtitling of news, sports and live debates that is displayed within 2-3 seconds. Live translation subtitling is rarely done. It usually involves a simultaneous interpreter who listens to the dialogue and quickly translates it aloud, while a stenographer types down the interpreter's words. The unavoidable delay, the unavoidable typing errors, the lack of editing, and the high costs, mean that the number of times live translation subtitling is regarded as necessary is very few. However, the benefits for viewers with hearing disabilities are considered more important than error-free subtitles.

- Open Subtitling:

This term refers to the subtitling that is delivered together with the image without the spectator being able to choose its presence. This kind of translation remains on the screen all the time.

- Closed Subtitling:

It is the kind of translation that is broadcasted separately from the audio-visual products. They are considered a transcription rather than a translation. In this kind of translation, the spectator has the option to display them together with the

original version, i.e. subtitling for the deaf or hard for hearing, versions produced for DVD and TV programs which are broadcasted to different language audience.

- Skinny Subtitling:

This term was proposed to refer to the subtitles in movies with multiple languages, where subtitles are only displayed for the secondary languages.

- SDH Subtitling:

This is special term introduced by the DVD industry that refers to the subtitles of the non- dialogue audio of the original language for the deaf and hard-of-hearing. It also refers to regular subtitles in the original language where important non-dialogue audio has been added, as well as speaker identification. The only significant difference for the user between "SDH" subtitles and "closed captions" is their appearance, as traditional "closed captions" are non-proportional and rather crude, while SDH subtitles usually are displayed with the same proportional font used for the translation subtitles on the DVD.

4.9 - The Process of Subtitling:

Subtitling is different from the translation of a written text. It is the result of a common effort that involves the cooperation of several people. The actual translation of the oral dialogue is only one of several stages. When a dialogue is provided, the first task is the spotting of the film. In this stage the in and out or when should subtitles start and stop is established. Spotting is important to determine the length of the subtitles the translator has to write. The imposition of a maximum permitted number of spaces for a text may not work equally well for all languages.

In this stage the subtitler determines the precise start of speech. The exact beginning is located by listening to the audio track. Once the spotting has been done, the actual process of translation can be carried out by the translation subtitler. S/he watches the picture and listens to the audio sentence by sentence. The subtitling is then written to the target language to convey the meaning. The final stage consists of adjusting the length of the subtitles to the spaces available. The sub-title must be checked on screen to ensure synchrony with both the image and the dialogue. The finished file is used to add the subtitles to the picture. A

considerable attention should be paid to the syntactical presentation of the subtitles and to the cuts and changes that are made.

4.10 - Subtitling Constraints:

What distinguishes audio-visual translation from other forms of translation is that it involves both technical and contextual constraints. Subtitling has its own difficulties which may immensely be beyond the expectations and the abilities of the translator. When looking at subtitling from the point of view of translation, many constraints exist that will effect the translation in question and cause the translator to adopt certain strategies.

Gottlieb (1992:164) discusses what he calls the formal (quantitative) and textual (qualitative) constraints on television subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor and the time factor. The following are some of these constraints, both textual and formal:

- The way the viewer reads the subtitling effects the process itself. Reading takes place as a constant monitoring that causes what can be called fragmented reading. There is a challenge to coherently incorporate the visual and audio elements or to "match the subtitle to what is actually visible on screen" (Hatim and Mason, 1997: 79). The eyes of the reader jump from the subtitles to the picture, both running at a different speed.

 Unlike written translations, subtitles disperse the effort to understand into more than one system of signs. These performative dimensions affect translating visual-audio products. Traditionally 5-6 seconds have been considered to be sufficient for reading a two-liner. However, Gottlieb (1992:164-165) brings up interesting evidence from more recent studies according to which, some viewers have been able to read subtitles considerably faster.

In general, it takes longer to process information received through the eyes than through the ears. Human eyes can only read certain number of words each minute and the dialogue is usually spoken faster than it can be read. Watching a film in the original entails a number of activities (decoding the syntactic and semantic content, watching the film flow, listening to the dialogue, etc.) that must correlate with the task of reading the subtitles.

Subtitling intrudes on the watching process, since reading of subtitles partly disrupt another kind of reading that is image reading. The extent to which linguistic translation incorporates into the picture, is usually determined by the type of the text to be translated. Subtitlers should be able to recognize the differences between one text and the other as each text is considered the base when adapting the translation strategy.

- Another reason for the potentials of committing mistakes is the existence of colloquial language with its different accents or what can be called street language. Consequently, translators are left with the challenge of producing a creative translation by means of adaptation to convey the original text into within the average range of reading speed. The translator should not only have a good knowledge about both the SL and TL. He or she should have a sufficient understanding of both cultures, that of the original source dialogue and the other of the target dialogue. Moreover, an adequate consideration must be given to the images seen on the screen to grasp facial gestures and body movements. Such details are important to give a meaningful interpretation of the ST.

- A rule commonly applied in Europe is that subtitles should consist of at most two lines of 35 characters each (70 characters in all). So, viewers are required to read the text within a limited time. The media for which the subtitles are written can have a significant impact on viewer's reading speed. In TV interviews, the visual components gradually lose informational relevance as we become acquainted with the participants and the location. In films each scene provides new information. Consequently, attention to subtitles halts the process of deciphering this information, which can thus be neglected. In this context, subtitles should be designed to give viewers the gist of dialogues and let them get through the reading quickly to turn their attention to the image.

Profiling of the target audience will be crucial in assessing the viewer's potential reading speed. In this aspect, literacy and age are both influencing factors. For example, there is likely to be a great deal of difference between an adult's and a child's reading speed, and, as such, the subtitles would need to be altered accordingly.

- Spoken language has its own characteristics that make it different from than written language. Spoken dialogue contains many details and information. If a large amount of information is provided in the spoken text, it will be necessary to

modify the way this information is presented without losing any of it in order to simplify the delivery and account for the change of medium. Loss or change of meaning also happens because the written text cannot transfer all the nuances of the spoken language. A long complex sentence, although easy to be comprehended if heard, would be very difficult to be followed if it were left unaltered.

- In terms of synchronizing the subtitling, this coming constraint is concerned with the correlation of the visuals on-screen and the sound track. The subtitler must maintain the link between what is said and what is seen on the screen. This is very important to preserve the coherence of the subtitles. This element is vital, especially if the subtitler is dealing with comic or whodunit scenes.

- Font size is a challenge that may restrict the work of the translators. For example, the font used in cinema is larger and, eventually, allows more flexibility and makes reading easier and more comfortable for the viewer. On the other hand the font used for TV subtitling is smaller, which makes it more difficult while reading.

4.11- Subtitling Strategies:

To achieve a successful subtitling, the translator should adopt suitable strategies that have been developed in order to achieve both the legibility and readability:

- Regarding the appearance of the subtitles, two options are offered; to present them in the center of the screen or left (right) alignment. In the early days of subtitling, subtitles used to appear in the center due to the bad quality of television sets. With the development of technology, no restriction can be implemented and thus left (right) alignment is recommended. It is suggested that the viewer is likely to read more quickly if his or her eyes do not continually have to dart around the screen to find the beginning of the speech.

Nowadays, producers take into consideration the position of the subtitling "since the subtitles usually cover the lower 15% (two lines) of the screen, care should be taken that the mouth of the speaker is slightly higher on the screen than it would normally be. Viewers focus on the moving part of the picture, i.e. the mouth in a close-up, which should not be covered by the subtitle" (Dries, 1995:32).

