LOSER BECOMES WINNER:

TRANSLATING REALITY SHOWS FOR THE ARAB WORLD

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CONTENTS

ABSTRACT

The general belief is that reality television's diffusive intrusion into Arab media discourse is tarnishing the culture and identity of the target audience with that reshaping the role ideology plays in translation. This thesis aims to explore the nature of translation in cultural encounters between East and West, highlight equivalence and adaptation as representative constitutive notions in that process, and discuss the considerations taken when rendering reality shows into Arab/ic versions. The data collected for this thesis comes from Season 1 Premieres of the U.S. reality show "The Biggest Loser" and its Arab/ic counterpart "الرابح الأكبر" (lit. The Biggest Winner). Although a vital area of intercultural communication, translation studies in this arena is complicated, sometimes ignored, and deemed insignificant or even frivolous. Therefore limited concrete research focusing on this area of study even exists, which means a need to start acknowledging this domain in order to find disciplines and results for further advancements and positive outcomes in the Arab media spectrum is ideally necessary.

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CHAPTER ONE: INTRODUCTION

The translation of reality shows is a crucial field, which is loosely ignored. This thesis aims to build concrete evidence and research on such a topic. It will focus on translation studies, media studies, and the intertwined world of both. It will have a specific debate on reality shows and examine construction vs. deconstruction elements of societies, particularly when issues stem from the death of one culture and the birth of another. It also reflects on the importance of the "culture of translation" and the "translation of culture" as modern media infiltration takes place.

In order to co-exist with the many changes taking place, it is keen to consider the differences that bring them about. Imported third-world media does more damage than repair; as it is sadly tangled with many imported Western values and ideologies.

Any translator must fully understand a culture at translation point and pose the following research questions: how does a culture relate with outer elements? How big a role does culture have in a text? How does a culture recognize semiotics? How does a culture create boundaries within itself and between other cultures? And what do signs mean in a particular culture?

The main parts of this thesis are outlined as follows:

Chapter Two: deals with various definitions, types, tasks, and theories in translation. It focuses on understanding ideology, interface, and influence. It turns its direction towards cultural recognition and preservation.

Chapter Three: deals with understanding media and incorporating thoughts on its relation to translation. It cracks down reality shows to better understand effects on cultures. It views media in the Arab world particularly after the incursion of this spectacle.

Chapter Four: is a deep analysis of Season One Premieres of "The Biggest Loser" and its Arabic counterpart "الرابح الأكبر" (lit. The Biggest Winner) that is based on various translational and cultural levels and theories. This discussion visualizes the possible problems translators face when adapting reality shows in a better way.

CHAPTER TWO: IDEOLOGY AND CULTURE IN TRANSLATION

2.1 - Introduction:

This chapter deals with matters in the world of translation. Essentially, it starts with explaining this world through a basic elaboration on practical translation definitions, types of translation, translators' tasks, and translation theories. Then, it focuses on understanding ideology by investigating premise, notions, language, signs, politics, interface, and influence. Finally, it turns its direction towards cultural recognition from the angles of practice, understanding, approaches, translation theories, signs, semiotics, and agenda.

2.2 - Translation

Translation is defined in many ways; the most advisable technique to formulate an understanding of this field would be by adhering chronologically to the shifts in its definitions. As an act of transformation, translation helps a dependent source text on the road to discovery. Hence, the meaning of the text sometimes exists more in its translation than in its original format. "The activity of translation has generally been practiced on the basis that knowing the source and target languages represents a sufficient premise for rendering, transferring, or translating texts across languages and cultures" (Faiq, 2007, p. 1).

If translation is too vague to picture, then it should be observed from a clearer perspective; that of Bell's (1991) three differing expressive realms:

1. Process "Translating": here there is a focus on processing information, encoding and decoding messages, perception and memory, psychology, and even psycholinguistics. This stands for the activity rather than the tangible object.

2. Product "Texts": here there is a focus on semantics, linguistics, stylistics, syntax, and discourse analysis. This represents the translated text.

3. Process and Product "Translating and Translation": here there is a focus on the integrated study of both 1 and 2; resulting in translation studies' main goal. This pertains to the abstract concept that encompasses both the process and product.

Three traveling paths take place in the translation process; moving from source to target text, target to source text, or a continuous back and forth movement. This poses the

question about translation being an indecisive medium or a compromising one. Etymologically, translation is whenever a text is moved "from one place to another, transported across the borders between one language and another, one country and another, one culture and another…being a species of extended metaphorical equivalents in another language of an "original" text" (Miller, 1996, p. 207).

Translation is "the only occupation where the search for truth is pursued by way of never ending changes" (Newmark, 1998, p. 113) in the mind. Also, as Hung (2001) puts it, translation is the best form of communicating between languages; as it promotes understanding, whether on a one-to-one, people-to-people, or verbal-to-non-verbal basis.

According to Faiq (2007), translation was sought as a simple and basic process, which transferred texts across languages. However, nowadays the developments in the study of translation's content and ramifications deeply widened its breadth. "Translating naturally involves the transporting…of languages and their associated cultures...recuperated by specific target reading constituencies" (p. 1).

There is definitely a struggle, especially when dealing with new text genres like media, which demonstrate how difficult and dysfunctional it is to only use the oldest definitions of translation in application. Since translation aims to convert information from language 1 (source) by carrying it to be placed in language 2 (target), it also has to reproduce or find equivalents to every original grammatical and lexical feature, retaining with that all factual information contained in the original form when moved. Thus, it functions as a species of equivalents extended from a source into a target text, partially relative to Jakobson's (1971) view on direct translation dealing with stylistics - whatever is said in one language can be said in another but still remains limited to semantics.

Translation tries to cover the large spaces that exist between different cultures by rendering any encounter into a less agonizing, conflicting, horrific, and even traitorous one. For such a goal to be achieved, translation travels on a path that starts from OTHER (predominantly West) to SELF (in this case East) that needs reassessing and redirecting. It becomes an act of communication where thinking is fundament, thus allowing for all acts of communication to be acts of translation. Translation is a function of social life and influences it no matter what period; social context then necessitates strict distinctions

between the type of translation used and how discourse transcends the boundaries between genres, despite any similarities.

Translation is varied in types, which imposes a study of the derivations that developed from this concept and lead to a necessary sequential viewpoint. The strategies that dictate the function of translation vary in quantity; creating a plethora of choices and techniques for translators to adhere to and follow.

Vinay and Darbelnet (1958) classify translation strategies into two general types, which are direct and oblique. Since a meta-linguistic structural parallelism exists, to some extent, between any two languages, then translators are able to transpose the message in the source text with one in the target text. In filling the gaps encountered in converting to the target language, the use of corresponding elements is required, so that the general effects in the messages stay preserved. Vinay and Darbelnet (1958) later go on to suggest seven translation procedures (3 direct and 4 oblique) that deal with the many stylistic, structural, and lexical differences between languages; as effects cannot be transported without slight distortions. The procedures are as follow:

A. Direct:

1. Borrowing: direct transfer of words from source to target text.

2. Calque: transfer of an expression or structure from source to target text.

3. Literal: verbatim word for word translating, which is mostly common between languages belonging to the same family and culture.

B. Oblique:

1. Transposition: replacement of a word class with another, yet still maintaining source text message meanings.

2. Modulation: creation of variations of a message's form - resorted to when other translation techniques are unsuitable to use.

3. Equivalence: description of exact same situations in languages by use of different words.

4. Adaptation: taking in situations or cultural references described on a source level but are lacking in a target language - extremist limit to reach.

Each of these types is subject to application on any of the following three levels: lexicon, message, and grammatical structuring. In any level, matters of loss, gain, and compensation are likely to arise. The data translated in this thesis adheres to almost every procedure on a respective level.

"While literal translations tend to preserve formal features almost by default…with little or no regard for context, meaning or what is implied by a given utterance…a formal translation is almost always contextually motivated: formal features are preserved only if they carry contextual values that become part of overall text meaning" (Hatim and Munday, 2004, p. 41).

Popovic (1975) defines four different types of equivalence, and these are:

1. Linguistic: homogeneity is on a linguistic level.

2. Paradigmatic: equivalence in the elements of grammar is on a paradigmatic expression axis.

3. Stylistic: functional equivalence in the elements aims to express identity with the invariance of identical meanings.

4. Textual: equivalence is in both form and shape.

Newmark (1991) describes communicative translation as dynamic equivalence, which focuses on the affects target texts have on target readers; allowing them to fully participate in the communication experience. Semantic translation (like formal equivalence) follows the syntactic traits of a source language; here target readers are merely observant.

"The concept of equivalence as a measure of translator's faithfulness, in spite of its devaluation by numerous contradictory definitions along the lines of the tradition of structural linguistics and each pursuing a short-term goal, should be reassessed and, instead of suggesting an imagined symmetry of "equal values" in isolated linguistic systems, equivalence should be redefined in terms of economics of exchange, showing that exchange

value in the source text-target text dichotomy is the decisive factor in both translation strategy and quality of the translated text" (Sīlis, 2007, p. 217).

Translation demands the existence of a third party who acts as the mediator, reestablishing the interrupted communicative act. A translator's goal is to decode and encode symbolic meaning from source to target text. The phenomenon of translation has many strategies, approaches, and principles a translator must follow along with having certain capabilities defined by a union of many skills.

As a communicator the translator seeks "to maintain coherence by striking the appropriate balance between what is effective (i.e. will achieve its communicative goal) and what is efficient (i.e. will prove least taxing on users' resources) in a particular environment, for a particular purpose, and for particular receivers" (Hatim and Mason, 1997, pp. 11 and 12).

Translators are invisible participants and remain reticent in their work; as they deny their own voices in order for the author's voice and power alongside the target culture's existing styles and norms to be noticed. Moreover, when the process of transferring written texts from one language to another is only conducted by a translator or group of translators that function in one specific socio-cultural context; a target text results, which functions in the target language's socio-cultural context. Cognitive, linguistic, cultural, ideological, and visual phenomena are only then considered integral parts of both the process and product.

Translation, just like any other task, requires planning, gathering, and gatekeeping that keep a close eye on the task at hand. Whenever a foreign text is dealt with, situations are always the same, broadcasters act as gatekeepers and decide what can be translated and how it should be translated.

Basically, translator's decisions always become a deliberation between preferring to generalize on impulse, allowing for an elegant translation, particularizing meticulous details, or allowing for clumsy ones. Not every translation strategy can be a functioning one, due to the nature and demands of time. The debate will always remain the same drawing the constant question: should a translation be more source or target oriented?

Today there are many virtual communities that demand the preservation of virtues in order to be effective. Therefore, one must participate and be willing to imagine a better state of reality where people threatened by frustration, silence, or suppression by the powerful can finally have their own voice. The un-silenced translator is the intellectual "who lends a voice to the unvoiced and half-voiced needs of the oppressed" (Bermann and Wood, 2005, p. 11), any modern media art form can contribute in this un-silenced translator activity.

One of translation's goals is maintaining comprehension among people in global extremes and on international levels. It should aid in reducing the inequalities and asymmetries existent in cultural relations. It solely as an act contributes to the growth of public conceptions on a global level. Bassnett and Trivedi (1999) concisely write that translation happens in a continuum and not a vacuum; it is part of a continuous process of intercultural transfers, which do not act in isolation.

Many changes in translation studies have made it a near-perfect interdisciplinary act, allowing for interface with many other fields. However, the phenomenon "whereby a theorist makes global observations on translation in general, but actually means only one, often narrow area of it, still characterizes translation studies today - to the detriment of a general theory of translation" (Snell-Hornby, 1995, p. 14).

Genre deals with any social or communicative act emerging from the interaction between text and discourse. This act is also distinguished by a high level of conventions, formulaic structures, and clichés. Discourse deals with the various modes of speaking and writing social groups use to adopt a specific attitude towards the different areas of socio-cultural activity. Text deals with the sequence of sentences demonstrating the qualities of both cohesion and coherence, thus serving a predominant rhetorical purpose - cohesion is the transparent linking that occurs in texts, while coherence is the tacit linking that takes place in these same texts.

Translation's future is definitely greater in importance than its past. However, plenty of the same matters linger. Even though, various text developments occur and modern translations do take place, one fundamental issue remains constant to this day; and that is gapping in decision-making. Considering the unfortunate fact that despite all attempts at being appropriate, translations are deemed to always read as translations.

2.3 - Ideology

Ideology undoubtedly has a great place in the world, but what is highly important, for the sake of this study and the nature of translation, is understanding how critical and effective this position truly is. Yet, despite the fact that translation seems to be a decisive act, there still remains a place for doubt. This doubt stems from the readers' curiosity surrounding ideologies, and whether or not they have been tampered with.

Summarizing on Hatim's (2007) course "Theoretical Models of Translation", the "skopos theory" (from the Greek "purpose") was discussed; it begins by perceiving translation as a purposeful action, which leads to a result, a new situation, and possibly a new object. Purposes are identified through calling upon rhetorical, functional, and translational criteria and relating them to the notion of ideology, defined in a dynamic view of culture as socio-textual practices. "One key element of the skopos theory is the specification of the task to be performed, as stipulated by the initiator of the translation (employer, commissioner, publisher, etc.)" (Hatim and Mason, 1997, pp. 11 and 12).

Translational criteria has two main elements "of" from the purpose of translation and "in" from the translator's purpose. The skopos assigned to a translation by any commissioning agency specifies overriding "of" and "in" despite the fact that each has its own characteristics and themes, which are the following:

"Of": It is a general strategy determined by translation culture or tradition, which reflects conception. It covers the strategies favored by the given translation culture or tradition.

"In": It is the translator's own ideology and how it entails accepting or rejecting ideology in texts being translated. It involves textual means that express attitude and take stands towards areas of socio-cultural reality.

