

**MANIPULATION OF IDEOLOGICAL
AND CULTURE-SPECIFIC ITEMS IN THE
AUDIOVISUAL TRANSLATION FROM FRENCH
INTO ARABIC OF VOICED-OVER
DOCUMENTARIES**

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AND CULTURE-SPECIFIC ITEMS IN THE
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DOCUMENTARIES**

by

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DEDICATION

To Mama, **Jamila Jbira**, my matchless mother, the incarnation of softness and altruism.

Please, accept this achievement as a miniscule token of my gratitude and recognition for all your sacrifices, and as a shy attempt to say thank you for the unconditional love and the constant presence. Thank you for being YOU.

To Baba, **Said Chabbak**, my unparalleled father, one of a kind.

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LIST OF ABBREVIATIONS

AJD	Al Jazeera Documentary
AVT	Audiovisual Translation
DTS	Descriptive Translation Studies
MSA	Modern Standard Arabic
SL	Source Language
ST	Source Text
TL	Target Language
TS	Translation Studies
TT	Target Text
VO	Voice-over

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**CABARAN TERJEMAHAN AUDIOVISUAL TENTANG PERKARA
KHUSUS BERKAITAN IDEOLOGI DAN BUDAYA DARIPADA BAHASA
PERANCIS KE BAHASA ARAB DALAM DOKUMENTARI**

ABSTRAK

Walaupun terjemahan audiovisual (AVT) terus mempengaruhi budaya dan identiti penonton di sebahagian besar dunia global, terdapat ketidaksamaan yang ketara antara pengaruh yang semakin meningkat dengan penyelidikan dalam bidang ini yang dijalankan di Dunia Arab. Usaha yang dilakukan oleh beberapa penyelidik tidak berupaya meliputi amalan dan fenomena berbilang lapis berkaitan dengan AVT di Dunia Arab, walaupun terdapat pelbagai genre dan mod pemindahan yang digunakan. Hakikatnya, dokumentari bersuara adalah salah satu genre yang paling banyak diterjemahkan di Dunia Arab yang membawa banyak unsur kebudayaan dan ideologi yang kebanyakannya terhasil daripada manipulasi. Walau bagaimanapun, dokumentari bersuara tidak mendapat perhatian serius daripada para penyelidik di Dunia Arab. Kajian ini cuba menjelaskan proses terjemahan dokumentari bersuara di Dunia Arab daripada bahasa Perancis ke dalam bahasa Arab, dalam kajian kes pada masa ini dengan mengenal pasti teknik-teknik yang digunakan dalam usaha menterjemahkan perkara khusus berkaitan item ideologi dan khusus budaya dan juga faktor linguistik tambahan yang mendorong penterjemah untuk memilih kaedah terjemahan manipulatif yang berisiko memutarbelitkan mesej. Kajian ini berdasarkan korpus 94 episod yang diambil daripada siri berorientasikan budaya *360 Geo Reports*, yang diterbitkan oleh ARTE sebuah rangkaian Perancis Jerman dalam bahasa Perancis, dan diterjemahkan dan disiarkan oleh *Al Jazeera Documentary Channel* untuk penonton Arab. Hasil mendapati bahawa 318 kes manipulasi dalam

lapan subkategori ideologi dan item khusus budaya menggunakan sepuluh prosedur oblik yang berbeza dalam terjemahan manipulatif. Kajian juga menunjukkan bahawa manipulasi diarahkan oleh barisan editorial bahagian penyiaran, terutama berkaitan agama, geopolitik dan keunikan sosiobudaya budaya mereka yang disasarkan. Faktor linguistik tambahan yang berkaitan dengan kekangan teknikal juga dikenal pasti.