- Intervals between each segment of the subtitles are important as "experience shows that if subtitles are placed back to back without a minimal pause between

them, the eye often does not register that a new subtitle has appeared, but remains fixed on some other part of the screen" (Ivarsson & Carroll,1998: 64).

Gaps are needed in order to notify the reader that there is a change and a new dialogue is taking place. Ivarsson and Carroll suggest that "to eliminate this problem it is recommended to leave approximately four frames or the equivalent of about one sixth of a second between subtitles, even when the dialogue is ongoing" (Ivarsson & Carroll,1998: 64-65).

-The number and the length of each line of the subtitles are important so that the line breaks do not affect the comprehension process. It is usually recommended to have the translation in one single line. This decision is constrained with the size of the cinema and the acceptability of the dialogue itself. However, the general consensus is that two lines, with 35-40 characters in each line, should be the maximum to appear each time.

- The font used in subtitles must be taken into consideration. Thus a very ornate font is difficult in formatting the subtitles and to the small sized screen, such as television screen. Readable subtitling should be using the standard basic and simple font. Italics are to be restricted to a special usage, such as voices in dreams or flashbacks, in order not to confuse the viewer. The color of the font compared to its background is important too. Light or dark colors can not guarantee the legibility of the subtitles as the backgrounds, with its varying shades, will not appear as the permanent ones.

To solve such a problem, it is suggested "in video applications, character clarity can be enhanced by a drop shadow or semi-transparent or black box behind the subtitles" (Ivarsson & Carroll, 1998: 11).

- Another feature in the appearance of the subtitles is the punctuation as it can easily distract the viewer and distort the meaning of the utterance. Hatim and Mason (1997) point out that translators must be aware that punctuation is not neutral. Film dialogue, which can be hesitant, vague or ambiguous, often comes across as more assertive in the written form. Punctuation can be a means to convey interpersonal dynamics which reflect those of the film dialogue. It is always recommended to keep the punctuation to a minimum all the time " distractions such as complex sentences, abbreviations, unnecessary punctuation, incomplete sentences and ambiguities (unless reflecting ambiguity in the source) must be avoided" (Luyken, 1998: 56).

- Despite the fact that subtitling reading speed varies according to a number of factor, such as the level if literacy and the familiarity with the topic, yet the length one subtitle should remain is recommended. It is suggested that "the minimum time for even a very short subtitle on a television screen is at least one and a half seconds and the maximum time for a full two-liner should not exceed five to six seconds. A full one-liner should be kept on the screen for about three seconds, one and a half lines for about four seconds" (ibid.). If the same subtitle remains on the screen for a longer time, the viewer may read it more than once which will eventually ruin the flow of the dialogue.

- To preserve the attention of the viewer not to be diverted away while the change from one scene to another, the subtitler should make sure that the subtitling disappears by the time the frame changes. This strategy can be summarized by referring to Dries's point of view "a good subtitler will wish to avoid a subtitle staying on screen across a shot change, and certainly across a scene change. When cuts follow each other too quickly, the minimum reading time (in most countries 1 ½ seconds, in some 1 second) sometimes forces the subtitlers to break this law" (Dries, 1995: 33).

CHAPTER FIVE
ANALYSIS AND DISCUSSION

5.1 Introduction

Subtitling is a very specialized form of translation that contains constraints derived from the polysemiotic nature of the text it deals with. Other constraints are space and time that accompany the shift from the spoken to the written, and from one language and culture to another (Gottlieb 1994a, 104). The viewers of any subtitles film are required to do a lot of extra work by reading sub-titles while still coping with all the other visual and oral channels of the film.

Subtitling of an English medium into Arabic involves intricate interlingual, intersyntactic and intersemiotic correspondences that have to be observed accurately by the subtitler. The extent to which a subtitler can overcome the encountered constraints depends mainly on five factors:

1. Contrastive linguistic features of the SL and the TL (syntactic semantic, and lexical);
2. Contrastive rhetorical features of the SL and the TL (cross-cultural linguistic similarities or differences of the SL and TL patterns of thought and development of discourse);
3. Verbal and nonverbal content of the ST (on-screen body language and spoken/written discourse);
4. The subtitler's (the SIL team's) skill, competence and knowledge;
5. The on-screen subtitling features (speed, font size, sentence complexity…).

In this chapter an analysis is presented to determine whether the subtitles managed to capture the pragmatic force to reveal the connotative meaning. It explores how these implicit speech acts are translated in an interlingual subtitles. The constraints encountered and the strategies adopted for translating sub-standard and standard British English into Arabic are examined. That is when and where Cockney and Received Pronunciation varieties are used in a polymedial context.   It also

explores the strategies used by the subtitlers to overcome the limitations of translating a sub-standard variety, as well as how the variable medium influences the subtitle's decisions. Furthermore other cultural references, which subtitlers have to deal with sensibly, are considered too. The corpus of the analysis is made up of the American film that has been distributed on DVD with Arabic subtitling: *MY Fair Lady*.

5.2. Case Study: The Arabic-subtitled version of *My Fair Lady*:

The Arabic subtitling of *My Fair Lady* attempts, to some extent, to address a broad target audience. The decision to conduct the analysis in the framework of pragmatics made *My Fair Lady* a perfect choice. The simple plot is very rich pragmatically, for it is the complexity of various relationships that is being explored in the film. Evidently, the translation largely aims to convey the standard discourse with some minor hints at the nuances between Standard and Cockney English. The subtitler, in some parts of the film, takes for granted the audience's inability to recognize the substandard dialectical features. In addition, the subtitler depends on the audio-visual context to make up for the incongruent transfer of language variations from SL to TL.

As translating *My Fair Lady* centres on lexico-semantic content as well as pragmatic features, the subtitler has to deal sensibly with the particular challenges and constraints it presents. The subtitler faces numerous constraints due to the fact that Arabic, as the TL, relatively does not have adequate resources to render an Arabic sub-code equivalent to the one that English offers. One possible way to overcome these constraints is to consider the pragmatic and semiotic significance embedded in the source text and audiovisual context.

On this basis, the subtitler has to decide on the methods to be used and the strategies to be given priority, as the different mediums and different types of discussions presented here will impose different kinds of limitations. If compared to other similar cinematic productions, it is *My Fair Lady* which relatively more

addresses not only an English audience with a peculiar sense of humour, but also a specialized one with a fair knowledge of dialectal and idiolectal varieties of spoken English.