Ideology in translation follows three intervals:

1. The Translator's Ideology: this is when the translator suppresses the particular ideological voice in the source text, intentionally neutralizes it, and deliberately takes off its discursive edge since s/he is constrained by personal ideology.

2. The Translation of Ideology: allows the translator to unwittingly or wittingly suppress the particular ideology of the other, and submit to the previously mentioned act since s/he is constrained by the requirements of a culture, with its own ideological preferences, institutional requirements, and socio-political ethos, which are overlooked and give voice to alien values. The orient target culture and the pervasive attitude function under socio-cultural imperialism.

3. The Ideology of Translation: allows the translator to decide on entertaining less conspiratorial assumptions, meaning that the source text becomes characterized with its original format, since the translator should ideally be constrained with innocence. Imperialism is then brought on a cultural level, called "Cultural Imperialism". A translator must be constrained by target rhetoric requirements that have private large-scale textual preferences, literacy elements of a language preserved over time, norms of appropriateness, and translation culture and tradition.

According to Hatim and Mason (1990), structural modifications and the degrees of the permission to use them should keep in mind a text producer's purpose and consider it at all times. What is particular and of superseding importance, are the degrees of source target evaluation that impact the decisions made about which structures to choose for preservation and how to do so. Purpose is plentiful and entirely influences the structural changes that are made by translators; of the assortment of purposes in translation are the following types:

1. The Rhetorical Purpose: This is crucial for identifying the basis by which text type evolution takes place and it is a source text property that sums up intentionality and producers.

2. The Purpose of Translation: This deals with the intentions behind translations of culturally bound texts; Hatim and Mason (1990) explain this as; the degree of a translator's intervention, which depends on readers and their needs. This should not be underestimated, because it can override the communicative intentions of a source text. Translators wonder whether particular source text features appeal to the target reader and if they are relevant to target content in a fundamental and meaningful way. This explains how translations are not supposed to be upsetting in an unreasonable manner; regardless of the existence of motivation, elucidation, supposition, postulation, explication, and incentive.

Purpose has different notions that give rise to a number of contextual constraints. The latter are involved in either: (A) linguistic divides relative to the source text or (B) cultural divides relative to the target text. Building on point (A), a rhetorical purpose deals with source text linguistic divides and considers the following features:

1. Source text properties that are closely linked to the text producer's goals.

2. According to Hatim and Mason (1990), a shift from a translational act to a communicative one focuses on the various techniques through which texts or text parts relate to context. It also studies the implications textual interrelationships have on the translator's work.

3. The word or sentence can no longer be legitimate units of translation, thus a new unit is called for; known as the "text in communication unit" that has a wide range of possible meanings.

4. Cohesion covers how the units of language in use relate to one another on the surface level of the text. Coherence caters for the conceptual form through which meanings are related on a deeper level of text structuring than usual.

5. Situationality captures the way utterances relate to the situation they occur in. The interaction is in terms of who, to whom, where, why, when, and how. Intertextuality attends to how texts as individual wholes relate to one another subtly and intricately.

6. Under pragmatics there exists the intentionality of the text producer and the acceptability of the texts produced; these provide factors that regulate communicative purposes.

7. Text users need to go beyond surface continuity and refer to a number of schemes, which fit the emerging text structure. These schemes are known as scenarios, frames, or schemata that help in the construction of texts under a coherent territory. The compositional plans texts include point entirely in the direction of varying text-type structures.

8. Macro-intentionality is recognized in terms of the intertextual potential texts possess in their entirety. Macro-intertextuality is seen with respect to how a text alludes to other texts.

9. A translator as a reader needs to consider the key stylistic injunctions given in the source text and assess them to what could have been given but was not. S/he must always ask about the motivations leading to the usage of ordinary and non-ordinary techniques in texts.

10. Source text rhetoric effects or the absence of them are meaningful in a translator's work, who ideally wishes to render the message, spirit, and even mental representation of any source text. This demands that the translator swiftly and confidently select only one option, which s/he proposes as the source text's replacement that can function for a specific reader and purpose.

Now building on point (B), a functional purpose occurs within the target text where various necessary degrees of adjustment are taken to secure acceptability in the target language, consider its cultural divides, and adhere to the following features:

1. The translator's job, which is determining the target reader's reactions.

2. Target language conventions that tend to employ rhetoric.

3. Tertium Comparationis (Latin for: The Third Comparison) is a non-linguistic transitional form of source and target text meanings that is relative to matters of equivalence.

4. An invariant meaning independent of both texts and used to determine if the transfer of meaning between them, exists and assists in that.

5. Language has many functions in any type of discourse.

6. In order to serve the function of the rhetorical purpose of the text, three dimensions of context; communicative, pragmatic, and semiotic, unify under culture and ideology. According to Hatim and Mason (1990), the first dimension transmits an appropriate effect for a communicative transaction, through two elements, use - employing field, mode, and tenor - and user - employing idiolect and dialect. The second dimension preserves the intended meaning's equivalence for all intended purposes, through the following: text, speech act sequences, implicatures, and inferences. The third dimension ensures a text's word equivalence, through representative signs (at micro or macro -levels) that consider the following: genre, discourse, and intertextuality. Culture and ideology encompass these

dimensions; as each individual one strongly influences the following: text, structure, and texture.

7. Jakobson (1971) distinguishes translation as having three categories; intralingual (rewording and interpreting verbal signs through other signs in language 1), interlingual (proper translation and interpreting verbal signs through signs in language 2), and intersemiotic (transmutation and interpretation of verbal signs through signs in nonverbal sign systems). Equivalence (synonymy or sameness) is not possible in these three. Therefore, all art becomes technically untranslatable and requires only one possible technique to move it from source to target, which is creative transposition (the case in this thesis).

What must be understood about ideology is that it does not usually stand on its own as a notion; rather it draws with it key elements. It focuses on signs and their representations along with politics and its intentions and hidden agendas. It no longer becomes possible to only view it without cultural considerations, but also there is a demand for a linguistic level of understanding.

A translator's stance has three main alternatives:

1. Letting purpose only be transparent in the rendering of texts and their adaptation to expected cultural and educational levels of readerships.

2. Following favored contemporary translation norms.

3. Following (1.) but with modifications, a focus on intra-textual and extra-textual elements, more accuracy, and agreeability when informing readerships. This looks at texts as authoritative, unreliable, conforming to factual and moral truth, rebellious, logical, or even well written.

This is "massively a humanly created world, a world created in the course of social practice. This applies…to what we normally call the 'natural world', for the essence of human labor…it creates the means of life for people. As far as the social world is concerned, social structures not only determine social practice, they are also a product of social practice. And more particularly, social structures not only determine discourse, they are also a product of discourse" (Fairclough, 2001, p. 31).

It is an ideal imperialistic view and an ambition to suggest that the western culture with all its knowledge should be reflected throughout the world. Many statements continuously echo in the mouths of the leaders of the West promoting this aim. Their development, modernity, and education operate, function, dismantle, and counter-argue anything that is not the same. Such a post-modern view is flaw and can no longer take place; cultures need to understand one another and not force change, or else there is no longer any purpose behind the essence and beauty of this colorful world. If all cultures were the same, the world would be a boring place to live in.

Many degrading remarks have been made about translation; calling it scheming, scrounging, deceitful, commanded by patronage, and obedient to changes in time. Nevertheless, it is important to not solely base opinions on such remarks because digging deeper into the matter will show that they are likely to be false.

The most necessary component in translation is truth, and it can only be rendered effectively if it is perceived with effort, i.e. it is both the purpose and outcome of translation. Thus, the search for the answer to the following question begins: is translation considered a means to an end or an ends to a mean? This triggers theories to become more oriented in the themes of translated work, power structure, production control, consumption, accessibility, omission, addition, and message alteration control.

Hatim and Mason (1997) declare that ideology entails "beliefs and value systems which are shared collectively by social groups" (p. 144). To them there is an "ideology of translation" and a "translation of ideology". The former depends on the translator's initial decisions and strategies when working within particular socio-cultural contexts, while the latter implies the degree to which a translator mediates when dealing with sensitive issues underlined in any text, which could include intervention in the translation process and the act of feeding the translator's "own knowledge and beliefs into processing the text" (p. 147).

In order to diagnose, understand, and solve the dilemma of objectivity vs. subjectivity in translation, a translator's bias should never be defended in such an atrocious and subjective world, because it seems improbable to achieve an entirely disinterested and impartial translation.

2.4 - Culture

Culture is a way of life, it is the context by which individuals exist, correlate, emotionalize, contemplate, and even perceive one another. It can also act as an adhesive clumping people together in a totality of beliefs and practices in any given society. A text in language is simultaneous and constitutes of social identities, relations, beliefs, and systems of knowledge. All of the above respectively correspond with representations. Thus, a text ultimately contributes to the shaping of many societal and cultural aspects.

Culture is a term usually used to describe societies and organized nations of specific ethnicities and religions. However, culture is not identity; the latter is a personal element. A culture is always defined by its members and their ability to preserve customs, ideas, tools, skills, and artworks, which are deemed specific in the characterization of said culture throughout time. Nevertheless, the case today is different; these same members are leveling on neglect of what is important, to the extent that they have let the culture become nothing but an old collection of traditions and values, which easily succumbs to the simplest intrusions and take-overs by other cultures.

There are many factors to consider when delving into the topic of culture. Ideally, it should also be recognized for its practice, understood for its development, and appreciated on a wider level. There should also be a vivid knowledge of all the agendas existent in cultures and in the exchange processes between them. Venuti (1998) views culture as extremely significant, especially regarding the norms it consists of. Whether these norms are linguistic or literary, they remain diverse with ranges of values, beliefs, social representations, and ethical expectations.

Hofstede's (2001) "Onion Diagram" (Illustration #1) - to the right- represents culture as an onion shaped circle with four different layers labeled, from inner to outer respectively: values, rituals, heroes, and symbols. Practices penetrate the final three levels. Whenever there is a connection made
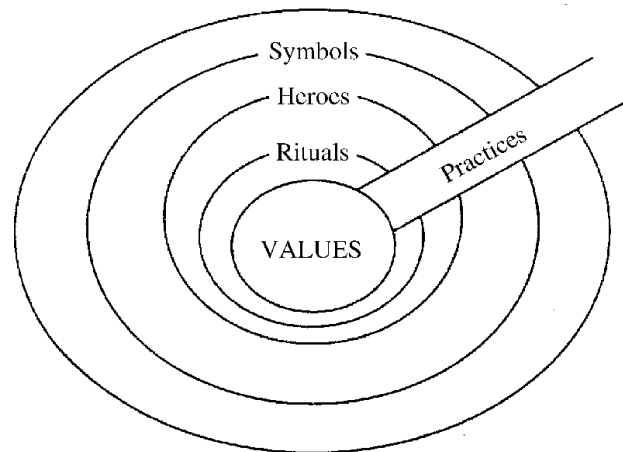
between numbers of elements in a system, then a number of culturally salient values are depicted; leaving the elements to refer to the values.

Storti's (1989) "Intercultural Interaction Process" (Illustration #2) can easily be modeled in the following steps below (slightly recreated):

LOCALS expect NON-LOCALS to behave as they do, but they do not.

Thus, a cultural incident occurs.

Leading LOCALS to be angry and worried but aware of the reactions.

LOCALS begin to realize that behaving this way and expecting cultural sameness actually caused the cultural incident.

Thus, NON-LOCALS are motivated to learn about the LOCALS and their culture, but expect the LOCALS to behave like themselves.

Moreover, there are fewer cultural incidents.

However, in cross-cultural interactions Storti's (1989) "Local Perspective" (Illustration #3) should highly be respected and is modeled below as follows (slightly recreated):

LOCALS expect NON-LOCALS to behave as they do.

NON-LOCALS behave the way LOCALS expect.

Moreover, there are fewer cultural incidents.
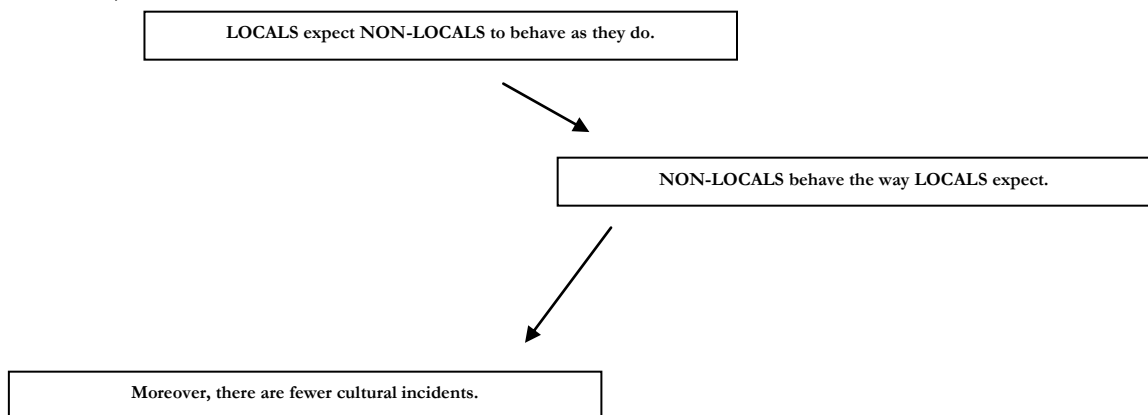
Trying to acquire a different culture may destroy original naturalness; it affects language, morals, and ideals. When a new culture is acquired the following stages take place:

1. An obvious excitement and euphoria over newness.

2. Vacillating, gradual, and tentative acceptance.

3. A near or full recovery that is displayed in the form of either absorption or acceptance of the new culture and self-confidence in the new.