**MANIPULATION OF IDEOLOGICAL AND CULTURE-SPECIFIC ITEMS
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ABSTRACT

While audiovisual translation (AVT) continues to influence the audience's culture and identity in a largely globalized world, there is a noticeable inequality between this growing influence and the research carried out in the field in the Arab World. The engaged efforts made by some researchers fall short of covering the multilayered practices and phenomena related to AVT in the Arab World, despite the variety of the translated genres and the modes of transfer in use. As a matter of fact, the voiced-over documentary is one of the most abundantly translated genres in the Arab World and carries lots of cultural and ideological elements which are in many cases rendered by manipulation. However, voiced-over documentaries have hardly received any focused attention from researchers in the Arab World. This study attempts to scrutinize the process of translation of voiced-over documentaries in the Arab World, from French into Arabic in the present case study, by sub-categorizing ideological and culture-specific items subject to manipulation, identifying the techniques utilized in their translation and exploring the extra-linguistic factors that prompt translation agents to opt for manipulative translation. The investigation is based on a corpus of 94 episodes taken from a culturally-oriented series entitled *360° Geo Reports*, produced by the French German network ARTE in French, and translated and aired by Al Jazeera Documentary Channel for Arab audiences. The results yielded 318 cases of manipulation in 8 sub-categories of ideological and culture-specific items, the use of 10 different oblique procedures in the process of

manipulative translation. The study also revealed that manipulation is dictated by the editorial line of the broadcasting channel, in addition to the religious, geopolitical and socio-cultural peculiarities of the target culture. Other extra-linguistic factors related to technical constraints were also noted.

CHAPTER 1

INTRODUCTION

1.1 Introduction

Prior to the emergence of Translation Studies (TS) as a discipline by its own rights in the 1970s, translation has always been approached as a linguistic phenomenon since the early times of Cicero, Horace and St. Jerome. Following that date, it continued to be dealt with within the realm of linguistic-oriented methods until the 1980s with the drastic shift to culturally oriented theories and paradigms (Munday, 2012, p. 192).

With this cultural turn in TS, the focus has dynamically shifted to the socio-cultural and ideological factors governing the practice of any ‘translational action’ (Holz- Mänttari, 1984). The emphasis is henceforth put on the target text, target culture and target audiences to fulfil the purpose for which the translation is performed and suit the context in which foreign socio-cultural and ideological references are delivered. Consequently, very decisive extra-linguistic factors have been brought to the fore such as gender issues, political systems, censorship and patronage by scholars and researchers like Godard (1990), Snell-Hornby (1990), Lefevère (1992), Spivak (1993) and Simon (1996).

The translator’s status has also changed from a mere mediator to a ‘re-writer’ (Lefevère, 1992), a ‘communicator’ (Hatim & Mason, 1997) and a ‘social agent’ (Bourdieu, 1990; Hermans, 1985). Their education, cultural background, ideological convictions and social status do now matter. From that point forth, theorists and researchers started to grant more consideration to the notions of ‘translator’s

invisibility' (Venuti, 1995), 'self-censorship' (Scandura, 2004), 'translator's self-perception' (Andres, 2008) and 'translator's status' (Pym et al. 2012).

The field grew in the 1990s with the genesis of Audiovisual Translation (AVT); a new branch in TS meant to study the linguistic, cultural and ideological phenomena related to the transmission of information not only by means of translation, but also through modern audiovisual conduits characterized by their multi-modal nature (see section 2.1). AVT has made the translator's task more burdensome given its interaction with mass media and the potency of the latter to diffuse cultural and ideological values on a large scale (Díaz-Cintas, 2008, p. 2). It is also challenging because of the different agents, other than the translator, involved in the process of translation be they persons or institutions (Lefevère, 1985, p. 227) who hinder the process of decision-making. Technical issues also affect, in one way or another, the translator's decision.

It is in this landscape that the present research attempts to study specifically the challenges of AVT from French into Arabic of ideological and culture-specific items with reference to a documentary series entitled *360° Geo Reports*. The series is originally produced, aired and distributed by the French-German network ARTE, and acquired, translated and aired in its Arabic version by Al Jazeera Documentary Channel (AJD) (see section 2.3.4.3).