To a large extent, this film's plot and theme are intertwined with the linguistic aesthetics and dialectal content. Any downplay of the standard or substandard English distinction and cultural idiosyncrasies, would compromise the accuracy of subtitling and thus distort the film's thematic significance, let alone ruining the plot. In this regard, it appears that managing to implement some subtitling strategies, which will contribute to an accurate rendition of the SL features in the TL while preserving the thematic significance and the sense of humour of the film, is no easy task. The subtitler of this film version has set up a method and strategies with a general audience in mind. Forming a target audience profile can be very helpful in finding one's way around specific constraints.
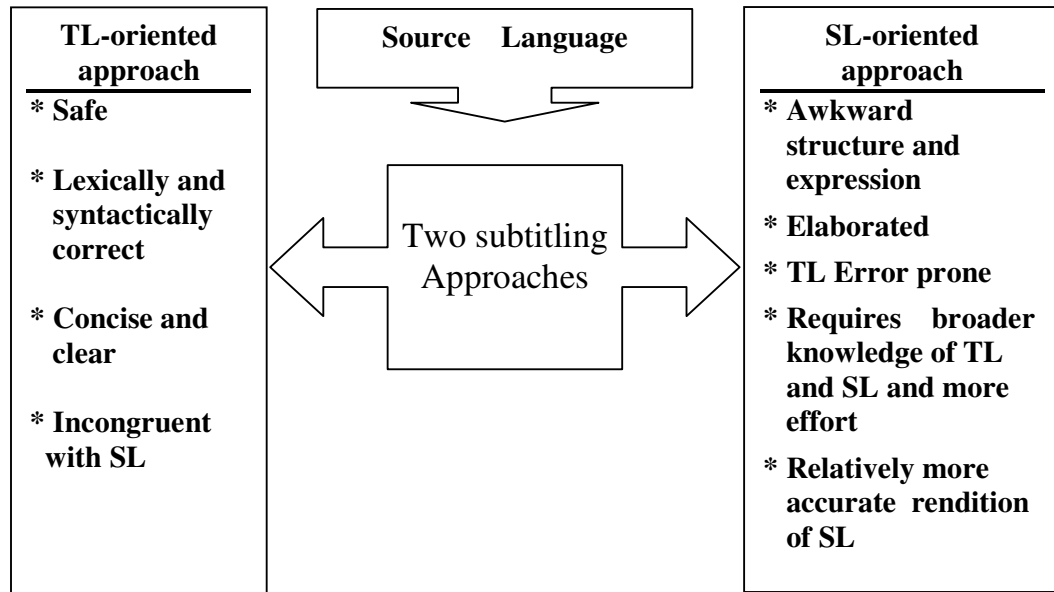
Table (1): Target Audience Profile

Native Language:	Arabic
Literacy and intellectual level:	Average
Cultural and religious background:	Broad spectrum (no censorship is revealed)
Presumed reading strategy of subtitles:	Largely dependent on the audiovisual context rendered by the source.
SL knowledge and awareness:	Ability to distinguish between different sounds and verbal performances.

In this film, the subtitler has constantly used some strategies and set some priorities. If we study the way the oral medium of the SL is conveyed in the written medium of the TL, we see that the subtitler has a general audience (not specialised or specific) in mind.

As in any form of translation, the subtitler here has to decide whether to adopt either a SL-or a TL-oriented approach. Evidently, although at the expense of subtitling accuracy, priority is given to the latter, for the Arabic text is accurate, safe and concise. In SL-oriented subtitling, the TL tends to reflect a quasi-similar

syntactic and semantic correspondence. The subtitler, in this case, is ready to sacrifice the TL morphology and system. This is a diagram that illustrates both cases:

Figure (1): SL/ TL Orientation in Translation:

TL-oriented approach	Source Language	SL-oriented approach
* Safe * Lexically and syntactically correct * Concise and clear * Incongruent with SL	Two subtitling Approaches	* Awkward structure and expression * Elaborated * TL Error prone * Requires broader knowledge of TL and SL and more effort * Relatively more accurate rendition of SL

5.3. *My Fair Lady*: A background View

This version of *My Fair Lady* is a 1964 film directed by George Cukor and starring Audrey Hepburn and Rex Harrison. It is an adaptation of the Broadway musical *My Fair Lady*, as well as the play Pygmalion by George Bernard Shaw. The film won a number of Academy Awards, including Best Picture, Best Actor and Best Director. It is ranked number nineteen on the American Film Institute's list of The Greatest American Movies of All Time.

The story is about a professor of phonetics, Henry Higgins, who takes up a bet from Colonel Pickering. He is to transform the unrefined flower girl Eliza Doolittle, into a lady, and in the process fools everyone into believing that she really is one. Eliza goes through

many forms of speech training to improve her pronunciation. During her elocution lessons, her unrepentant, calculating drunk father appears for handouts. At first, she makes no progress, but later she begins to speak with an impeccable upper class English accent. When Higgins takes all the credit and forgets to acknowledge her efforts, Eliza angrily leaves him. Higgins realizes that he has become accustomed

on her face and can not live without it. Although the film ending is ambiguous, it does indicate that romance may be in the air. The story explores the lines drawn between social classes and says something about the standards upon which class distinctions are based. It is primarily a social commentary/satire about the artificial barriers between social classes.

5.4- The Analysis and Commentary:

5.4.1 - Pragmatic Transfer:

It is commonsense to link pragmatics with the different methods of audio-visual translation. Being the study of meaning in context, pragmatics is an area that should receive a great amount of apprehension by any translator. As it is being recognized, interlingual subtitling reduces the original text by simplifying it. The reasons, as described in chapter four, are due to the constraints of space and time.

In addition, the transformation from the oral script into written subtitles, contributes to a quality of language that is mostly devoid of many sociolinguistic and pragmatic markers. "Pragmatics is the study of language in use. It is the study of meaning, not a generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation" (Baker, 1992: 217). If the connotative meanings are not translated, the original semiotic frame will turn out to be completely distorted. The subtitler needs to sufficiently and successfully carry the meaning of the original script to the target audience in the filmic context. Therefore, pragmatic theory can be considered fundamental in any practical investigation of audio-visual translation.

The following example illustrates how pragmatics can bridge the gap between sentence's meaning and speaker's meaning:

- Professor Higgins, the phonetics expert, explains the importance of speech and the rapid decrease of its proper use in England society.He criticizes Eliza's pronunciation and accuses her of the "murder of the English tongue". Colonel Pickering who was listening to him, says:

(1)

	00:10:11
Colonel Pickering: "Come, sir, I think you've picked a poor example." Higgins: "Did l? Hear them down in Soho Square, dropping hs everywhere."	كولونيل بيكرينغ: " هيا يا سيدي, أظن أنك أخترت مثلاً ضعيفاً " هيغنز : "حقاً؟ اسمعهم في ساحة صوهو ينسون لفظ حرف الهاء."

First, Pickering utterance "come, sir" carries another meaning than "هيـا", which is the literal translation for "come on" or "let's go". Pickering is calling upon Higgins to put an end to his argument. He is being discontented and expresses his opinion that Higgins has

to be reasonable. The subtitler should have referred to the social context or the "speech situation" as being defined by Austin (1992:139) in order to infer this implicit meaning. Other translations would be more appropriate such as:
"ادعك من هذا الحديث" or "لا تبالغ".

Second, the question "Did I?" is not an illocutionary act that has a directive illocutionary point of getting the addressee to supply an information. It should be treated as a tag question added to express an element of sarcasm. Higgins is not being tentative yet sarcastic. His condescending tone is a tactful way of telling Colonel Pickering, "You are mistaken!" However, as the Arabic text does not render the elocutionary function, it leaves the audience, who depends entirely on the text, clueless. A very short and simple translation such as "لا" or a more expressive translation"لم أختر مثلا ضعيفا" would clarify the connotative meaning to the audience.