There are distinctions between oral and visual cultures, as well as oral and visual texts. Oral texts are characterized by repetition, redundancy, imprecision, and additives. While visual texts, are characterized by elaboration, organization, expression, variation, precision, complexity, clarity, signal relations, contrast, and causality. Determining whether East or West are either oral or visual cultures is of the matters at hand.

"Intercultural encounters are as old as humanity itself; they occurred as soon as two different tribes of humans met" (Hofstede, 2001, p. 423). "The Five Independent Dimensions of National Cultural Differences" are the conclusions reached in Hofstede's (2001) studies relative to culture. These dimensions, listed below, are each rooted in a basic problem that societies need to cope with.

1. Power Distance: relative to the different solutions that exist for the purpose of solving the basic problem of human inequality.

2. Uncertainty Avoidance: relative to the level of stress a society feels when it is in the face of an unknown future.

3. Individualism vs. Collectivism: relative to the integration of private individuals into public primary groups.

4. Femininity vs. Masculinity: relative to the division of the emotional roles that woman and men have.

5. Long-Term vs. Short-Term Orientation: relative to people's efforts to make a choice of focus, i.e. future or present.

These dimensions are empirically found and for that sole reason validated; allowing cultures to recognize the great roles they play in understanding the concepts of SELF and OTHER. Despite the fact that cultures have various values, beliefs, and systems, which they do not wish to change, it is a must that they still recognize that in light of the changes in the

times and the developments there is a call upon a slight adjustment (without stating a negative or positive opinion) in culture and traditions.

As long as tradition exists there is a chance that it will be taken for granted; it is either reinterpreted or appropriated in accordance with current standards or needs. It is hard to think that any activity or life function can work without culture and individual values. Therefore, a translator must understand the elements of historical change when dealing with different cultures and their languages.

Iser (1996) sought out tactics, which should ideally be used to preserve ones culture; these are:

1. Any encounters with the OTHER must awaken awareness of the idea of duality that is likely to result in any experiences of difference.

2. Any form of suspension, bracketing, or exclusion allowed by the OTHER for the mere sense of exploration of differences must raise questions about why there are many disparities between the SELF and the OTHER.

3. Any incorporating committed by the OTHER aims at integration, which leads to an existence of politics within cultural relationships.

4. Any appropriateness of the OTHER only highlights a group of utilized goals meant to remedy deficiencies existing between cultures.

5. Any reflection of the OTHER witnessed by the SELF usually entails a heightened sense of awareness that leads to confrontation.

6. Any recognition of the OTHER as primordial tends to generate a call of/to duty/responsibility before even having any sort of knowledge of the OTHER, and can even produce ethics that are based on immeasurable commitment.

There is a long history of conflict and misunderstanding between the West and the Arab/Islamic world, thus, the orderly dichotomies developed within cultural and translation studies in the West are not applying the complex network of relations that exist between these two worlds, which is very much unfortunate.

"When the cultural production of a particular social group achieves the status of domination, its master discourse, with all its centripetal pressures, creates the illusio that" (Faiq, 2007, p. 11) are synonymous with fixed modes of cultural production. Translation opens up to issues of race, colonialism, post-colonialism, censorship, and cultural identity. Those involved in translation, whether they are choosing texts to translate or making translational decisions, assume knowledge of what audiences want to know about the foreign.

Is translation simply imitation or creation? Cultures are the social institutions where in which translations tend to be placed, produced, and enlisted for political agendas. Translation studies do not only attempt at transferring language but also become a key factor in the preservation of the identities of targeted cultures and their associated languages.

"The West perceives the issue of the identity of others as irrelevant or, at best, supportive to its own" (Faiq, 2007, p. 2). Moreover, it becomes "a truism to say that different cultures have historically represented each other in ways that have reflected the type of existing power relationships between them. Over the past three decades or so, post-colonial and translation studies, in particular, have contributed a great deal to the issues of the formation of cultural identities and/or representation of foreign cultures" (Faiq, 2007, pp. 2 and 3).

"The culture of translating and the translation of culture between Arabic and Western languages require a serious reconsideration on the basis that the in-between space need not come already formulated as a master discourse but as the space for negotiating a balanced understanding of the encounter through translation" (Faiq, 2007, pp. 5 and 6).

Translation "wields enormous power in constructing representations of foreign cultures. The selection of foreign texts and the development translation strategies can establish peculiarly domestic canons for foreign literatures, canons that conform to domestic aesthetic values and therefore reveal exclusions and admissions, centers and peripheries that deviate from those current in the foreign language" (Venuti, 1998, p. 67). On several occasions, Venuti has argued that both the purpose and activity of translation represent violence and that the Anglo-American translation tradition has a normalizing and naturalizing effect; which kills and negates the cultural differences. This act has deprived

producers of the source text of having their voices heard it also culminates "the re-expression of foreign cultural values in terms of what is familiar to the dominant Western culture" (Faiq, 2007, p. 12).

Venuti (1998) suggests that national statuses of languages and cultures are concurrently presumed and maimed through the act of translation. Language thrives by achieving novelty and developing its power through various contacts with the foreign. While modernity insists upon adequate measures, there still are large distances between cultures and chaos inflicted upon them. If translation has deeply embedded itself in society and forming cultural identities, which later on contribute to social reproduction and change, then is it not necessary to evaluate this action as good, bad, or even ethical. Some translators believe that "culture is deposited in language", however it "is only one component of language, the component that makes translation so difficult" (Newmark, 1998, p. 209).

"In other words, the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place. This "scale of translatability" closely reflects the continuum of text types and relevant criteria for translation. Literary texts, especially those embedded in a culture of the distant past; tend to be less easily translatable than those texts dealing with the "universals" of modern science" (Snell-Hornby, 1995, p. 41). "The problems do not depend on the source text itself, but on the significance of the translated text for its readers as members of a certain culture, or of a sub-group within that culture, with the constellation of knowledge, judgment and perception they have developed from it" (Snell-Hornby, 1995, p. 41). The amalgamation of information above sheds a brief light on the elements of consideration in this thesis; it represents an image of the theory behind the fields of translation, media, and the jointure of both arenas.

According to Faiq (2007), culture in the field of translation has been given prominence; texts cross borders and an incident happens during this. A negotiation takes place between source and target, but no society is able to cope or exist without its own culture that reflects its members psychologically. For any translation to have a sense of approximation, it must turn to culture. If translation is seen as a class, then it "becomes

simply a class about the target language and its culture until it is pulled back and reduced to cover a small fraction of the original" (Newmark, 1998, p. 113).

A very important factor used to recognize a culture is its language. There are those who believe that learning a language means learning a culture; the difficulty for the translator however, is knowing two languages entirely or two cultures for that matter. This is where the problem lay; in the process of cultural translation. When any two cultures are compared, both specific and general elements need to be studied. This means taking note of the most important thing worth comparison and the thing slightly less important.

What becomes of the relationship between cultural translation and language translation? Sometimes the identity of the source culture is threatened, thus it becomes necessary to go against homogenizing techniques that seldom serve the purpose of translation. Any translation project should practice careful consideration of the cultures involved; "the culture of translation ultimately guides and regulates the translation of culture" (Faiq, 2007, p. 7). The translation of cultural texts that are not linked on a civilizational level and have differing power relationships can manifest in extreme problematic and complex processes.

"Why has translatability of cultures become an issue? As long as the interconnection of traditions - whether in terms of receiving an inheritance or of recasting a heritage - was taken for granted, the relationship of cultures did not pose a problem. Tradition was either reinterpreted or appropriated in accordance with prevailing standards or needs" (Iser, 1996, p. 245). "Translation is often regarded with suspicion because it inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies" (Venuti, 1998, p. 67).

One may wonder as to what the motivation underlying translatability of cultures truly is; if the experiences in a culture issue a self-critique, then this is meant to balance out the deficiencies of other cultures. This is a means of therapy for a growing awareness of cultural pathology, which can be counteracted by taking over features and attitudes from different cultures and by instilling a self-reflexivity into the stricken culture as to provide a scope for self-monitoring.

According to Venuti (1998), the units of measurement for literary and linguistic texts are transparent forms of communication where in contexts of languages have monotonous meanings. This gives the author a role of dressing these types of meanings and communicating them by a change of linguistic clothing; allowing a translation to be read in a different look, as the translator dresses up the sense in her/his own style of expression that is slightly put differently than the original.

Translating culture operates under numerous constraints, including the manipulation of power relations that aim to construct the source culture's image, by that preserving and extending the hegemony of the dominant group. This then constructs and formulates the notion of the OTHER. The target culture recognizes the identity of the source culture as being a representation of an authentic sample of a remote, inaccessible, and immensely important world.

"The concept of culture as a totality of knowledge, proficiency and perception is fundamental in" approaching translation, yet if "language is an integral part of culture, the translator needs not only proficiency in two languages", but "must also be at home in two cultures…be bilingual and bicultural". An "extent of this knowledge, proficiency and perception determines not only…ability to produce the target text, but also…understanding of the source text" (Snell-Hornby, 1995, p. 41).

When comparing target to source text, it is revealed that there are different literary and cultural systems. Any culture must attempt to remain intact when considering the translation of any text-types. There is a heavy need for the target culture to preserve its own identity in any translation process, undeniably if the source culture has a hidden agenda meant to tarnish the aforementioned. Then a severe calling to avoid two notions called "death in translation" and "death by translation" are heard.

Cultures undeniably function as an extension of their history, and so the translation of these cultures must be based on national identity that was in the past primary to preserve. However, now national identities have been tainted with modernity, thus struggling with sustainability. Historical procedures have introduced newer tensions in the formation of identities and in the understanding of the SELF particularly. Understanding identities means being aware of history and culture, but now that is no longer the case cross-cultural

discourses - whether media or any other type - will always bring their own referential that is indispensable to the case. The only control one can have over this is the mutual mirroring of cultures not enacted or indicted by alien conditions. Such behavior is hard to achieve and can disappear if the wrong transformations of cultures occur.

The OTHER is foreign and whatever comes with it from language to culture has, despite its clarity, limitless power in the eyes of the SELF, this of course creates a road bump in any translation ride. Translation tries to act as the middle ground between two languages and cultures, i.e. the OTHER and SELF. Unfortunately, one seems to never be able to be closest to the middle.

It is important to consider the interaction of cultures and that their playing alongside is merely the shaping and transformation of one another, rather than the domination over the weak. Individual relationships, the factors they entail, and how they operate must be considered in order to affect the translation process. Consequently, in translation studies culture proves to be a network that has various levels, positions, and attitudes that no matter what still has to define individuality.

A sign is relative to a specific reference and acts as a device that permits forms to express meaning. A signifier allows an element to be a form through which another element contains meaning. A signified finds its realization and becomes the form for the expression of meaning. Many principles sustain the internal characteristics signs carry and the relations they have with outer entities. Visual and verbal cues both operate "in a mutually reinforcing way which makes them very difficult to disentangle. Moreover, the relative social significance of visual imagery is increasing dramatically" (Fairclough, 2001, p. 23).

"Cultural semiotics operates with an inventory of categories and concepts for the analysis of cultural processes that is meant to describe totally the techniques of self-interpretation and self-modeling (transformation, translation, transcoding) by which a culture attempts to stabilize itself. Such categories are self-description; cultural metalanguage or metatext; cultural grammar; dynamic mechanism. Among these the concept of a semantic binarism of the "own" (the native) and the "other"" (Lachmann, 1996, p. 282).

Concepts are usually two sided; right and wrong/good and bad. These are not considered absolute as they are ever-changing from one culture to another and even one situation to another. The notion of relativism believes in these changeable standards. All differences should be respected rather than fought over. Boundaries should not be crossed, even if developments need to take place. Whatever structures and elements are available must always be unchanged and made use of. The way in which these elements are arranged is predisposed by society.

Chesterman (1999) suggests that a definition for a norm could possibly be the following: When S = any society, C = any set of conditions, X = any individual belonging to a society, and A = any act, a governing norm for A exists, only if the following conditions are embraced:

1. A is regularly done under C by most members of S.

2. Some members of S can criticize X for not doing A and others do not view this criticism as unnecessary and unjust.

3. Members of S say that the paramount thing X should do is A. Coincidentally, they phrase this as a rule by which they justify criticisms or actions.

Language cannot exist unless immersed in culture and culture cannot stand without a language base; therefore, culture can be a body with language as its beating heart interacting in a way that gives off life and energy. Even though it is the source of existence, this heart should not be any more important than the body surrounding it nor neglected. Thus, a meticulous treatment from the translator's part is needed to never leave texts in isolation from their culture.

Language and culture have related roles but they should better be appreciated and understood as two symbolic systems interdependent on each other. Of course, there do exist similarities, differences, and interrelations between both language and culture. Of the similarities are variability, change, collective activity, features, loss, early acquisition, and socio-semiotic factors. However, language is different from culture in the sense that it is a more distinctive feature, which is characterized by speaking for itself, having non-measurable entities, linear arrangement, and its underlying force to sustain and drive a culture. As far as

the interrelations between the two are concerned, they are to be described in terms of rates in change, representation of culture by language and vice versa, reciprocal modifications, and double causation.

It may seem hard to hustle the East as they have strength in defending their morals or at least attempting to do so. However, what is unfortunate today is that the elements of globalization weaken this strength, specifically when one is influenced by the outside whether directly or indirectly. It becomes harder and harder to differentiate between the benefits of the outer elements and the advantages of the effecting culture. The SELF must have a united front and not waver to the disadvantages. It is very hard to accept the OTHER while maintaining the SELF particularly when it takes over lives.

It is significant thinking to have individuals know the SELF before attempting to know the OTHER. The SELF has its own culture and the picture remains the same, as attempts taken to deal with the OTHER cannot just be based on idle things or tasteless matters. It is necessary that the approach exists in a partnership solely based on respect.