1.2 Background of the Study

The boom in the production of audiovisual materials and state-of-the-art technologies of communication have taken research in TS to another level and urged it to

chaperon the proliferation of AVT and issues related to its practice, training and research methodologies (Díaz-Cintas, 2008, p. 7). Moreover, the audiovisual and multimodal nature of this branch of translation broadens the scope of its cultural, moral and ideological influence on the audience and consequently lends itself to a polemic debate on the process of adaptation to the target culture idiosyncrasies; a process known in TS as 'manipulation' (Lefevère, 1985). Broadly, the present thesis falls under this area of research as it tackles the AVT of ideological and culture-specific items.

Unlike print translation, in AVT the overlapping of text and image, and the interaction of semantic and semiotic signs, verbal and non-verbal codes, add to the challenges of translation. In transfer modes like subtitling and voice-over (VO), manipulative translation is much more conspicuous and palpable given the accessibility to both the source text (ST) and target text (TT) by the audience at the same time, in addition to the visual material (Chiaro, 2009, p. 141). Hence, the challenges the translator is confronted to test their subtlety, intelligence, vigilance and choices in bi-cultural situations. In AVT, the debate about the translator's visibility/invisibility and domestication/foreignization launched by Venuti (1995) is emphasized, and the necessity of abiding by translation norms in cultural and ideological contexts is accentuated. This study also endeavors to bring out the socio-cultural and ideological challenges and constraints translators confront in the field of AVT.

The audiovisual sector, within which AVT is carried out, has always been monopolized by the powerful. Political regimes and lobbies understood from the

very outset that audiovisual platforms remain the most effective and compelling method to implicitly spread their ideologies, maintain the ethical code and sustain their supremacy. Their ideological hegemony persisted even with the emergence of countless private-owned channels, by subjecting their audiovisual production to a heavy censorship (Darwish, 2010, p. 214). This preponderant extra-linguistic factor limits the freedom of the translator in the process of decision-making and puts their work under permanent control.

Incontestably, media in general and audiovisual industry in particular exert a sort of soft power that influences every individual's life and orients their behaviors and choices (Kellner, 1995, p. 1). If this statement is true on local scales, AVT validates it on a larger scale. The power of AVT to disseminate values and circulate concepts among societies (as heterogeneous and diverse as those in the Arab World, where AVT is very popular, widely practiced and addresses all categories of the population) makes it a field worth investigating and scrutinizing in all its modes of transfer (dubbing, subtitling, voice-over, interpreting, localization, audio description, etc.) and genres (movies, soaps, cartoons, news, documentaries, etc.). The present study deals in particular with the AVT of documentaries as a TV genre that is conventionally translated by means of VO.

Many scholars in the field investigated AVT within the Descriptive Translation Studies paradigm (DTS). Researchers like Diaz Cintas (1997), Remael (2000), Zitawi (2004), Darwish (2009) and Yahiaoui (2014) chose that paradigm for its flexibility and viability, which proved to be adequate to the multimodal nature of the field. Therefore, the present study will be carried out within the same paradigm.

1.3 Statement of the Problem

Based on a prolonged period of first-hand observation of the practices of audiovisual translation agents in the Arab World and screening audiovisual materials translated into Arabic from French and English, the researcher noticed that a considerable number of ideological and cultural references are not translated into Arabic but rather rewritten and fundamentally adjusted, even though they do not fall under the category of the untranslatable items and despite the existence of a valid means of providing a direct and faithful translation. This practice is described by Lefevère (1992) as 'manipulation' and he proves that it is commonly driven by ideological purposes, patronage and other socio-cultural factors with the chief objective of influencing the audience and attaining acceptance (Lefevère, 1992, p. 13). This qualitative observation called for an academically valid study of the phenomenon in the Arab World amidst a lack of research in AVT in general and AVT of documentaries in particular.

Examples of this observation are legion. They vary in terms of the category of ideological and cultural references they belong to, as well as the approach adopted in their translation. There is also an inconsistency when it comes to the motivation behind their manipulation. One of the most striking examples of manipulation identified while observing a number of documentaries is a reference to a *gay couple* that was translated into Arabic as *best friends*. The manipulation of the nature of the relationship that connects to individuals during the process of translation can only be explained by the stigmatization of same-sex couples in the Arab World within which the Arabic version will be broadcast. Having said that, subversion of facts in documentaries being a non-fictional genre is very problematic and controversial as it

does not only distort reality but also alters the message, hence the sensitivity of manipulation in the translation of documentaries of elements that constitute the very essence of what distinguishes individuals, groups and communities; that is ideology and culture. Another example is the manipulation of a Darwinist reference to Homo sapiens being the decedents of apes, which is a theory that genuinely contradicts with the monotheistic perception of how human beings were created by God. In the Arabic version, reference to apes as our *ancestors* was steadily modulated by referring to them as our *lookalikes*.