- At Higgins' residence, the professor has started Eliza on a harsh, excruciating routine of pronunciation exercises. He makes her say the vowels over and over again, "promising" her starvation:

(2)

00:57:54

Higgins: "Eliza, I promise you you'll say your vowels correctly before this day is out or there'll be no lunch, no dinner, and no chocolates."	هيغنز: "أعدك إن لم تلفظي الأحرف كما يجب قبل المساء، لن تتناولي لا الغداء ولا العشاء ولن تحصلي على الشوكولا."

• In the same context, Eliza is sick of continually repeating her vowels. In a moment of solitude, she acts out Higgins's execution and a world where she will be reigned as a lady. Spiteful and hateful towards her teacher, Eliza storms at him:

(3)

00:58:13

Eliza: "Just you wait, 'enry 'iggins, just you wait! You'll be sorry, but your tears'll be too late!"	إليزا: "إنتظر يا هنري هيغنز فقط انتظر ستندم ولكن دموعك ستأتي بعد فوات الأوان."

In example (2), the literal translation "أعدك"was the immediate substitution for the utterance "I promise you". However, it does not achieve the required effect. Higgins has automatically performed the illocutionary act of promising, but the possible perlocutioary act is different. Even though it is not conventional, it is predictable. Although Higgins does not explicitly threaten Eliza, the translation could have been more effective if such meaning was revealed to the target audience. In example (2), Eliza has kept

repeating these words in a fantasy about her asking the King on Higgins's head. She is very angry and her tone is menacing. Consequently, this connotative threatening should have been conveyed. However, it may be argued that further explanation through the existence of other words"ستندم" and "دموعك" do elaborate the meaning intended by the speaker.

In the following example the pragmatic meaning is not conveyed by the soundtrack only. The non-verbal signs elaborate the meaning intended:

• It was almost three o'clock in the morning. Colonel Pickering is covering his face with a newspaper while Professor Higgins is putting an ice bag on his head. Both are stretching down on their seats. Eliza sits silently feeling frustrated for her inability to accomplish any progress concerning her pronunciation.

(4)

	01:08:37
Pickering: "For God Sake, Higgins, It must be three o'clock in the morning. Be reasonable."	بيكرينغ: "بحق السماء يا هغينز، قد تكون الساعة الثالثة صباحا.. كن منطقيا."

In example (4), the utterance "Be reasonable" is a performative that is rather different from the literal translation"كن منطقيا". Austin points out: "Perlocutionary acts are "what we bring about or achieve by saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading" (Austin,1992:109). With Pickering's performative act, he intended to persuade Higgins to give up the bet, at least this night, and go to sleep. His intention may be interpreted as:

"إنها الساعة الثالثة فجرا فلنخلد للنوم" or "لقد شارفنا على الصباح فلنؤجل عملنا إلى الغد"

• Another interesting example that takes place at Higgins house, where Eliza begs to be taught to speak more gentle. She announces that she has decided to hire Higgins to give her elocution lessons so that she can get a better job in a flower shop, but Higgins is very uninterested. He is insufferably rude to her alternating between making fun of the poor girl and threatening her with a broomstick beating. Eliza insists on having the lessons saying:

(5)

	00:27:57
Eliza: "I know what lessons cost as well as you do and I'm ready to pay." Higgins: "How much?" Eliza: "Now you're talkin'. I thought you'd come off it for a chance to get back a bit of what you chucked at me last night".	إليزا: "أعرف كم تكلف الدروس وأنا مستعدة أن أدفع". هيغنز "كم؟" إليزا: "الآن تتكلم؟ توقعتك أن تغير رأيك كي تتمكن من أن تسترجع بعض ما أعطيتني أمس."

Higgins is very uninterested in Eliza's offer, yet asks her ironically "how much money do you have to offer?" Eliza is delighted to hear that Higgins is ready to bargain with her. She makes a wicked cliché "now you're talking" that has to be revealed in the translation. The transference of her utterance into a question was not successful at all. The subtitler may have translated the sentence into:

" الآن ظهرت حقيقتك" in order to, explicitly, reveal the triumph toned utterance of Eliza and share it with the audience.

Non-verbal communication is a part of most cultures and to understand fully the meaning of an utterance, one must be able to interpret facial expressions, gestures and body language. This is of a particular importance for the subtitler working for the screen, as a part of the meaning can be encoded and conveyed to the viewer purely visually. The subtitler has to recognize the non-verbal clues and supply the audience with the necessary information. If the signs cannot be understood and are vital for the narration, they must be conveyed verbally and included in the dialogue. However, interpreting some non-verbal signs that contribute to elaborate the verbal dialogue should be left to the viewer. The following example will explore the link between the image and the soundtrack.

• Eliza feels fed up with the grueling training. Higgins, not convinced that she is trying hard to learn the correct pronunciation, asks her to put even more effort into it. Pickering interferes trying to conciliate while Higgins responds:

(6)

00:57:32
Higgins: "There's no use in explaining, You are a military man. Drilling is what she needs."	هيغنز: "لا فائدة من التفسير، ضابط عسكري مثلك يعرف ذلك. ما تحتاجه هو التدريب."

Higgins responds by moving his hand as if whipping or flogging. What Higgins really intended to say is "flogging is what she needs". Consequently, the translation of the pragmatics may be "ما تحتاجه هو الضرب بالسوط" or "ما تحتاجه هو الجلد". However, the encoded meaning of Higgins gesture is left without an interpretation. Luyken explains: "Any information which may be gleaned from the actor's performance ought not to be reproduced in the text" (Luyken, 1991:56). The gesture is evident to the TL viewers and any interference by translating the connotative meaning may weaken the humour and satire that arises from the situation.

5.4.2-Rhetorical language:

Rhetoric is an effective language device that is used mainly for persuasion. Given the prevalent rhetorical verbal features in this film, the subtitle's task is quite challenging. It is important to point out that the verbal codes in the film do not contribute a major part to the formation of meaning. In fact, the subtitle's focus is to be mainly on verbal codes.

A very marked characteristic between drama and this film is the reliance on intonation in a contrived discourse. Therefore, the transferability of the semiotic verbal codes is reinforced by a strong intonation which conveys the elocutionary force.

Euphemism and Dysphemism:

Euphemism is a linguistic phenomenon that is pervasive in all cultures, in both spoken and written discourse. It is used to make remarks less blunt, to add a touch

of politeness to certain expressions, and as a camouflage for sensitive issues. Consequently, translating euphemistic expressions may stand as a stumbling stone for translators. Throughout *My Fair Lady* numerous displays of euphemisms can be observed and analyzed, here is an example:

• Professor Higgins criticizes the ignorance, inarticulateness, dialects and unrefined language used by the lower British class. He delivers a well-aimed tirade at the deterioration of the English language. Further more, Higgins comments on their classification in society:

(7)

	00:10:06
Higgins: "This is what the British population calls an elementary education".	هيغنز: "هذا ما الشعوب البريطانية تسميه مبادىء التربية."

In this example, Higgins is criticizing this euphemized expression used by the British to refer to a member of poor uneducated class class. The subtitler mistranslated the term and thus the impact of the euphemism is lost. As these people are uneducated and ignorant, to claim their education to be elementary is ironic. Literal translation that is translating one euphemism into another euphemism such as "التعليم الإبتدائي" could have been more effective.

• *My Fair Lady* is mainly a comment about the British class system where language represents one of the reasons for their division. It addresses the repressed nature of British society in general as reflected in the following example:

(8)

	02:10:34
Mr. Doolittle: "Ruined me, that's all. Tied me up and delivered me into the hands of middle-class morality".	السيد دوليتل: "دمرني، بكل بساطة. ربطني وسلمني إلى طغيان مبادىء الطبقة الوسطى."