The critical questions are and may always be - as no solution seems to have yet risen: Why do we accept the imported rather than the local? In the past the foreign was always trying to adapt; however today the foreign must be adapted to. Why does Western knowledge and modernity seem to be needed? Could this be an ultimate and extreme act of power that is forcing itself on the entire world? No longer can this be claimed as an economic necessity, rather it is a phenomenon at war on the domains and existences of societies.

So where is the logic? Surely, the age of globalization and cross-cultural mingling has created more problems than it hoped solutions; initially encountering another culture is not as easy as it may sound. When viewing and putting another culture into perspective many considerations need to be taken into hand. Every notion that defines said culture has to be strong enough to stand on its own and thrive to be accepted, rather than be seen as lacking. The fact of the matter remains that what one culture lacks maybe what the other culture cannot tolerate or is sick of.

No single culture has the criteria to judge the activities of another. However, if primacy or even independence of thought is assigned to only one cultural agent in a mutuality of cultures it becomes a master-slave situation. The slave ultimately duplicates the master's mental life, because rebellion in thinking will not be on the master's cue. One culture cannot act as the master or the slave.

2.5 - Conclusion:

As previously stated, this chapter dealt with matters and components in the world of translation through a better and wider explanation. It further understood various aspects of ideology and studied culture from a number of angles. Translation is a united force and front in such a divided and sporadic world, which brings about a bilingual communicative situation. It is a process by which a text is transported from one place - language - to another and crosses cultural and linguistic borders. Thus, it can no longer be considered a simple and basic activity, rather now it involves many more ramifications that widen its prospective view in order to cover broader issues; such as identity and modernity.

In rendering facts and imaging of one language and culture into another, translation becomes a mere act of arts and crafts described in any manner, however, in theory it remains a profession that seeks the truth although it is not always such an innocent task. This leads into the next chapter, which deals with media advancements, translation issues in media, and reality television in western and eastern media.

CHAPTER THREE: MEDIA AND REALITY TELEVISION

3.1 - Introduction:

After a look at translation, ideology, and culture this chapter deals with the understanding of media. Initially, it discusses communicative mediums, their purpose, and quest. It incorporates thoughts on media and how this relates to translation. Then it continues by deeply deciphering reality shows in order to create a better awareness and understanding of the phenomenon, while focusing on how reality television impacts cultures - particularly when East meets West. Lastly, it elaborates on media in the Arab world; through Arab reactions and dealings with reality television - whether that be with a welcoming nature or disdain.

3.2 - Media

Media is important in the world of mass communication. It has social, cultural, political, historical, and linguistic agendas in the arena at hand. Media texts need to be analyzed with a focus on ideology, power, and values.

Mediums of communication attempt at engaging all five senses, differing in the degree of engagement. People are more active in their perception of speech because it "involves all of the senses dramatically" (McLuhan, 1964, p. 81). In speech the reaction is "to each situation that occurs" and is "in tone and gesture" (p. 82). When a medium is hot, it provides much information that forces the audience to be reduced to a passive character; a mere machine that digests information therefore it extends one single sense in high definition - a "state of being well filled with data" (p. 36). When a medium is cool it gives less than enough information, which invites audiences to pitch in their input and engage in extrapolation and mental correspondence of themselves before making logic of the message. Basically, speech is a more participatory act than writing because as "a cool medium of low definition" it gives so little, while "so much has to be filled in by the listener" (p. 36).

In media the screen is considered to be the window into human representation's space, which exists in normal human space; however sometimes moving from a virtual area to a physical one. In the past there existed a relationship between the screen and the viewer's body. Generally, technology is a smoothing machine that eliminates differences in favor of

singularity. Specifically, modern technology and the ways in which it is used in society demonstrates a greater effect on the structure of human interface; key software applications, contemporary visuals, iconography, fine arts, advertising, television programs, and fashion, all create a contemporary information culture village.

The media is always criticized or abused but not simultaneously; it remains ever changing, refreshed, and renewed as it accomplishes multiple tasks in the face of such criticism or abuse. Whatever the case, those who rely on the media should be aware of their changing characteristics.

3.3 - Reality Television

Reality television is dubbed as "factual entertainment"; its growth however, has started a fusion whereby codes of reality and appearance become overly blurry. Ultimately, any show has to hit on every emotion scripted entertainment was able to affect in the past.

If the pages of any television history book were briefly scanned then it is likely possible "to spot some root of the reality show genre that would develop in the mid-1990s and fully flourish after 2000. Indeed, those roots are planted throughout television history, starting with and including some of the early shows. They weren't called reality television back then. That term wouldn't come into serious play until 2000" (Huff, 2006, p. 11).

"The introduction of reality television into the American media landscape has been nothing short of a revolution. In a mere matter of years, this newfangled genre has infiltrated virtually every corner of the television world and very quickly become a staple of every television programmer's arsenal of program choices" (Huff, 2006, p. V).

Luckily to the hope of many producers, "audiences had an appetite for the genre, although not nearly as insatiable as the appetite network executives had for the usually cheap genre that was being used willy-nilly to fill holes in schedules where traditional sitcoms or dramas failed. Some critics and television observers suggested the thirst to get more reality, more dramatic reality, often more wacky reality on television was a detriment for the medium in general. Others argued the reliance on the genre at the expense of sitcoms and dramas could have some long-term effects on the entertainment business" (Huff, 2006, p. 21).

The emergence of reality television created a discrepancy in the duties of directors and producers; the former no longer made entire creative and organizational decisions that are relative to production, while the latter was no longer restricted to management and accounting. Reality television is meant to be considered unscripted, yet many elements in these shows are somehow controlled. In such a format where television producers become the storytellers; they plan tasks, select sequences to edit, and combine elements; so they define the reality they may actually want for ratings. Reality television is where the producer strikes, s/he wishes to work in teams; s/he sets the stage, direct activities, frame, and edit. The definition of reality television contains jargon that refers to originations only understood by its producers.

Even rip-offs of many reality shows took place; "on the small screen, the format instigated a frenzy of copycatting never before seen in the television industry. A success at one network was immediately copied with a few tweaks by another. Producers pitching shows often saw their concepts picked up by networks that initially passed on their series" (Huff, 2006, p. 27), this copycatting would later begin on a global level and enter the Arab media.

The reality television revolution in the western media landscape is unlike any other managing to play its toll in the Eastern media. This rapid new media genre infiltration happened in just a short number of years; it is now everywhere and is the arsenal of program choices. Two talents exist in reality television: the producer who carries the weight of the show and the presenter who incarnates the spirit of the show.

Reality television is primarily supported by private media, however government media can at times exercise cautious creative control. The democratic freedom of reality television audiences can be dangerous if it is overemphasized, so this must be avoided.

Reality television shows are shot in varying locations and environments; some are shot on the-road and others in purpose-built studios. The host - who is sometimes a celebrity - is either present, absent, announces, or narrates. Every production promotes itself as never been seen before and a novelty.

Reality television has many categories and components. There are the: group and interpersonal dynamics by which people interact and have relationships, competitions and challenges between teams or individuals that are at times similar to sporting events, different strategies used when playing games ultimately requiring outlasting others (a game show format), continuous week-to-week storytelling, real people participating, revelation of personal ethics, honest emotions, spontaneity, unpredictability, surprises, supposed unscripted feel, accuracy, honesty, the intention to portray pure reality with some expected producer manipulation in final cuts (since necessary editing and created narrative exist in the format of these shows), and expected fairness by viewers.

The main type of reality television known as reality-competition or reality-game show is where the participants are filmed while competing to win a prize. They often live together in a confined environment. In most cases they are eliminated until only one person or one team remains and is then declared the winner. Eliminating participants is usually done one at a time in a balloon debate style and the voting structures can be based on either disapproval of a contestant's behavior, their popularity, or other varying and miscellaneous reasons. Voting throughout the duration of the shows is done by the viewing audience, the shows' own participants, a panel of judges, or some sort of combination of the three.

The majority of reality television shows that incorporate an audience voting system, which removes contestants, demonstrate how a system like this empowers the audience and evokes cultural differences. Everyone has the right to exercise their vote however; the audience's voting does not always represent an internally sound depiction of audience involvement but casts the audience in the role of observer and judge of contestants' behavior.

A major subcategory within the reality genre is makeovers; the craze with this is in almost every aspect of life particularly the human body. Reality shows offer advice in a humorous way through other people in desperate situations and offer them what they could not have in their normal lives or achieve on their own. The reality makeover shows depict the extreme pain the subjects go through to achieve their personal goals.

Traditional codes of realism intermingle with other genres that have become based on celebrity and pretense. The most conspicuous implementation in this genre merger is the

game show, which unremittingly blends authenticity and set-ups; where conceptual divisions that discern fact from fiction are beginning to collapse, yet there now exist refusals to surrender to such distinctions. Whether game or makeover shows, the idea remains the same, watching real people in the central premise of this type of television - unscripted vulnerability - draws promising success and garnered appeal whether perceived as authentic or not. This happens at a time where there is unfortunately widely acknowledged triumph over imitation and exhibition.

The trueness factor of reality television encompasses government and private surveillance that ordinary individuals receive. The act of recording and watching these individuals as they go about their everyday lives is no longer abnormal, due to the sudden expansion of modern-day media technologies. Whether these situations are real or just seem real, audiences do not care to look twice. Expectations are always the same; there has to be entertainment, humor, fun, and drama.

Reality shows with their "short runs, drew in viewers who would otherwise not commit to a regular series. There was no long-term commitment required from viewers; they knew there were 6, 9, or at most 13 episodes, and the show would be done. Along with that short run came a notion that viewers had to watch; otherwise they would be short of conversation topics the following morning. The shows were also disposable" (Huff, 2006, p. 21), but some can/still maintain their popularity and last for many seasons; the facts and case are the same for Arab reality shows.

Reality television will constantly have a presence in public discourse, such as everyday conversations that are full of references to these shows and what is real or not in them. The central category of representing in reality television is putting real people in challenging situations. This represents individuals, character types, group dynamics, social interactions, interpersonal struggles, and voting processes that exhibit the working powers of the media. With a representation like this come the many debates around truthfulness and whether or not the knowledge about society from these shows should be considered reliable sources.

It is at times implied that the social interactions that take place in reality shows, whether they are demonstrated through strategic game playing or alliance building, are much

exaggerated for the most part when it comes to winning. When these interactions are magnified, they make for compelling television and in a presumable effort teach the truth about human interaction. Therefore, it becomes necessary that the representation and depiction of power and social interaction in this reality genre be critically examined as it reflects varying understandings to the audiences.

It is intended that living spaces on reality television always be confined, thus visualizing the struggle of the participants and in fitting with the singularity and individuality of their emotions. The standard format of any reality show is personified through the camera capturing the contestants' ability to communicate with the absent audience. The contestants on these shows are required to be components in a plan of actions set and confined by the medium's format of which they chose to be part of.

"For all the good stuff reality television has brought viewers, over the short time since reality programming has taken off, it's also gotten a bad rep in some circles. Actors and writers, upset they've lost work because of the push toward unscripted programming, have slammed the genre. Some critics have lambasted the form because in many shows contestants are forced to humiliate themselves for a shot at a grand prize. And others have complained about the unsavory content in some shows" (Huff, 2006, p. VI).

According to Murray and Ouellette (2004), there has been a distinct rapid promulgation of television programming particularly that which "promises to provide non-scripted access to "real" people in ordinary and extraordinary situations" (p. 2). This programming circulates "ideologies, myths, and templates for living that might be called educational in nature, it eschews the twin expectations of unpopularity and unprofitability that have historically differentiated "serious" factual formats from popular entertainment" (p. 3).

According to Murray and Ouellette (2004), some of the characteristics of reality programming, like minimal writing and the use of non-actors, are creating a great concern amidst cultural and branding discourses. The latter two have come together in order to show distinction in this new television culture. Reality television is viewed as "an unabashedly commercial genre" (p. 2) that is only united "by the fusion of popular entertainment with a self-conscious claim to the discourse of the real" (p. 2) and not by any governing or aesthetic

rulings or certainties. The aforementioned union is what turns reality television into a major broad-spectrum medium, which leads to institutional and cultural developments. These developments are in the marketing, entertainment, technological, programming, promotional, and manufacturing fields.

Another factor of influence is the mediated experience each culture has in shaping and inflecting responses to the other. Any cultural entity fears and simultaneously needs a dual preoccupation; because there is "a whole reality subculture" (Huff, 2006, p. 158). Seeing that reality television is a cultural trend that shows no signs of vanishing any time soon, it should carefully be studied allowing for a clearer future grasp and understanding in any cultural landscape to take place.

Translation needs to become "a true process of intercultural understanding" that does not reinforce "existing representations and images of one culture on another. This can be achieved through a cross-cultural appraisal of the discourses underlying translation and translating with a view to better understanding the issues of identity (SELF and OTHER), transaction enterprise (patronage, agencies, translators), and norms of representation (master discourse)" (Faiq, 2007, pp. 23 and 24).

It is delusional to imagine that a person would essentially easily adjust to the idea of reality without the use of language; thinking that language is merely an incidental means, which solves specific problems relative to communication or reflection. The fact of the matter remains, what we know as the real world is to a large extent unconsciously based on linguistic habits cultural groups practice. Since no two languages are ever sufficiently similar they cannot be considered representative of the same social and cultural reality.

Reality as a domain is considered essentially frivolous, thus making it hard for cultures to feel comfortable with attributing any sense of importance to it. A human being perceives and creates reality within her/his own culture and does not allow any intruder to be part of it. Viewers may be at risk when watching reality television programs; as the function of one confuses the values and morals of the other.