Although AVT is described in western literature as a new discipline in its own rights (Remael, Orero & Coroll, 2012, p. 13) emanating from a broader discipline, TS, itself considered as relatively new (Munday, 2012, p. 7), research in the field has been very prolific and fruitful since the 1990s. However, in the Arab World, research fails to accompany the proliferating research through the rest of the world, and remains scarce and individualistic. Manifestly, AVT has tightly linked TS to media and technology in a largely globalized world and continues to overwhelmingly influence the audiences' culture and identity. Nevertheless, there is a noticeable inequality between this growing influence and the research carried out in the field in the Arab World. The engaged efforts made by a number of researchers (Zitawi, 2004; Maluf, 2005; Gamal, 2007-2014; Alabbasi, 2009; Al-Kadi, 2010; Darwish, 2010; Alwan, 2011; Thawabteh 2011; Mustafa, 2012; El-Nabawi, 2014; Yahiaoui, 2014) fall short of covering all the practices and phenomena related to AVT in the Arab World, taking into consideration the variety of the translated genres via different modes of transfer. As a matter of fact, the documentary film is one of the most abundantly translated genres in the Arab World. However, neither documentaries nor

VO, which is the mode of transfer commonly used in their translation, have received enough attention from researchers in the Arab World.

VO, which is typically associated with non-fiction and which has always been considered as overlooked and insufficiently researched (Orero, 2006; Woźniak, 2012), starts gradually to gain some ground in the western literature. However, there is hardly any research on VO in the Arab World dealing with its particular idiosyncrasies and constraints. More specifically, while the few western studies carried out on voiced-over documentaries can be easily named (Franco, 2000, 2000a, 2001b; Espasa, 2004; Matamala, 2009), there is (to the best knowledge of the researcher) no record of established study pertaining to voiced-over documentaries into Arabic with the exception of an MA research paper (Cheibani, 2017). This leads to speculate that research on AVT of documentaries in the Arab World is, up to this point, disfavored to other modes of transfer and other genres, and poorly investigated.

Having said that, the lack of research in voiced-over documentaries in the Arab World is paradoxically faced with an ample practice of AVT via VO, especially by infotainment and edutainment channels. The majority of broadcast documentaries in the Arab World are by definition acquired/purchased from foreign producers and distributors and obviously produced initially in foreign languages. For example, AJD purchases 70% of its programs from non-Arab distributors (AJD Planning & Scheduling Department, 2015) and National Geographic Abu Dhabi translates 100% of its programs from English (Wikipedia, 2017).

The transition from the original version to the Arabic version requires an accurate translation that handles with the utmost care all ideological and culture-specific items before broadcasting the documentaries to Arab audiences. This practice goes evidently through a thoughtful process of an *a priori* and *posteriori* adaptation and censorship both in state-owned and privately-owned channels, to different extents (Sakr, 2000). Though sharing a vast common cultural ground, each of the 22 sovereign states forming the Arab World adopts different political and ideological orientations (see section 2.3.3). Furthermore, within the same state, different entities embrace different doctrines and might serve different agendas (Gamal, 2004, p. 374). In such a landscape, attitudes towards the translation of ideological and culture-specific items vary from an audiovisual institution to another, each according to their editorial line and guidelines.

In the light of these facts, the present study examines the translation of ideological and culture-specific items in voiced-over documentaries, by classifying them, identifying the techniques used in their translation and investigating the extra-linguistic factors governing this practice. For this purpose, a corpus of 94 scripts of a documentary series is analyzed besides the content of five semi-structured interviews conducted with five translation agents directly involved in the translation of the study corpus. The analysis of both scripts and interviews is preceded with a pilot study that aims at validating the problem, testing the feasibility of the study and coming up with preliminary conclusions.