The expression "middle class morality" is a euphemism of the middle class' economics, ideals, virtues and values that seized control over the British society of that time. The subtitler is able to explain this euphemized expression that addresses the ideological suppression by adding the Arabic noun"طغيان" to the translation.

Dysphemism is also a rhetorical language that is used in the film. Such expressions are helpful to enhance the dialogue with the irony, a language that is used deliberately to drill on the distinction between the upper middle class and the Cockney.

• In this scene Higgins is determined to make an interesting challenge to actually teach Eliza how to speak and to turn her into a lady. He disagrees with Mrs. Pearce, his housekeeper, who advises him to let the girl go home. Higgins insists on carrying on his challenge to actually teach Eliza how to speak. He addresses Mrs. Pearce:

(9)

	00:33:04
Higgins: "What'll become of her if we leave her in the gutter, Mrs. Pearce?"	هيغنز: "ماذا سيحل بها لو تركناها بوضعها الزري يا سيدة بيرس؟"

Here Higgins ignores Eliza's feelings as a human as he thinks that she's worth nothing. He compares her life to being in the "gutter". This dysphemism is translated into:

"وضع زري" which is equivalent to the English "terrible situation". The subtitler did not produce other dysphemism to humorously deprecate the low class further that was the original intention of Higgins.

Idiosyncrasies and colloquial language:

Spoken and written languages share the characteristics of style and register. People may speak with authority, in a hesitant or even in a shy manner. However, the

working methods differ. In films, actors use specific repertoire which is expressed phonologically, syntactically as well as lexically. Their performance may influence the interpretation of the translator. Any language used in films has some aspects of idiosyncrasies that are considered a challenge to the translator. Idiosyncrasy, which is a distinctive linguistic behaviour peculiar to a particular dialect or person, adds more limitations in subtitling. As the subtitler has to work within the constraints of the TL, conveying idiosyncratic language seems hardly feasible without resorting to equivalent idiosyncrasies in the TL. An uneducated, unpretentious working class character will have a different vocabulary from a well educated intellectual.

Regarding our film *My Fair Lady*, the dimension of accent, mainly, manifests itself in the decidedly Cockney accent characters of Eliza Doolittle and her father Alfred P. Doolittle. The following relevant examples are observed:

• Higgins accepts Mr. Pickering's challenge to teach Eliza to speak with a pure upper-class accent and to turn her into a lady. For days on and he would painstakingly teach her to improve her pronunciation of vowels.

(10)

	01:01:24
Eliza: "The rine in Spine... ...stais minely in the pline." Higgins: "The rain in Spain stays mainly in the plain."	إليزا: " المطر في إسبانيا... يهطل دوما في السهول." هيغنز: " المطر في إسبانيا... يهطل دوما في السهول."

The phonological distinction between Eliza's vowels and standard pronunciation is not rendered although it is very instrumental for the theme and plot. In example (10) the Arabic subtitles do not reveal the variations between Cockney and RP, which is Received Pronunciation of Standard British English, the English tongue of the Queen and the BBC. Eliza speaks Cockney, a substandard English dialect, which has its own phonological system. The subtitler did not make

any contribution to differentiate Eliza speaks Cockney, a substandard English dialect, which has its own phonological system. The subtitler did not make any contribution to differentiate between the two pronunciations. The target audience needs to have a fair knowledge of English and be able to follow the on-screen spoken verbal communication and non-verbal clues.

However, in the following instance, the subtitler does distort the TL text morphologically in order to emphasize the usage of standard and substandard British English.

- Professor Henry Higgins picks a man who looks common to prove his theory that the English people are distorting their language in any way they can, and that no one speaks proper English anymore.

(11)

	00:10:20
Higgins: "Hey, you, sir, did you go to school?" (The man): "What ya tike me for, a fool?" Higgins: "No one taught him 'take' instead of 'tike'."	هيغنز: "يا سيدي , هل ذهبت إلى المدرسة؟" (الرجل): "أتزنني احمق؟" هيغنز: "لم يعلموه "تظن" بدل من "تزن."

Example (11) reveals one of the major constraints encountered, which is the possibility of conveying the interplay between standard and substandard British English in the TT. The structure of the sentences in this particular dialogue forced the subtitler to find a way as to make a distinction between the "take" and "tike" However, using just another dialect from the target language doesn't seem to be the solution – that is, switching between standard and colloquial Arabic.

Such marked geographical varieties of language present a challenge in terms of language transfer. One solution suggested, could be to reverse the process used by the author of the written source text. Altano points out: "Dialects are used primarily for the scope of characterization, and thus permeates the text when the character converse. Thus , instead of descriptive characterization- writers telling us how the character speaks, looks, and think- we are presented with analysis through the

spoken word, which is certainly much more expressive"(Altano, 1988:153). So the subtitler could resort to "descriptive characterization" adding metalinguistic comment in order to enlighten the reader. Subtitling such idiosyncrasies in examples (10) and (11) into Arabic, as suggested by Altano, could have been fulfilled through this strategy:

"رددت إلايزا كلمات هيغنز بلهجتها العامية" or "رد عليه الرجل بلهجة عامية".

However, metalinguistic comments represent an unlikely option given the normal pragmatic constraints and the degree of compression required.

Similarly, colloquial languages, that are expressions that can not be used as an informal speech or writing, require some foundational knowledge, information, or experience as they are usually used only within a culture where parties do have common reference.

H-dropping and h-adding are colloquial terms used to describe how some lower-class people consistently drop /h/ sounds in words that should have it, whilst adding /h/ sounds to words that should not have it. This dropping and adding take place in some English dialects such as Cockney and Estuary English. Such specific colloquial language must be taken into consideration while translating, in order to preserve the distinction between colloquial language and Standard English. Here are examples:

(12)

	00:06:08
Eliza: "I can change 'alf a crown."	إليزا: "بإمكاني صرف نصف كراون."

(13)

	00:28:39
Eliza: "My lady friend gets French lessons for h'eight pence an hour."	إليزا: "صديقتي تأخذ دروسا بالفرنسية مقابل 18 بيني في الساعة."

The lack of pronouncing the /h/ sound is very evident in the source dialogue in both examples (12) and (13). However, the TL audience can not read any sign of

that. The Arabic translation is written in a formal language and, thus, the reader is deprived from sharing very specific information about the Cockney language.

However, this repeatedly tendency of the subtitler to ignore colloquial terms, explained in the last two example, is reversed and Eliza's habit of adding and dropping the /h/ sound is revealed. The interference of a non-verbal element compelled the subtitler to adopt another method.

As being described earlier, non-verbal signs are important parts in any audio-visual translation. The subtitler has to recognize these non-verbal clues as to "match the subtitle to what is actually visible on screen" (Hatim and Mason, 1997: 79). If these signs are vital for the narration but cannot be understood, they must be conveyed verbally and therefore should be included in the dialogue.

• In example (14), Higgins is able to demonstrate the force of Eliza's h's with one mechanical apparatus. When her /h/ sound is pronounced correctly, a gas flame wavers and when her h's are dropped, the flame remains stationary.