Due to the popularity of this genre, especially among the younger audiences, parents became cautious about what the bottomless and condescending content material was. "Even

more than their scripted counterparts, reality series wallow in some of the most explicit foul language imaginable. Moreover, they frequently depict real people in real - not staged - sexual situations, turning viewers into voyeurs in a very real sense" (Huff, 2006, p. 22). This is not the case with all reality shows.

The notion of representation - an act of something standing in for something else - is challenging, since representations may stray several degrees away from the truth. Looking into the case of any reality show the representation is: a television program that is created for entertainment purposes and claims to present the truth in the form of unscripted and real activities of real people. However, it may give out a greater imminence into key issues of society such as: politics, economics, and personalities. Representation in this case operates on a number of different levels, but how real is reality television in terms of culture determination and differentiation?

Due to the rapid interface of reality television, people have begun to question cultural and political meaning; as they inquire whether such television hinders values and repertoire or not, and if so, then how? The cultural and ethical questioning raised by communities addresses the issue of media development. What used to be mere innocent entertainment is now a more financial, political, and overwhelmingly tabloid-oriented weapon. The explosion of reality television was a product result of the continuously changing industrial and environmental movements taking place in the West. American television networks chose different production ideas and models that depended on merchandising and audience involvement; which ultimately lead to its global - particularly Arab - upsurge.

What exists in any confined space is merely a concentrated expression of the widespread system of regulation that characterizes societies today; reality television offers the lessons of this through practice. Today the SELF is not as considerably private as before, many view themselves in private, yet try to imagine that there is a permanent audience evaluating their every move and behavior; such is the function of reality television.

3.4 - Arabization

Faiq (2007) expressed that to build "a balance between the desire to join Western modernity…and the demand for the recreation of a tradition free from colonial taint.

Translation has pride of place in this struggle. But the discourse of translation…still haunts any fair intercultural exchange. It seems the West has already decided that Arab and Islamic cultures have nothing of substance to offer modern history" (p. 6). Therefore, translation from the East is a prisoner of stereotypes and past imagery and representation.

According to al Barzinji (1998), Western societies represent an apex of achievement to most third-world countries, particularly in the fields of science, business, art, philosophy, technology, entertainment, media, and social equality. However, what is seldom neglected in this mind set, is the idea that achieving the aforementioned gives rise - in one shape or another - to trial and error, turbulence, conflict, introspection, and even transformation. Circumstances like these, create many struggles and counter positions; leading the West to attain its current identity and culture.

Ever since the introduction of television technology in Arab media, continuity, nature, and change in program transfers took place. The '60s saw a rise in live and on-air television dramas, while the '70s paved way for programmers to produce more classical dramatic works of Arab and world literature; yet, there existed a continuous peeking into Western media - either for inspiration or worse plagiarism. However, it was only in the '80s, that copycat television became ordinary; meaning that major, predominant, and successful programs and even motion pictures in Western media became Arabized inversions. Finally, in the '90s, Western shows became too common a concept; production rights were bought and reproduced along with consultants and computer software; no longer was there place or time for Arab programming innovativeness.

A citizen's cognition, emotion, propensity, and capability critically define entertainment preferences. In Hofstede's (2001) opinion, in order to maintain a stabilized cultural pattern, outside influences like any natural or manmade forces: such as trade, scientific discovery, or domination need to persuade origins like: ecological factors, demography, history, geography, economy, technology, hygiene, nutrition, and even urbanization. These will later on impact the societal norms and value systems major groups of population have; in turn resulting in consequences affecting the structures and functions of institutions, family patterns, religion, political systems, educational systems, architecture,

and even socialization. The origins, societal norms, and consequences of this are in a continuous need of reinforcement.

What dominates different cultural constituencies is very marginal; still there is an increase in the mustering challenges that take place when dealing with varying cultures. Western societies promote subjectivity and individuality that have now become the object and target of any new expertise. Unavoidable is the strong role media has in influencing patronage; of the many roles a patron has from form control, subject matter, financial delegation, granting status, and withholding information, the idealistic of them all are maintaining stability and preserving the moral foundations of society as a whole.

Currently there are many setbacks with mass media in the Arab/Islamic world that should be greatly considered and recognized; al Barzinji (1998) lists the following problems:

1. The Commercial Model: when newly independent Muslim countries chose the commercial western media model as a means to modernity, they also undertook a system that entirely depends on "a mass audience, a standardized appeal and a consumer-creating apparatus that attracts advertisement revenues from sponsors" (al Barzinji, 1998, p. 14). What was not taken into account however was the long and slow development process of such a "capital-intensive system" (al Barzinji, 1998, p. 14) followed by the west. Later on the Muslim countries lacked the ability to either produce or even consume such a considerably sophisticated media and "they were eventually forced to accept packages that tied their media to foreign financial sponsorship, and in the process created dependency" (al Barzinji, 1998, p. 15) on Western programming, training, and equipment attainment.

2. Professional Ideology: as a result of adopting the Commercial Model of the West "most media productions in the Muslim world, be they newspaper reports or features, television drama, documentaries or comedy, all closely resemble those produced in the West" (al Barzinji, 1998, p. 16). Such a resemblance consists of style, values, and themes; none of which put forward the needs and problems of the target culture nor preserve the values and norms of said culture.

3. Elitist Orientation: Since "the urban elite has significantly more purchasing power and political influence than other segments" (al Barzinji, 1998, p. 18) in a given territory, it is their message that becomes more dominant and renowned in society.

4. Imported Programming: "many governments have found it easier to fill their broadcast days with canned imported programs at a significant lower cost" (al Barzinji, 1998, p. 18) instead of attempting to produce something new and innovative that is actually valuable to society, rather than be at the expense of societal values.

5. An Alternate Reality: in imported programming the Muslim cultures and societies are negatively depicted; they are the ones that lack social order, have an unsound approach to development, witness chaos, face blatant violence, follow barbaric acts, and are extremely primitive, while the West on the other hand come in to depict the rational force.

6. Alien Values: the East is conservative and tradition-bound, while the West is liberal and more advanced than any other party.

7. Production Conventions: "visual symbols, imagery, narrative style, metaphors, and other production conventions used in imported programming or in local programming are modeled after foreign shows" (al Barzinji, 1998, p. 22). The concepts are understood by the West but cannot always be transferable to the East's mainframe, as a result frustration takes place and "depreciation of local and traditional conventions of expression and communication occurs as alien standards replace them" (al Barzinji, 1998, p. 22).

8. Scheduling Techniques: the duration and timings of imported programs promote television's continuous role "as a vehicle of escapist relief. Rather than confronting and dealing with the problems that plague their communities, individuals tune into a different world far from theirs" (al Barzinji, 1998, p. 23).

Mass media is a primary mechanism for public reflection, debate, contest, modernity, and globalization. An unfortunate Westernization of almost every media in the world does take place and has legroom in any existing public arena. Nowadays, there are new definitions to the terms culture, politics, and economy and are directly correlated to the influence of the mass media. Of course, for every project there is a downfall; members of society become the victims - especially those influencing future generations - with their beliefs, values, attitudes,

practices, and identity systems subject to alteration. This is why, still to this date, the Arab region's media calls for studying and theorizing; hopefully further induced by this thesis.

Since reality television has only recently been introduced to the Arab television milieu, almost all the books relative to this topic were produced in the same time span; proof that the topic generated and created a large buzz, but not enough space or time for affluent study and research. This form of entertainment made a big bang in its initial entry to the Arab World nearly a decade ago; however, these beginnings were not graciously accepted and drew negative appeal. "Most of the reality programs were copies of internationally patented shows" (Hammond, 2005, p. 64), yet there were few indigenous products, if any, that Arabs could claim as originally theirs.

According to Lynch (2005), reality television coming in somewhat late to the Arab world and "in a dizzying array of formats has swept the world, setting off howls of protest nearly everywhere it hits" (p. 31). This enveloping ethos is obvious and analyzable in media discourse, specifically since there are plenty of program adaptations of Western media produced on Arab television channels.

A majority of the reality shows that are produced for Arab audiences are entirely done so in Lebanon, the breeding ground for their production, and by Lebanese television companies. However, there has recently been an introduction of few of these show productions in other Arab countries, but they still have Lebanese crews from managers, creative directors, and technicians. Culturally and economically, Lebanon is a ripe ground for such an uproar of reality television, seeing that the Lebanese social context is self-proclaimed as being very open-minded and willing to explore any new Western idea. In Lebanon talent is available and it is affordable to produce such a media genre. However, considering it is an Arab country there still needs to be a stress on the importance of respecting Islamic values, considering that the majority of the Arab viewers are Muslim. The extremely sensitive or conservative Muslims may have been reluctant to watch these shows or just watched what seemed reasonable to them.

Media power can be connected to rituals, thus increasing relativity to the organization of social life. This is a main factor surrounding the function and production of media centers; the production of reality shows involves a mixture of creative, technical, and

managerial aspects. The popular reality shows in the Arab region are mostly the licensed formats programmers buy from the West; by their nature these shows are more likely to have a multitude of influences primarily on economics. When paying for a format, as opposed to freely imitating or cloning a show, the considerations are different and more central. The definition of reality television has three main perspectives: creative, technical, and advertising.

Launching a reality surge in the Arab world created an initiation that tested the conservative audience's reception, an influx of celebrities out of participants with no special talents, and a re-adaptation of Arab values, which were either accepted, enjoyed, ridiculed, or rejected. The rules for reality television in this constituency cautiously interpret and continuously rewrite what can and cannot be broadcast. The dilemma is both: how and whether or not a creative producer should be faithful and adhere to the original format of these shows; particularly when dealing with the adaptation of these formats for the Arab World (Arabization) recognize socio-cultural elements and religions as pivotal.

Arabization is clearer now, more specifically as the repackaging of Western formulas and programs for the Arab and Arabic-speaking audiences. It along with the structural matters pertaining to the political and economic issues of the "cultural destruction and democratic salvation are rather weighty burdens to place on televised variety shows. Arab reality television represents an important and fascinating political and cultural phenomenon, but expectations that these programs are hothouses of democracy training a new generation of Arabs in the delights of voting are wildly overblown. Voting on reality television does nothing to actually teach Arabs the hard work of democracy - organizing, defining interests, cooperating. It is "democracy lite," offering the formalities of democracy without the substance: Democracy is just voting, among pre-selected candidates, with little really at stake and with none of the discursive will-formation essential to meaningful participation. The real impact of reality television lies in exploring the possibilities of new media technologies, and normalizing their use among a wide swath of Arab youth. Reality television nurtures an already powerful urge for participatory cultural forms, while indirectly - but significantly - challenging the Islamist claim to offer the only viable model for society" (Lynch, 2005, pp.30 and 31), but keeping in mind the cultural turn this matter will take.

There is a "threat posed by reality television to the Arab status quo" (Lynch, 2005, p. 29). Regardless of the success and audience appeal of this form of entertainment, many reality shows have gained infamy for their explicit themes, content matter, and consequences. Of these themes are: dating, smoking, rumored alcoholism, viewership battles and financial struggles, garnered nationalism, defiant nationalistic tones, breaching of contracts, overzealous rioting, dishonesty, disrespect of conservative values, turning back contestants at airports, refusing to grant tourist visas, and other unexpected hiccups. All this affected conservative morality and seduced Muslim youths away from religion and politics, not only was the Arab world allegedly not ready for this, but many elite and religious criticisms about these shows echoed universal and across culture; they stirred a commotion almost as prominent as the success of these show types.

There are many challenges posed by reality television that can be seen as not just a threat to Islam but to cultural patriarchy. "The values embodied in these programs - relaxed gender relations, personal meritocracy, infectiously joyful music - are youth values" (Lynch, 2005, p. 40), yet kissing on the cheeks - as a form of greeting, back mouthing, proxemics, expressing personal matters publically, casual portrayal of men and women living together, disrespecting others, intense elections, publicly joking, lacking modesty, privacy, and decency are on the top of the list of negative outcomes reality television allegedly exposes the Arab world to - but could it just be publicizing a lifestyle that has been frowned upon already? Nonetheless, if contestants were not open, did not say or do everything openly, and hid things they would be defying the purpose of reality; despite the imaginary boundaries that are previously somewhat identified, set, and respected.

3.5 - Conclusion:

As previously stated, this chapter dealt with understanding new media and the collaboration of communication and translation. It deciphered reality shows and created awareness on how they impact cultures. Finally, it elaborated on media in the Arab world through adoption and adaptation.

There will always be those who ascertain that reality television is not as threatening as suggested and its contributions to democratization are rather more hesitant than some have claimed. Arabian and American values should/can now merge in a way needed by the

developers of these shows; never reducing or considering them to be an impossible recent phenomenon; as it has obviously given free rein to the genre. It is not a surprise to see that the reality television world is still developing, particularly in the Arab world leading into the next chapter that deals with a data study and research providing evidence for a majority of themes articulated above.

CHAPTER FOUR: DATA ANALYSIS

4.1 - Introduction:

After a vivid view of translation and media, it is essential to apply a linkage between that discussion and the study at hand. This chapter's content will pertain to a reasoned argument supported by previously presented evidence and some examples from the data; is intended to explain the case at hand better.

4.2 - Data and Methodology

The source text is NBC's (American television network) 2004 American reality show The Biggest Loser (referred to in this chapter as BL). The target text is MBC's (Middle Eastern Broadcasting Center) 2006 Arab/ic/Middle Eastern/Islamic version/adaptation of the reality show, الرابح الأكبر (lit. The Biggest Winner) (referred to in this chapter as BW).