(14)

	01:02:25
Higgins: "ln Hartford, Hereford and Hampshire, hurricanes hardly ever happen." **Eliza:** "ln 'artford, 'ereford and 'ampshire 'urricanes 'ardly hever 'appen.'"	هيغنز: "في هارتفورد، هيرفورد و هامبشير نادرا ما تهب الأعاصير." إليزا: "في آرتفورد، آرفورد و آمبشير نادرا ما تئب الـهعصار."

Unlike examples (12) and (13), Eliza's habit of adding and dropping the /h/ sound is revealed. Eliza being under this pronunciation exercise is evident to the viewers, so the subtitler has to come up with a solution. S/he is haphazardly doing the procedure of altering the /h/ with /a/ sound. The subtitler eventually substituted the /a/ sound in the Arabic word "الإعصار" with the /h/ sound.

Moreover, idiosyncrasies and colloquialism, as important elements that give the TL audience background knowledge about some characters, may be lost in translation if the register changed. Newmark (1981) explains that, if the register is very far removed from the standard language, translators may have to discard their attempt to search for equivalence and rather produce a more standardized version for the sake of the audience. Consequently, the task of the translator is to retain these features while presenting a communicative translation.

• In example (15), the subtitler manages to convey a successful translation by apprehending the colloquialism. Thinking that there's an opportunity to extort or blackmail Professor Higgins for keeping his daughter, Alfred Doolittle visits with Higgins:

(15)

	00:50:41
Mr. Doolittle: "Good morning, governor."	السيد دوليتل: "صباح الخير يا سيد."

Tthe subtitler is able to present the suitable translation for the word "governor" into "سيد". The term is mostly used as a colloquial language by the Cockneys as a respectable greeting for people who appear to be of a high class. Literal translation would have led to a rather higher unintended register.

Onomatopoeia

Onomatopoeia is a word form that imitates the sound of a thing or action. As another aesthetic device peculiar to a specific language, it should be transferred to the TL. Onomatopoeia was not very important in literature before comics, since authors used to solve their sound problems quite easily by describing the situation itself.

However, in comic or ironic situations, such descriptions would destroy the illusion of reality of a scene playing itself before the viewer's eyes in real timing. The

subtitler of *My Fair Lady* managed, in several scenes to convey this linguistic sound device into Arabic which is also rich with onomatopoeic words.

• Consider these extracts where in (16), Professor Higgins brutally criticizes Eliza's ugly and crude pronunciations and in (17), Eliza's father is expressing his joy of getting married:

(16)

	00:9:23
Higgins: "Cease this detestable boohooing instantly..."	هيغنز: "كفي عن ذلك العويل حالاً..."

(17)

	02:13:44
Mr. Doolittle: " I'm getting married in the morning, Ding dong the bells are gonna chime."	السيد دوليتل: "سأتزوج عند الصباح ، وستقرع الأجراس."

In these two examples, the subtitler was able to create onomatopoeic expressions that produced an equivalent effect as the original ones. This integration of live sounds and written words enhanced the subtitling credibility.

Untranslatability is a property of a text or of any utterance, in one language, for which no equivalent text or utterance can be found in another language. Terms are neither exclusively translatable nor exclusively untranslatable; rather, the degree of difficulty of translation depends on their nature, as well as the translator's abilities. Catford (1965) distinguishes two kinds of untranslatability, that is, linguistic untranslatability and cultural untranslatability. Linguistic untranslatability, according to Catford, occurs when there is no lexical or syntactical substitute in the target language for a source language item. Cultural untranslatability is due to the absence in the target language culture of a relevant situational feature for the source text. The controversy over the problem of translatability or untranslatability

stemmed from the vagueness of the notion of meaning and a lack of consensus over the understanding of the nature of language and translation.

However, this is not always an option when it comes to subtitling. When characters speak on the screen, the target audience can obviously hear them. This fact forces the subtitler to present a translation. The subtitler must compensate in order to find a similar equivalent effect that can be recreated in the TL text.

• This notion is explained in the example (18), where Higgins continues commenting on Eliza's English. He uses a notebook to write down his shorthand symbols. Ironically, Higgins wonders:

(18)

	00:10:39
Higgins: "Chickens cackling in a barn Just like this one." Eliza: "Garn!" Higgins: "I ask you, sir, what sort of word is that?"	هيغنز: "دجاج يضج في القبو تماما كهذه." (No subtitles) هيغنز: "أسألك يا سيدي , أي نوع من الكلام هذا؟"

Example (18) clearly illustrates the arduous the subtitler has found the task of finding a corresponding equivalence in the target language. Interjections, though conveying the interlocutionary force like any other utterance, pose a real challenge to translators. In the extract above, the interjection "Garn" finds no equivalent in the Arabic text. It is an expression of disagreement or disbelief. Eliza wants to say: "Don't bring that story to me, because I'm not fool". Though the subtitler's pragmatics can convey this illocutionary function, some idiosyncratic features would be lost. Moreover, ad hoc phonetic representation is out of question as it ruins the level of readability required by the viewer.

Idioms:

Idioms are expressions whose meanings cannot be deduced from the literal definition and the arrangement of their parts, but refer instead to a figurative meaning that is known only through conversational use. Hence, they tend to confuse those not already familiar with them. Translators must learn the idiomatic expressions in order to be able to treat them as a lexical unit and thus transfer them easily. Literal translation ignores idioms and leads to TL expressions that can be described as comic and absurd. The Standard English or Received Pronunciation spoken by Higgins in *My Fair Lady* is so articulate when coupled with sonorous intonation. Hence his *parole* tends be formal in nature. On the other hand, Eliza speaks Cockney using idioms. In fact, her intonation is so distinctive that it vehemently conveys the elocutionary function of her discourse.

• In this scene Higgins optimistically predicts that Eliza will become an attractive lady to the men in town: "By George, Eliza, the streets will be strewn with the bodies of men shooting themselves for your sake before I've done with you." Eliza resists his cold insults, shouts at Higgins saying:

(19)

	00:32:14
Eliza:" I don't want no balmies teachin' me. He's off his chump, he is."	إليزا: "لقد فقد صوابه. لا أريد مجنونا يعلمني."

In example (20), an old Cockney woman calls out to Alfred from a basement-level window where Eliza used to reside that he is a lucky man because his daughter is being 'kept' by a wealthy man:

(20)

	00:46:15
(An old Cockney woman):" You can buy your own things now, Alfie Doolittle, fallen into a tub of butter."	ـ"يمكنك أن تشتري مشروبك بنسك الآن يا ألفي ليتل ، لقد حصلت على صفقة من الحظ".

The structure of both dialogues is entirely idiomatic with some slang words such as "chump" and "balmies". The subtitler managed in example (19) in substituting the English idiom with another from the Arabic: "فقد صوابه". In the other example (20), the subtitler does not use any idiomatic references in Arabic that correspond to the ST, yet the audience is able to understand the meaning.

5.4.3- Cultural constraints

Nowadays the translator is seen as a cultural mediator (Hatim and Mason, 1990: 223-224) rather than a mere linguistic broker. As mentioned earlier, the translator adopts a general strategy that applies a TL-oriented approach. Pavis says that too much value and faithfulness to the SL text would involve the "risk of incomprehension or rejection on the part of the target culture [but] by smoothing out differences, by 'normalising' the cultural situation [we might] no longer comprehend the origin of this all-too-familiar text" (Pavis, 1989: 37).

Taboos:

The strength of the word or expression varies greatly according to the context and on the subjective judgment conditioned by complex culture-specific social conventions related to taboo. One of the most difficult areas in translation is the use of obscenities or swears words. Ivarsson remarks:" Such expressions seem to have a stronger effect in writing than in speech, especially if they are translated literally"(Ivarsson, 1992:126). Taboos, whether social or religious, proscribe the act and art of translation and influence its intercultural communication.

As Kidman (1993) points out, there is a general principle of a "hierarchy of obscenity" and the difference in degree includes both qualitative and quantitative aspects. Once the translator has established the type of expression and the degree of obscenity, an equivalent could be sought.

 It must also be taken into account that taboo areas tend to change with time and with social society. Being produced in 1964, this edition of *My Fair Lady* is almost

devoid of inconsiderate sexual innuendo or obscene language. However, the subtitler is faced with some problematic parts of dialogue:

• Frustrated Eliza leaves the Higgins' house on Wimpole Street and flees to the security of the home of Higgins' mother where she receives understanding and sympathy. Higgins comes in and talks to her. He commands Eliza to come home and stop being a fool, but she declines and confronts him with his subservient and hateful attitude toward her. She also expresses her desire for his kindness, friendship and respect:

(21)

	02:31:53
Eliza: "And I come to, came to care for you, not to want you to make love to me."	إليزا: "بدأت أشعر بعطف تجاهك ، لا أريد أن تغازلني."

Dealing with two different cultures, the subtitler is able to overcome cultural constraint or what may be called a taboo. In example (21), the choice of words was done very carefully, not to shock the intended audience. The subtitler simply translated the euphemized SL expression "make love" into another euphemized TL expression "تغازلني", which is equal to the English "flatters me". This strategy is fairly successful and acceptable. The subtitler overlooked this sexual connotation as his work is to be read by people of all ages.

• The next example takes place at the Ascot Race Track on Opening Day. The elegantly-dressed ladies and gentlemen of the polite, cultured and leisure high society class are watching the horse race. Eliza makes her societal debut at Ascot and wins the affections of local boy Freddy Eynsford-Hill. He kindly gives her his bet for the second race. A horse called Dover.

- As the race begins, Eliza gradually begins to cheer for her horse. In a moment of rage noticing the horse is coming last, Eliza's masquerade as a lady nearly fails when she excitedly yells as the horses pass:

(22)

01:27:37	
Eliza: "Come on, Dover! me on! Come on, Dover! Move your bloomin' arse!"	إليزا: "هيا يا دوفر هيا يا دوفر! حرك قفاك!"

The expression "bloomin' arse" in example (22), could have passed without any translation. The high-class people were shocked for hearing such an utterance. A lady fainted and later Henry's mother thinks that his protégé is "ready for a canal barge" rather than the Embassy Ball. Preserving personal credibility and the picture, particularly as non-verbal element, coerce the subtitler to present a translation for Eliza's utterance. Any intention to adopt literal translation would, certainly, result into words that are irrelevant to the decency and Arabic traditions. Moreover, it can be argued that "قفاك" as choice of word, does not only convince as to portray the sense of vulgarity, characterizing Eliza's Cockney language, but also preserves it.

As swear words are connected to taboo areas, it is justifiable that it will differ substantially from culture to culture. A major problematic factor hindering transfer lays within cultural barriers based on religious disparity.

The source soundtrack of *My Fair Lady* contains some religious expressions that might sound unfamiliar and incomprehensible for a non-Christian target audience.

- In (23) Eliza is cautioned by a bystander that a suspicious character behind a pillar that someone is taking down her words, she defends herself saying:

(23)

	00:07:04
Eliza: "On my Bible oath, I never spoke a word."	إليزا:" أحلف بالأنجيل أني لم أتفوه بكلمة."

Clearly, a literal translation of "On my Bible oath" would be " أحلف بالأنجيل". The TL here renders no censored concepts. The TL oath is translated literally without encountering any cultural constraints. Hence, we can conclude after studying the extracts given above, that the subtitler does not observe the cultural-religious constraints in this film.

• However, examining the following utterances does reverse this conclusion:

(24)

	00:31:56
Higgins: "By George, Eliza... ...the streets will be strewn."	هيغنز: "والله يا إليزا..."

(25)

	01:08:36
Pickering: "For God Sake, Higgins..."	بيكرينغ: "بحق السماء يا هغينز..."

Considering the aforementioned examples (24) and (25), we witness other instances that do not illustrate the rule made and described above, as the subtitler here does not transform the SL merely for religious considerations.

When substituting "By George" in (24) with "والله", as to transfer a culturally idiosyncratic oath to an intelligible TT, the TL does not correspond entirely to the source language. Even among native English speakers, the oath "By George" is restricted to a specific dialect as a form of euphemism.

The second oath "for God sake" in (25), was substituted with "بحق السماء", which is not the literal translation. The subtitler could have used "بربك", for instance, which would firstly be considered the straightforward translation and secondly, would be

acceptable to the majority of the audience. Evidently, the subtitler's approach primarily aims to render an intelligible concise TT, devoid of any sophistication or linguistic distortion. Nevertheless, normalising the ST is not an option here.

Subtitles are generally expected to provide a high degree of transparency, even when the original may prove incomprehensible to source viewers themselves. However, by nature, languages undergo a permanent process of lexical renewal which means that some words are strongly linked to a specific period or a social group. This, of course, affects their frequency and usability.

• During Eliza's father visit to Higgins, Alfred Doolittle hardly recognizes his cleaned-up daughter:

 (26)

	00:56:25
Mr. Doolittle: "Blimey, it's Eliza. I never thought she'd clean up so good-looking."	السيد دوليتل:" بالله. هذه إلايزا. لم أتوقع أن أراها بهذا الجمال."

Blimey is a Cockney expletive since late 19th century; a corruption of Gorblimey, in turn a corruption of "God blind me." Literal translation for such strong colloquial word may disturb the Arab viewers. Fawcett points out that such expunged or language: "seems to be quite regularly expunged or weakened in the translation of film". Thus, a degree of toning down is adopted here.

Locations, currency and proper nouns references:

Locations and other social references presume knowledge by the spectators which are part of the SL culture. Katen (1999) explains that a translator must understand the geography, contemporary social and political history as well as have some familiarity with heroes and personalities from popular culture. When translating

these terms, subtitlers should be aware that the TL audience may not be familiar with the expression and that additional information is needed to clarify the term. Here are examples to be illustrated:

• In Higgins' study at his residence, the professor and his houseguest Pickering are studying vowel sounds. Eliza appears at the Higgins front door and maid admits her into the study, thinking she is one of Higgins' subjects of "business" study. When Eliza makes her entrance, Higgins brusquely dismisses her:

(27)

	00:26:41
Higgins: "She's no use. I've got all the records I want of the Lisson Grove lingo."	هيغنز: "ليست بأي فائدة، لدي ما أحتاج عن لهجة ليسون غروف."

Anyone without knowledge of English would be unable as to identify whether "Lisson Grove" is a person, a country or a district. Transliteration alone is not sufficient to interpret this expression correctly. British viewers may be aware of such geographical information, which is not shared by most of TL audiences. Hence a slight elaboration such as "ضاحية" or even "منطقة", would be adequate.