The basic premise of the shows focus on overweight contestants competing to lose the highest percentage of their starting body weight, while vying to win various prizes and a hefty cash prize in the end. It is a format that combines competition with the self-improvement factor. It is entertaining, educational, and carries a positive message. It presents beneficial information in a new and intriguing style; as it helps and benefits overweight people while they rid themselves of obesity. This show has ups and downs, and despite the thrill of victory, its main goal is that the contestants lose weight. In both shows there are the intentions of health vs. wealth; making contestants falter and further reveals behavioral and attitudinal shifts, from excitement to greed.

There are a number of international versions of the American reality television show series BL that are broadcast in many countries around the world, thus making the franchise one of the most highly exported worldwide. Each country made its own adaptation of the show; but the contestants always have the same goal - losing the most weight or highest percentage of weight to become BL.

"International Versions" (Table #1) below lists the show titles, the channel they air on, and the year in which they first aired - they are alphabetically ordered by country:

Country/Name	Channel/First Year of Airing
Arab World: الرابح الأكبر (The Biggest Winner) يوميات الرابح الأكبر (a daily report about the contestants and what they have been going through)	MBC 1 2006
Asia: The Biggest Loser Asia	Hallmark Channel Diva Universal (Asia) 2009
Australia: The Biggest Loser	Network Ten 2006
Brazil: O Grande Perdedor (The Great Losing) later named Quem Perde, Ganha (He Who Loses, Wins)	SBT 2005
Finland: Suurin Pudottaja (Most Weight Lost)	MTV3 2006
Germany: The Biggest Loser Germany	ProSieben 2009 Kabel Eins 2010
Hungary: A Nagy Fogyás	TV2 2007
India: Biggest Loser Jeetega (Biggest Loser Wins)	Sahara One 2007
Israel: לרדת בגדול (Laredet Begadol) (To Lose Hugely)	Channel 10 2006
Mexico: ¿Cuánto Quieres Perder? (How Much Do You Want To Lose?)	Televisa 2008
Netherlands: De Afvallers (The Outs)	SBS6 2005
Poland: Co Masz Do Stracenia? (What Have You Got To Lose?)	TV Puls 2008
Portugal: Peso Pesado (Heavyweight)	SIC 2011
Romania:	Antena 1

Marele Câştigător (Grand Winner)	2010
Scandinavia: Biggest Loser	Kanal 5 2005
Slovakia: SuperTelo (Super Body)	STV 2006
South Africa: The Biggest Loser South Africa The Biggest Loser Extra (focuses on eliminated contestants)	E.tv 2008
Sweden: Biggest Loser Sverige (Biggest Loser Sweden)	TV4 2010
Ukraine: Зважені та щасливі (Zvageeni Ta Masellvi) (Weighted and Happy)	STB 2011
United Kingdom: The Biggest Loser UK	LIVINGtv ITV 2005

The general episode structure and segment division is mainly as follows:

Temptation: Here the contestants prepare for the first day of the week only to find a situation involving temptation. This usually requires contestants to gamble by eating or drinking in exchange for what at times may seem to be a beneficial trade-off.

Reward Challenge: Here contestants compete to win a prize, as teams. After the challenge, viewers get to see how the winning team savors the reward while the losing team bitterly accepts the loss.

Initial Workout: Here contestants work out with their trainers and certain contestants, especially those doing poorly, get one-on-one trainer pep-talks; particularly when underlying emotional issues are revealed.

Last Chance Workout: This is where final preparations for the weigh-in take place and contestants are pushed to the extremist limits.

Weigh-In: Here the contestants are weighed in order to determine the amount of weight loss relative to their total body weight for that specific week. The team with the highest percentage of weight loss wins and the losing team has to send one person home.

The Elimination Vote: This is when the losing team meets at the dining room, where each contestant has a specified refrigerator labeled with their illuminated name and filled with their favorite tempting foods. The losing team members each have to carry a covered plate containing the name of the person they wish to eliminate. The losing team's member with the highest percentage of weight lost for that week is immune and cannot be sent home. In the event of a tie occurring, then the winning team gets to decide which member of the losing team is eliminated. Whoever is voted gets their illuminated name's light extinguished.

A synopsis of BL Season One Premiere: Week 1: 12 contestants were split into two teams; 1) the Red Team consisted of: Dave, Kelly Min, Lisa, Lizzeth, Matt, and Ryan coached by trainer Jillian Michaels. 2) The Blue Team consisted of: Aaron, Andrea, Dana, Gary, Kelly Mac, and Maurice coached by trainer Bob Harper. The Blue Team won the first challenge and received five pounds of lard to use against the Red team at the weigh in. The Red Team won the weigh in. Dana was the first person eliminated.

A synopsis of BW Season One Premiere: Week 1: 14 contestants were split into two teams; 1) The Red Team consisted of: Ahmad, Lena, Hatim, Nihad, Waleed, Dareen, and Hadir coached by trainer Zaina Harby. 2) The Blue Team consisted of: Ridha, Abdullah Hamad, Kawthar, Katherine, Mustafa, Abdullah Khalagy, and Dalia coached by trainer Hani Abu Al-Naga. The Red Team won the first challenge and received five pounds of fat to use against the Blue team at the weigh in. The Red Team won the weigh in. Katherine was the first person eliminated.

A survey on reality television was conducted, where the target audience consisted of 30 individuals randomly selected and factors like age, language, ethnicity, and interest in reality shows were primal in the eligibility for undergoing this survey. They were questioned in order to enhance the cultural understanding of the impact of reality television and also create an awareness of the popularity and resonance these shows have with societies. The survey along with its results are found in Appendix A.

The techniques and methods used and adapted in order to find the results of the survey were from the book "Algebra 1" (2003) by Schultz, J. E., Kennedy, P. A., Ellis Jr., W., Hollowell, K. A., and Jovell, I. S. In many of the questions a frequency chart was used, this is a method of displaying data by tally marks that show how often an element occurs in a set. A tally mark is denoted with the following symbol: " | ". Following this technique; each " | " represents "1" while each " | | | | — "represents "5".

Ideally after a vivid study and viewing of both shows, there are many indications of similarities and differences between the two, particularly once the rendering process is complete. The utilized methodology here was studying and analyzing both source and target texts, with that forming an expressive sample/example layout.

4.3 - Discussion

Today the world is ever so connected ultimately affecting life factors; of which is entertainment. Studying a topic as the one echoed here only calls for further interest in the development of media and translation studies. Knowing this matter is a result of the cross pollination of cultures today.

Translating reality shows, a new media development particularly in the Arab world, involves certain considerations. It looks at discourse from semiotic and pragmatic levels and angles, while involving poly-system norms and cultural identities.

It is important that both source and target texts achieve the program director's initial wishes over any period of time and with whatever modality used; thus it will become an established practice and a product norm. If one was to create a model attempting to describe the translation process of reality shows, there would be no set standard or no one general principle. The key question here is how can the translation of reality shows adopted in the Arab/Islamic World be approached?

A complete understanding of cultures at translation point requires translators to query about a culture's relation to outer elements and influences, its grand role in a text, how it recognizes semiotics, how it creates boundaries within itself and between other cultures, and what meanings are associated with its signs.

The deconstruction of one culture in order to suffice the purpose of rise of another can take place in this modern media infiltration representation. Translation theories cannot be limited to only literality or equivalence, rather it needs to preserve the genre and establish a bi-cultural sensitivity to the differences in audiences.

Ethical judgments pivot many translation strategies; yet are they enough? Do they remedy problems by concealing information in the foreign text? Or alternatively, do they revere them by offering a rendering that speaks the same meaning? Negotiations establish a precise understanding of the intentions behind source text elements, therefore allowing the target reader to be optimally aware of all the details involved in a text. This is where transfer acts as a communicative resource stretching on an interpretative level. In view of the aforementioned, it is almost reasonable enough to expect source text values to be catered for in translation.

The three intervals ideology follows in translation are clear in the breakdown of the data. Initially the translator's ideology suppressed some of the ideological voices heard in the source text like homosexuality. The translation of ideology allowed the translator to unwittingly or wittingly suppress factors or constraints by the obvious requirements of Arabian culture like the pork element in the challenge. The ideology of translation allowed for the translator to decide on entertaining assumptions of the meaning the source text has and characterized the target text with the original format, basing this on innocence.

Some of al Barzinji's (1998) ideas were clearer in the data like advertisement techniques used to express the commercial model. The copycatting, portrayal, and display of as much of the target text in the source outcome followed the elitist orientation ideal, aside from this already being an obvious imported program it also demonstrated the alternate reality factor. Being a reality show is already an alien value but the production conventions and scheduling techniques of the source followed the target but with slight cultural attribution, such as BW not broadcasting on Friday, which is an Islamic holiday, this complies with religious sensitivity.

More examples of the above theme are in, the free speech American ethic, which allows for disrespect to the coach in BL, but in BW it is not that problematic. The sleeping quarters are not segregated in BL and show on camera, but in BW they are segregated, and

even in separate buildings. Contestants in BL physically carry each other in the competitions but that does not happen in BW, there is no physical contact. There are rules in the Arab culture that guide proxemics.

There is an application of some of Popovic's (1975) equivalence theories, like having homogeneity exist on a linguistic level, using the same stylistics in the elements to express identity, and following a textual approach in imitating both form and shape - the clearest in the data.

The scene and the picture are the main two conditions that allow us to conceive media. There are two different relationships to consider when dealing with images. The first is an illusionistic point where images share features with the physical reality, human vision, and natural perception. The second describes how each period of time offers new features that are perceived by audiences as more important than the previous period; creating a variation between the present and past images.

Both episodes had similar introductions and opening sequences, in which the contestants alternated and repeated saying things that were later echoed. Images of body parts were shown through the beginning. The differences were in length and what was spoken; BL focused on contestants saying what they hate about themselves and BW focused on the different names for overweight people according to varying countries in the Arab world - this is a cultural niche showing derivations. In BW the contestant's faces and their program wardrobe showed in this opening sequence, making the audience jump ahead when relating to the contestant's and it eliminates the element of surprise.

Both have matching introductions with the contestants' "horizontal walk" into the compound and briefings about their personal lifestyle. The horse and carriage food introduction is identical; they reveal the food with each person's name on it; the reactions and dialogues are almost the same. Both hosts introduce the format of the show and its goal but the use in locations vary.

Editing techniques and features are almost similar. Each contestant expresses how they feel about their weight in almost the same tone when they are introduced to the scale and weighed. Both hosts are famous females and have the same names, but one is more

functioning than the other and blends formality with humor and entertainment in a better and lighter manner.

In BL the contestants wear bathing suites, sports bras, shorts, and show flesh; however some do get uncomfortable or choose to be slightly conservative, but in BW there are different considerations according to culture, like women wearing more conservative clothing and some adorning to various Islamic features of the Hijab.

The dialogue throughout both shows is light and relative. The use of close-ups with no dialogue to show each contestant awaiting the weight result, in order to create emotional appeal is imitated. In BL they are weighed by professionals, measured, and evaluated on a more advanced, sophisticated, and technological format, which use various equipment; this is shown, but in BW the basic weighing process only showed.

In BW many objects used on the show have the MBC channel logo. Both shows have a huge dependence on commercials and product placement. Show logos are intentionally seen a lot even the dialogue (only in BW) contains the name of the channel.

In BL smoking is not allowed, in fact there was a fight between one contestant and their trainer about that, yet in BW smoking and even hubbly bubbly is allowed. This is very ironic and slightly hypocritical it shows the imbalance in Arab attempts to be healthy, which at times is also imitated but without considering the entire positive package.

Vinay and Darbelnet's (1958) types of direct translation are evident in the borrowing of format, color, computer graphics and direct transfer of words from source to target text. Literal translation can be seen in the verbatim word for word translating of the team names.

The Similar scripts and dialogue, with slight differences in word choice used in the episodes adhere to the direct theory of calque that Vinay and Darbelnet (1958) explained as the expression of structure from source to target, it also follows their oblique type of translation modulation, which is the creation of variations of a message's form. The next three samples demonstrate this:

Welcoming them to the show:

CAROLINE: Hi, everybody, I'm Caroline. Welcome. Congratulations on your big walk. Think of it as your first step towards a brand new healthier life. I know that you're all here for different reasons. Some of you want to lose weight; some of you just want a healthier life. But this isn't one of those shows that's gonna let you take the easy way out. There will be no stapling, sucking or cutting. This is about changing your life the old school way. Through diet and exercise. You will be inspired to make the right choices. But life is filled with temptation. So don't be surprised if you encounter a few along the way. And if you make it to the end, you're gonna leave here a completely different person. But, before we change your future, let's take a look at your past. The buffet is now open. This is some of the food that you all ate last week. You know this is what you know; this is your comfort food. So I want you to come over and take a good look at it and say goodbye because when you walk through those doors, you will no longer have this to comfort you.

كارولينا: أهلا وسهلا فيكن جميعا ببرنامج إم بي سي 1 الجديد الرابح الأكبر. بدي أهنيكن كلكن على وصولكن لهلمرحلة. لاينكن راح تعيشوا معنا تجربة فريدة من نوعها. هون راح تتعلموا كل سبل الحياة الصحية وراح تمروا بتجارب يمكن أول مرة بتمروا فيها. بذكر انه الشخص الي راح يخسر أكبر كمية وزن بيكون هو الرابح الأكبر. بأعرف أنكن تاركين أهلكن وأصحابكن وأشغالكن وبلادكن. مش بس هيك شفو شو تاركين وراكن. على هالعربي في المأكولات المفضلة عند كل واحد منكن. فيكن تتأملوهن للمرة الأخيرة أو شو رأيكن تتزاوأوها. بما أنه أررتوا تعيشوا هالتجربة، سار لازم تودعوا هالمأكولات وأنا بأرجع بألاقيكن أدام مركز الصحة والرياضه.

Introducing the first challenge:

CAROLINE: These racecars next to you are a lot like your bodies. They need fuel to run. You need food to run. Have you guys eaten today? Good. Because these cars haven't and they have no fuel. You are going to be the fuel that powers them down this drag-strip. The first team that pulls their car across the finish line wins. But, there's a catch. At each of the designated spots, both teams have to switch drivers. Ok, did I mention that the doors don't open? And what you're playing for? 5 pounds of lard. I know that doesn't seem like much of a reward but listen. The team that wins this challenge gets to add this 5 pound penalty to the other team's first weigh-in. And that just may be enough to tip the scale in your favor. Ready? Set? Go!

كارولينا: نحن موجودين بشمال بيروت بمنطقة ضبيا بنادي لا مارينا. خليني أخبركن عن ئوانين التحدي الي راح تئوموا فيه اليوم. مثل ما شايفين، في وراكن سيارتين. هالسيارتين خاليين من الوقود، أنتوا راح تكونوا الوقود لإلن.

هالسيارتين مربوطين بحبل. على كل فريئ يشد سيارته. الفريئ الي بيعبر لخط الوصول أول واحد بيكون هو الرابح لليوم. على طريئكن في تلات محطات عند كل محطة لازم كل واحد منكن يطلع بنلب السيارة. في تفصيل صغير. أبواب السيارة مسكرين. بس تاركينكن شباك مفتوح. هلى شو بتربحوا؟ معروف أنه أسبوعياً بيتم وزن كل فريئ لحتى نعرف من منكن خسر أكبر كمية وزن. الفريئ الي راح يخسر اليوم راح يتعائب. كيف؟ الفريئ الي راح يخسر اليوم معنا بالتحدي راح ينزاد لمجموع وزنه تلات كيلوغرامات من الشحم . بتمنالكن التوفيق.

Theme Song (both prepared relative to culture):

How do I look? How do I look? Woke up this morning it's a brighter day. Looked in the mirror I saw a new face, because I got myself together stepping in time everything's better this day is mine. How do I look? You look good! How do I feel? You feel good! How do I look? You look good! You looking good and feeling gorgeous! How do I look? You look good! How do I feel? You feel good! How do I look? You look good! You looking good and feeling precious. And I'd like to let you have it, have it, have it. You look good! Feel good! You looking good and feeling gorgeous! How do I look? You look good! How do I feel? You feel good! How do I look? You look good! You're looking good and feeling gorgeous! Legendary!

جسمي مليان، جسمي، آه من زمان، آه، أبغي الحين، أبغي، ما عود سمين. أبا نقصه كله، أو ممكن أكثر، أكثر، وزني أبا أشله، في الرابح الأكبر. علشان الذوق، على، على، تصبح مهيوف؟ ألعب أتعب، وناضل أكثر، تخسر عيوب. حلمك تكون، رابح أكبر؟ ألعب أتعب، وناضل أكثر، حلمك مضمون، مضمون. جسمي مليان، جسمي، آه من زمان، آه، أبغي الحين، ما عود سمين. أبا نقصه كله، أو ممكن أكثر، أكثر، وزني أبا أشله، في الرابح الأكبر!

Below is a theoretical elaboration on some "Study Images" (Illustrations # 1-9):

The logo is identical in color and design whilst the title maintained the use of the word biggest in Arabic. Loser - a derogatory term normally intended as an insult; in actuality, here refers to the person who loses weight; this

had a positive spin on it. The title adhered to Vinay and Darbelnet's (1958) type of oblique

translation transposition and replacement of word class with another, yet still maintaining source text message meanings.

In the theme song the question posed was elongated in Arabic. "Will power" was singularly translated then given its united meaning. The initial question was on a backdrop shot of a burger, like in BL, but the rest were on desserts and sweets (Western and Arab).

The representation of the Blue and Red teams in the theme song is literal in translation and identical in portrayal and display. However the use of the "ال" in Arabic is for linguistic purposes. The contestants in BW wear the shirt with the show logo on it, while some male BL contestants can even appear topless. In both shows contestant behavior and mannerisms during the display of their names throughout the theme song were similar.

In both there are two professional/personal trainers who help the contestants lose weight and aid them throughout their entire journey. The trainer assembly in the theme song is identical and literal. Both Red teams have a female trainer and both Blue teams have a male trainer. The way they introduce themselves in the show slightly differs in BL its name and occupation only but in BW its name, country, occupation, and educational background this asserts cultural gratification and pride. In BL the trainers are the diet consultants, while in BW there is a specific female nutritionist and diet expert/specialist, this creates an intimate focus on the food aspect; where Arabs are united in health and also increases the staff.

The screens on the side of the scales display the amount of weight loss according to team color. The translation techniques used here was literal. In BL the use of a negative sign represents the weight loss, while in BW the use of positive represents the weight loss as points gained against the other team.

The name sting is important in the show. Initially it uses an orange/yellow metric ruler, BL's content was the contestant's, name, age, occupation, and state but BL opted only to put the contestant's name and country of origin; as this maybe considered culturally unacceptable to have everybody know a person's age, while publicizing an occupation may be a factor BW saw unnecessary for the viewer to know, it is a reality show but there is only so much an Arab contestant can expose to the audience at such an early stage. The second name sting contains the contestant's name but now the metric ruler is in the color of their team and displays their current weight. In BW the translation of "current" was dropped, also the unit of measurement is "kilograms" not "lbs." like in BL. The third name sting usually appears towards the end of an episode it is the result of the final weigh-in in that particular episode;

the name of the contestant and team color are still there but the numeric information has shifted to total weight lost but in BL it was called "the amount lost thus far".

Vinay and Darbelnet's (1958) oblique type of translation equivalence is one of the most dominant theories of translation in the task at hand; it is the description of exact same situations in languages by use of different words. An example of this is the first challenges that were identical; however the lard in BL was substituted with fat in BW. Also an example are the elimination rooms and their slightly differing settings; in BL it is in the basement and around an egg-shaped setting everybody is seated and the illuminated fridges are in full display. In BW the room is bigger displaying a sense of power, everybody is standing, the host is very far from the contestants allowing for objectify, and the logo of the show is in the center. The process is the same the host asks a series of interrogative questions then the elimination begins, once it is known who is leaving they are asked to leave the room and then their fridge is turned off.
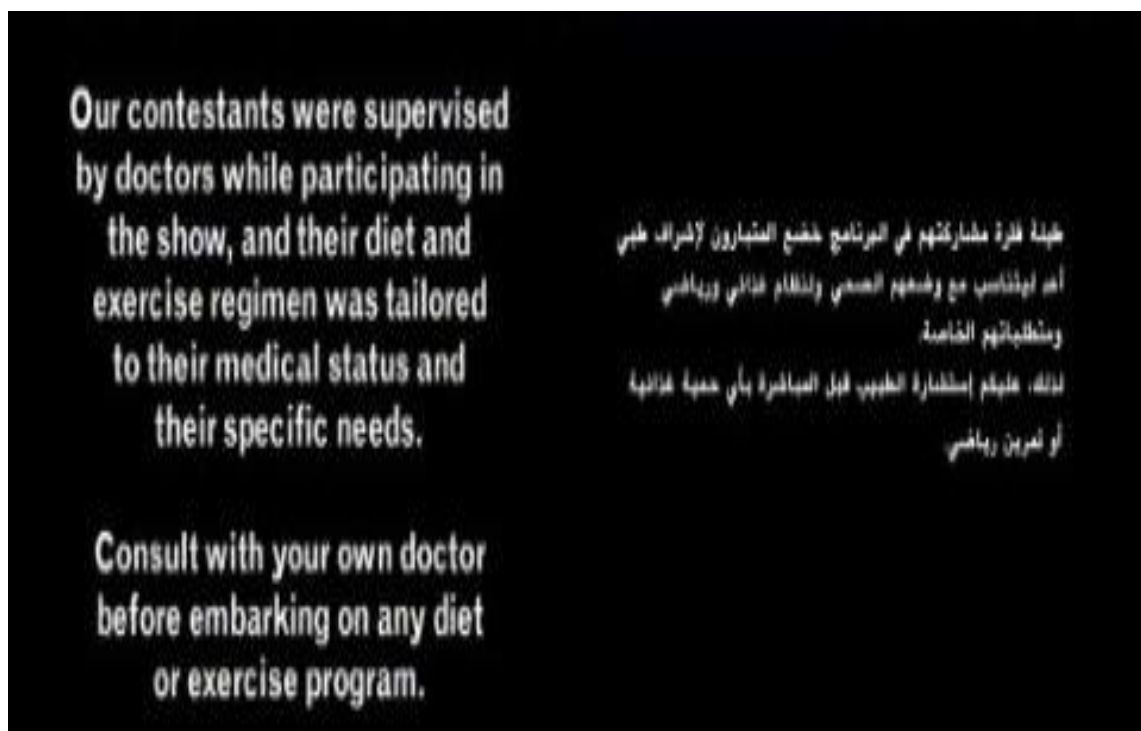
The medical disclaimer at the end of BW was written in standard formal Arabic and was leaning on literal theories when translated from the original in BL, yet there were slight alterations and a few grammar and structure mistakes.

4.4 - Conclusion:

This chapter demonstrated a better understanding of how reality shows are translated and what possible problems arise from such a process. If a model that attempts at describing the translation process of reality shows were created, it would not have a set standard function or one general principle. In the end, it would only be able to adhere closely and most likely to equivalence and adaptation, where the target text is almost a carbon copy of the source text.

Vinay and Darbelnet's (1958) oblique types of translation equivalence and adaptation are the summarizing dominants; as they describe exact same situations in languages by use of different words and taking in situations or cultural references described on a source level but lacking in a target language - indeed extreme limits to take.

Acquiring a different culture can destroy naturalness, language, morals, and ideals. When the target text was brought an obvious excitement and euphoria over newness was evident in MBC's overzealous promotional techniques within the program. It garnered a

gradual tentative acceptance, as the show continued to run, but a full absorption of the show did not prolong as it was cancelled after its fourth season.

CHAPTER FIVE: CONCLUSION

In the Arab region, unlike any other, reality television has generated an extraordinary amount of political commentary and offered a look into the cultural politics of an Arab world in uproar. The most arguable danger that arouses when dealing with another culture is delegating incidents that develop from modern interferences that can effect religion or even tarnish values. There are many people who have struggled to maintain the religious atmosphere in Arab societies; many activities and even propaganda from the West have played a major role in ruining societies and religion or just its image. The Eastern hands have now become shorter in the game of cultural and religious differentiation, while the West monopolizes on what should and should not be taught.

The culture shock no longer exists towards the outer factors, in fact, all culture clashes result in a preferred West over East theme; it is only then when criticisms no longer have a value and when complaints about the loss of values and rituals no longer have a stance. A majority of the Arab world has succumbed to the unaccepted infiltration of everything Western, to extents that can no longer be conceivable.

The notion of identity is one of critical and social importance; as a factor, it represents the variation and prevalence of people's language use, which is based on their awareness levels of personal, family, ethnic, historical, geographical, and even political identities. The process of translation is an interaction that takes place among participants through the text, making it the linguistic unit of this process. Such an activity has highly manipulative characteristics involving all stages of travel across cultural boundaries and linguistic ones. It is a discipline linked to many other contacts and is an ongoing quest for successful meaning exchanges.

At the time of adaptation, money and modernization were the two keen things on anyone's mind. Today it is sad, but worth acknowledging, that this type of media created a form of colonialism: by the West on the East. Cultural aversion directed towards the Arab and Islamic world is more evident, in the fact that there is a small amount of material translated from Arabic into any other language; whatever has the opportunity of being translated is only relevant to matters of politics, war, or terrorism - only furthering and reinforcing the restricted representations that have become stereotypes and static images.

The differing goals reality shows have from scouting talents or producing stars, just feeds on instincts and takes advantage of the curiosity of people. It breaks the boundaries of privacy and confidentiality and gives rise to impersonation that does not preserve culture; rather damages the lines of communication and hinders future generations.

Many of these shows are similar and have the same idea and premise, causing channels to fight for their copyrights. Channels resort to spying techniques and competition, creating a plethora of shows and distracting viewership that can tolerate so little. Between this multitude of shows and channels, where do Arab viewers find themselves or even fit in? Until when will these clone shows from the West remain? Is there no creativity whatsoever in the Arab world? And are brains that depleted allowing for nothing innovative to be developed?

In closing, such a sudden dependence on foreign media draws about numerous unanswered questions, while its full adoption by the Arab world has not been comprehensively thought through; no one could have predicted its great impact particularly on culture.

The main facet not achieved in this study, was the ability to meet with the translators and official personnel who worked on The Biggest Winner or even traveling to the sets; such an act would have given more detailed or specific input as two why particular translational decisions were made rather than depending only on research, analysis, and positive or negative speculation. Though all episodes of the first seasons were watched, it was decided to focus on the Season Premieres only. Opting not to develop focus groups and choose other shows to be part of the study was in order to refrain from quantity overload; however in a similar study these would be essential for the further advancement of theories in this realm of study.

This study is only a beginning and opens doors to future research in the blended fields of translation and media. It is not free of constraints, limitations, alterations, and recommendations.

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APPENDIX A.

Survey on Reality Television and Results

Gender:

Female	Male
|||| − |||| − ||| − (15)	|||| − |||| − ||| − (15)

*an equal number of females and males were surveyed.

Age:

Female:

15	16	17	18	19	20	21	22	23	24	27	33
(0)	(1)	(1)	(3)	− (5)	(2)	(1)	(0)	(0)	(1)	(0)	(1)

*a majority of the females are 18-20 years old.

Male:

15	16	17	18	19	20	21	22	23	24	27	33
(1)	(0)	(0)	(2)	(3)	(1)	(2)	(2)	(2)	(1)	(1)	(0)

*a majority of the males are 18-23 years old.