Similarly, the same strategy must be applied whenever names of people are pronounced in the film. Mostly, these are names for famous British characters, which are well known to the majority of the SL audience.

• In this scene, the snobbish professor contemptuously sings-talks that he is a "quiet living man" without the need for a woman, who would disturb his life:

(28)

	00:39:52
Higgins: "You want to talk of Keats or Milton, she only wants to talk of love."	هيغنز: "إن شئت أن تتكلم عن كيتس وميلتون، تتكلم هي عن حبها وغرامها."

Further elaboration in (28) is required to inform the average viewer about these names pronounced by Higgins. Adding a simple explanation word such as "شعراء" would be sufficient.

Understanding the vague terminology of money in such drama work, may be of no importance. Although the actual value bears no consequence in understanding the narrative, yet these expressions add to the colour of the language used and conjure up some nostalgia.

• Eliza eagerly holds up some flowers to Pickering asking him to buy some:

(29)

	00:06:02
Eliza: "Cheer up, Capt'n, buy a flow'r off a poor girl." Pickering: "I'm sorry, I haven't any change." Eliza: "I can change 'alf a crown. Take this for tuppence." Pickering: "I told you, I'm awfully sorry. Wait a minute. Oh, yes. Here's three half pence..."	إليزا: "تشجع يا قبطان, وإشتر زهرة من بائعة فقيرة." بيكرينغ: "أعتذر، ليس لدي نقداً." إليزا: "بإمكاني صرف نصف كراون.خذ هذا مقابل بنيين." بيكرينغ: "قلت لك أنا أسف. إنتظري لحظة. هذا بني ونصف..."

The translation of this scene (29) proves the subtitler's understanding of colloquialisms and thus they are turned into an intelligible TL version. The sense of "foreignization" is preserved by transliterating the British Edwardian monetary.

Yet the Translator adopts the contrary method of "domestication" when translating a similar term into Arabic:

(30)

	00:19:57
Mr. Doolittle: "Good morning, George." Bar keeper: "Not a brass farthin'".	-السيد دوليتل: "صباح الخير يا جورج." -"ولا فلس."

Brass farthing is a cheap coin that is the smallest coin worth one-fourth of pence. Here, the term is used metaphorically to indicate cheap or worthless. The subtitler could have maintained the same atmosphere he introduced in the previous example. For an instance, the translation "نكلة" which is a transliteration for "nickel" would preserve the exoticism of the Cockney dialect.

5.5- An Overall Comment on the Quality of the subtitling:

As being described at the beginning of this chapter, the simple plots as well as the high quality were the main reason for choosing the English film *My fair Lady* to be the subject of the analysis (5.4). The subtitler was able to present an adequate translation in some parts of the dialogue. However, even good subtitles could be improved especially in the sphere of rendering the pragmatics of the original.

The analysis conducted for the purpose of translation criticism focused specifically on linguistic realization in the subtitling of the film's pragmatics. Sentence form is not always treated with caution by the subtitler as it distorts the original pragmatics and inevitably affects the overall comprehension of the film.

Oral language processes faster than its equivalent written ones. This difference is always a casualty in subtitling. Referring to Gottlieb's translation strategies (1992), described in chapter four, the subtitler successfully condensed the frequent occurrences of fast speech. However, applying the deletion strategy, when dealing with some parts in the SL with little semantic value such as tag questions, would have added a further compressed result.

Quantitative or formal constraints, as termed by Gottlieb (1998), are challenging to the subtitler who must match between, on one hand, the dialogue and the picture and, on the other, between the dialogue and space. By making use of the technology available recent years, subtitlers are using specialized software to help synchronise the written translation on the screen with the spoken dialogue. Such harmony is perfectly noticeable in the Arabic subtitling of *My Fair Lady*.

CHAPTER SIX

CONCLUSION

Audio-visual translation, particularly subtitling, is a highly specialized area of translation and translating. It is a complex medium where the translator encounters verbal and non-verbal constraints. However, audio-visual products are considered a genre that seems to affect the transposition of the dialogue. Some specific obstacles, on the semantic, lexical and structural levels, may be encountered when translated. Such obstacles differ according to the medium applied and the nature of the film or the T.V program.

Subtitling addresses an audience of different levels compared with other forms of translation. On the one hand, there are multilingual viewers who do not need translation. Yet, some of them would be interested in reading the subtitles presented. On the other hand, there are those who have no knowledge of the source language and need the subtitling to form a better picture of what they watch. In between, there are those who need some help to follow the narrative. For all these viewers, the subtitler should work to preserve the integrity of the film or program, particularly its pragmatic load.

In this thesis, major theories translation and audio-visual translation are reviewed. This theoretical review is important for the discussion of the subtitling of *My Fair Lady* in Arabic presented in chapter five. When the theory is put into practice, the spatiotemporal constraints on subtitling are treated as literary challenges.

The practical part of the thesis is conducted mainly within the framework of pragmatics. The decision to conduct the analysis within the framework of pragmatics was inspired by the existing tendency to economize on the latter in the course of film subtitling. The discussion presented shows that film subtitling repeatedly features avoidable losses of the original pragmatic meaning. It appears useful to explore the problem focusing broadly on the practical ways of relaying the original pragmatic forces faithfully.

Meaning in all its nuances is the eternal pursuit of all translators and subtiltlers alike. When transposing the verbal information in a film or even a T.V

program, the subtitler tends to portray the essence or the spirit of the work rather than striving to transfer the exact words by tending to adopt a literal translation. Non-verbal information that indicates what the speaker truly means or the connotative meaning of the original utterance, leads the subtitler to alter appropriateness through translation. Often, implied meanings become explicit. However, some specific visual cultural information tends to be left to the viewer to interpret. In such situation, the subtitler does not need to interfere when gestures are changing the verbal meaning.

Marked varieties of language are blatantly fraught with problems for translation. Preserving connotations, maintaining cultural coherence and achieving readability are all highly problematic. The examples discussed highlight variations in the source language itself as well as the constraints imposed by the attempt to draw a correspondence between the SL and TL. The solutions adopted may diverge substantially, even allowing for deliberate compensations for some of the elements of the film that do not match the source language.

There are some factors which contribute to the distinctive nature of subtitling into Arabic. The discussion of cultural references demonstrates that subtitling into Arabic becomes relatively successful when the subtitler uses a simple, concise language free of any religious and sexual obscenities.

Although the analysis presented in this thesis shows that the subtitler works within certain constraints, yet "untranslatability" is not his/her option. The audience is able to hear the characters saying something, which is a fact that forces the subtitler to offer a translation. S/he needs to adopt strategies that if were implemented properly, a successful translation would be produced.

This thesis stresses that subtitling is a very highly specialized area of translation. Since its introduction in the late 1920s, very little has been developed. Many countries, including the Arab World, read more subtitled films and TV programs than translated books and magazines. Universities and other concerned institutions in such countries should show more interest in audio-visual translation, including all its branches, by introducing training programs and courses. Despite all the achievements in the study of (film) subtitling, there is still a broad scope for academic research in this field. As Cintas notes, "Approaches to translation which have made a large impact on areas such as literary translation, are still yet to be applied to subtitling" (Cintas, 2004: 63). This act is certainly justified in view of

the many additional constraints that subtitlers work under, compared to other translators who work with written texts. There is still a lot to be investigated in audio translation, particularly for societies that consume more audio-visual than what they produce.

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