Country:

Female:

Egypt	UAE	Iraq	Jordan	Lebanon	Palestine	KSA	Syria
(1)	(0)	(2)	(2)	(2)	(3)	(4)	(1)

*a majority of the females are from Iraq, Jordan, Palestine, and KSA.

Male:

Egypt	UAE	Iraq	Jordan	Lebanon	Palestine	KSA	Syria
(0)	(4)	(2)	(3)	(1)	(0)	− (5)	(0)

*a majority of the males are from UAE, Iraq, Jordan, and KSA.

Religion:

Female:

Islam	Christianity

| | | |−| | | |−| | | | (14) | | (1)
*a majority of the females are Muslim.

Male:

Islam	Christianity
			|−|		|−|		|− (15)	(0)

*all the males are Muslim.

1. Do you watch reality television?

• Yes   • No   • Sometimes

Female:

Yes	No	Sometimes
				(4)				(2)					|−|			(9)

*a majority of the females sometimes watch reality television.

Male:

Yes	No	Sometimes
			(3)					|−|			(9)				(3)

*a majority of the males do not watch reality television.

2. Do you consider yourself a reality television addict?

• Yes   • No   • Sometimes

Female:

Yes	No	Sometimes
(0)					|−|			|−|			(14)			(1)

*a majority of the females consider themselves to be reality television addicts.

Male:

Yes	No	Sometimes
(0)					|−|			|−|		|− (15)	(0)

*all of the males consider themselves to be reality television addicts.

3. What one thing do you like about reality television?

Female	Male
Sometimes the participants look honest, it is entertaining, it shows reality as it is, it contains variety, sometimes it relates to me, it is natural and close to the audience, I like nothing really on these shows, and finally I have no clue why people watch them.	Sometimes they act very well, it sometimes improves the lives of its participants, the competition, the post-elimination music, I do not like them, they are a waste of time, It is all a lie, and finally they are not applicable to us.

4. What one thing do you dislike about reality television?

Female	Male
It is fake, a waste of time, may at times be scripted, in all channels now, pointless, not age-appropriate, has silly participants, lacks privacy issues, it gets boring, contains promiscuity and extreme profanity, and finally it is all acting.	It pushes moral and ethical limits, it is embarrassing, of an impolite sense, a waste of time, boring, not applicable, profits from people, the behavior, it does not match our traditions, no thrill, fakeness, the nuisance and rudeness of some contestants and participants, I would change nothing, and finally I would change everything.

5. Why do you think reality television is escalating in popularity?

Female	Male
People like to see what others are doing, media and advertising helps promote it, the participants behavior is interesting, people are bored, people do not have lives, people love gossip, people are so shallow, its different, people are getting silly, you can relate to it, it is all over the place every time, it shows ordinary people, people lack other interests, people are curious, people don't have anything to do, and finally it takes up our time.	It appears to be depicting reality, due to the controversial views surrounding it, because of empty time, people have nothing to do, it shows people's real lives, it is strange and people like the strange, people are bored, people's curiosity, it is intense, I do not know, and finally I ask: is it escalating in popularity or are we just making it the case?

6. Why do you think reality television is simply transferred from one culture to another?

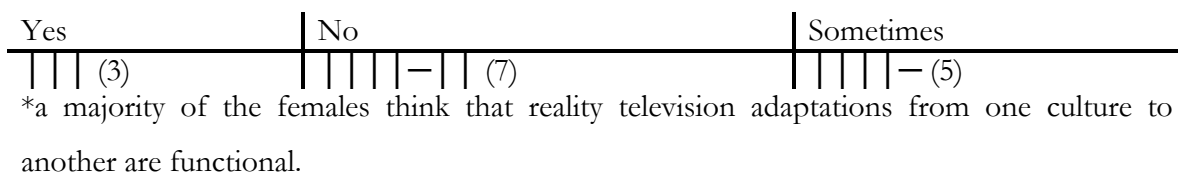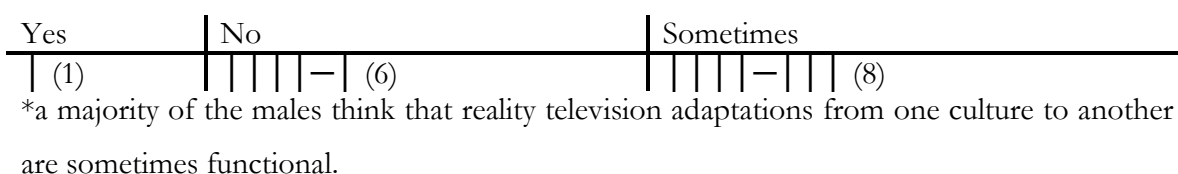| Female	Male
It attracts more people, people are greedy, money hungry, and crazy, in order to make profits, lack of original shows, that is how the media works, curiosity, there is no Arab originality, it is a cheap production, their popularity, I do not know, and finally there is	Popularity, it attracts more people every time, people think it's interesting, people like to change, people like to do what others do, mimicking is what Arabs are good at, to make money, increase profit and gain ratings, I don't know, and finally there is no

no reason.	reason.

7. Are reality television adaptations from one culture to another functional?

• Yes   • No   • Sometimes

Female:

Yes	No	Sometimes
||| (3)	||||—|| (7)	||||— (5)

*a majority of the females think that reality television adaptations from one culture to another are functional.

Male:

Yes	No	Sometimes
	(1)	||||—| (6)	||||—||| (8)

*a majority of the males think that reality television adaptations from one culture to another are sometimes functional.

8. Why do you watch Western, Arab, or both types of reality television?

Western	Arab	Both
I dunno Arabic, Arabs tend to imitate and make me sad since they are so pathetic, it is more fun in English, I understand it better, it is more natural since Arabs are too fake, it's the original version, we learn new ways to adapt to the West, it consists of more nudity, and finally it is more serious.	It is more ethical, it is more realistic, and finally it is for Arabs and in Arabic.	I watch whichever show is interesting, and they both exchange traditional views.

9. Explain your thoughts on the claims that Arab reality television displays a lack of Arabian and Islamic ethics that affect culture.

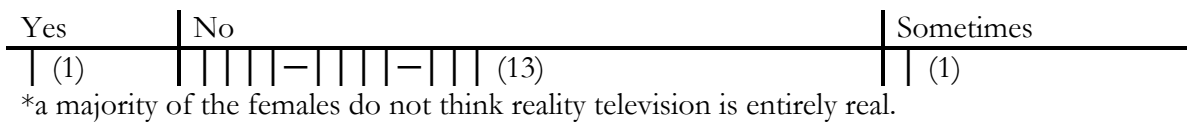| Female Perspective	Male Perspective
Contestants are overly physical when they share hugs and kisses between one another,	Sadly it appears to be a photographic copy of the Western version, it is against our

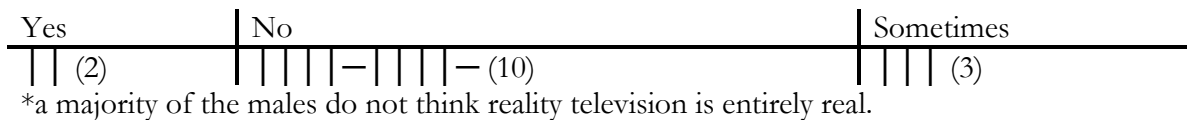| they behave like Westerners, they are wanna-be's, they overexpose themselves, they are just copying others, Arabs just do not know when to end their drama, and finally this may be true sometimes but I do not know why it is always discussed.	traditions, believes, and manners, women are not covered, they never show video of someone praying because it will damage their modern image, these shows are completely against our culture, they are prohibited in Islam, sometimes the participants lack a connection to their own personal traditions and religious affiliations which results in a general bad imaging that affects the Arab world, these claims are not true, and finally I do not know why we make a big deal out of these shows.

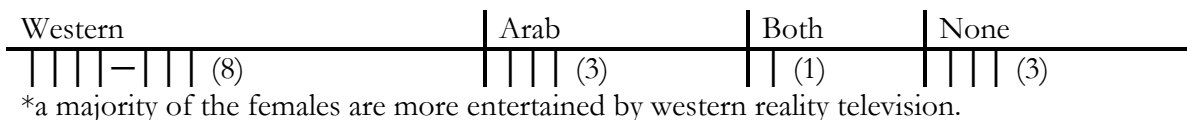10. Do you believe reality television is entirely real?

• Yes   • No   • Sometimes

Female:

Yes	No	Sometimes
│ (1)	│││││─││││─│││ (13)	││ (1)

*a majority of the females do not think reality television is entirely real.

Male:

Yes	No	Sometimes
││ (2)	││││─││││─ (10)	│││ (3)

*a majority of the males do not think reality television is entirely real.
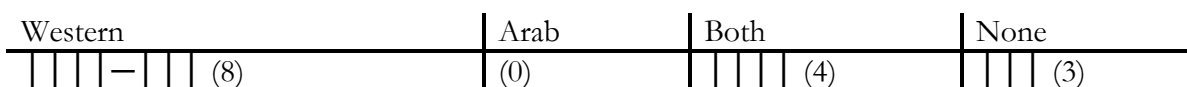
11. Which is more entertaining?

• Western reality television • Arab reality television • Both • None

Female:

Western	Arab	Both	None
││││─│││ (8)	││││ (3)	││ (1)	││││ (3)

*a majority of the females are more entertained by western reality television.

Male:

Western	Arab	Both	None
││││─│││ (8)	(0)	││││ (4)	││││ (3)

*a majority of the males are more entertained by western reality television.

12. Which is more advanced?

• Western reality television • Arab reality television • Both • None

Female:

Western		Arab	Both	None
▏▏▏▏—▏▏▏—▏ (11)		(0)	▏▏ (1)	▏▏▏ (3)

*a majority of the females think that western reality television is more advanced.

Male:

Western		Arab	Both	None
▏▏▏▏—▏▏▏—▏ (11)		(0)	▏▏▏ (2)	▏▏▏ (2)

*a majority of the males think that western reality television is more advanced.

13. What is your advice to the makers of reality television?

Female Advice	Male Advice
Do not make fake shows, put restrictions, be more appropriate, get a life, respect cultures, be real, focus on the quality, do not focus on maximum profit and popularity of the original version, God forbid them so should you, make them longer, come up with new ideas, make other shows, and finally nothing just leave us alone.	Stop being childish, nothing is real so stop it, cancel them, get a life, act better, stop making them, stop copying the Western programs, they are not related to this society, involve more ethics in the programs, keep up the good job, and finally no advice.

14. Which did you know and hear of first?

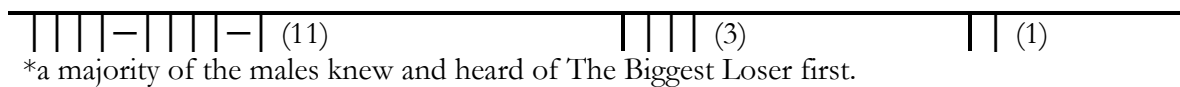• The Biggest Loser   • الرابح الأكبر

Female:

The Biggest Loser		الرابح الأكبر	None
▏▏▏▏—▏▏▏— (10)		▏▏▏ (2)	▏▏▏ (3)

*a majority of the females knew and heard of The Biggest Loser first.

Male:

The Biggest Loser		الرابح الأكبر	None

| | | | | — | | | | — | (11) | | | | (3) | | (1)

*a majority of the males knew and heard of The Biggest Loser first.

15. Which do you prefer watching?

• The Biggest Loser   • الرابح الأكبر

Female:

The Biggest Loser	الرابح الأكبر	None
				—	(6)			(1)						—			(8)

*a majority of the females do not watch The Biggest Loser nor الرابح الأكبر.

Male:

The Biggest Loser	الرابح الأكبر	None
				—			(8)				(2)					— (5)

*a majority of the males watch The Biggest Loser.
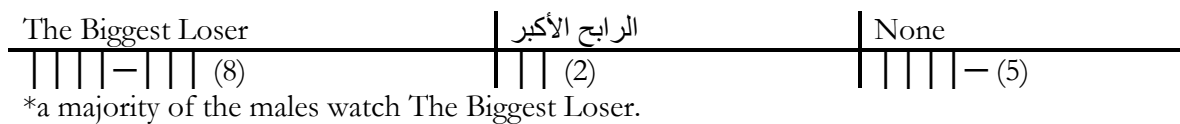
APPENDIX B.

Data (DVD):

1 - Source Text - The Biggest Loser, English, US, Season One Premiere (2004, NBC)

2 - Target Text - The Biggest Winner (الرابح الأكبر), Arabic, ME, Season One Premiere (2006, MBC)

VITA

Nourah Mansour Almaiman is originally from The Kingdom of Saudi Arabia, she was born on September 24th 1983 in The United States of America in Austin, Texas; thus she carries dual citizenships, which also affluences her vivid knowledge of both Arabic and English and their corresponding, yet at times opposing cultures. The three key people who have positively influenced her life are her Brother, Mother, and Father. Ms. Almaiman was educated in many private schools in the USA, KSA, and the UAE; and graduated from Al Mawakeb High School (UAE) with Honors and Recognition in 2002. She received both a Bachelor of Arts and Sciences in General Mass Communication in 2006 and a Master of Arts and Sciences in Translation and Interpreting (English/Arabic/English) in 2012 from American University of Sharjah (UAE). Ms. Almaiman has published articles in the Leopard and Mass Communication Chronicle alongside being awarded a number of scholastic, professional, and extracurricular honors. She has worked for many employers like Dubai Media Incorporated and American University of Sharjah. Ms. Almaiman's focal interest and main passion is filmmaking and creative arts, which prompted her in 1993 to establish and manage Nabratuha Productions; her own private mass communication production company.