1.4 Research Objectives

According to the field observation and with the broader aim of contributing to research in the field of AVT in the Arab World , this thesis sets out to confirm the existence of the practice of manipulative translation of ideological and culture-specific items in documentaries in the Arab World and investigate its procedures and causes by meeting three objectives. They evolve around the classification of ideological and culture-specific items, the identification of translation techniques and examination of extra-linguistic factors that influence the process of translation. The research objectives are as follows:

- RO1: To classify ideological and culture-specific items translated by manipulation in voiced-over documentaries.
- RO2: To identify the procedures used in the translation by manipulation of ideological and culture-specific items in voiced-over documentaries.
- RO3: To examine extra-linguistic factors governing the translation by manipulation of ideological and culture-specific items in voiced-over documentaries.

Manipulation will be identified and measured by the occurrence of instances of rewriting, alteration or omission of facts without any linguistic or stylistic justification. The only justification would be the production of a functionally valid and acceptable translation for the Arab audiences.

1.5 Research Questions

In order to meet the three research objectives previously stated, the study will attempt to answer the following research questions:

- RQ1: What are the sub-categories of ideological and culture-specific items translated by manipulation in voiced-over documentaries?
- RQ2: What are the procedures used in the translation by manipulation of ideological and culture-specific items in voiced-over documentaries?
- RQ3: What are the extra-linguistic factors governing the translation by manipulation of ideological and culture-specific items in voiced-over documentaries?

1.6 Significance of the Study

This thesis draws its significance from the area of research it investigates (voiced-over documentaries in the Arab World), the emphasis it puts on ideological, socio-cultural idiosyncratic characteristics of AVT in the Arab World, the rich corpus it examines and the reliable results it is expected to yield..

To the best knowledge of the researcher, there is hitherto no record of any research investigating the translation of ideological and culture-specific items in voiced-over documentaries in the Arab World. Thus, the significance of this research does not only lie in its attempt to approach AVT of documentaries being an underresearched genre in the Arab World, but also in its focus on the translation of

the ideological and socio-cultural content and the extra-linguistic factors that impact it. The study is in line with the socio-cultural and target-oriented turn in TS and AVT studies, and is likely to add to the efforts made by very few Arab researchers who did not restrict themselves to the text-oriented analysis (Gamal, 2007-2014; Darwish, 2010; Yahiaoui, 2014). This work is also expected to offer a stepping-stone in the field of AVT in the Arab World by giving more attention to the practitioner and the socio-cultural and ideological constraints governing their work.

This study is particularly significant in view of the emphasis it puts on the translation of ideological and culture-specific items. Those have an extremely substantial impact on the Arab peoples not only for they are deeply rooted in and strongly attached to the Arab Muslim culture, but also for the winds of change Arabs have been experiencing ever since the outburst of the Arab Spring in 2010. It is important with this regard to highlight the cardinal role documentaries play in conveying ideas and pitching foreign cultures, given their accessibility to the masses via satellite channels and social media.

The present corpus-based research derives its strength also from the materials borrowed from AJD, the first channel of its kind in the Arab world. AJD belongs to the Arab media network, Al Jazeera Media Network. It is widely known as a pioneer thematic channel in the Arab World running documentaries 24 hours a day. In parallel to in-house production and commissioning, AJD broadcast almost 70% of acquired documentaries touching upon all lifestyles and translated from different languages including but not limited to English, French and German (Tawasul, April 2015). The study corpus consists of 94 scripts of an award-winning documentary

series originally produced by ARTE, the French-German media network. It has been subsequently acquired and translated into Arabic by AJD. This corpus, rich with ideological and culture-specific items, represents a typical and ideal source of data that helped study different aspects of voiced-over documentaries in the Arab World. Besides the 94 scripts, the study examines the content of five interviews conducted with different agents involved in the process of translation of the aforementioned scripts. The interviews provided further insight into the extra-linguistic factors that influence the translation agents in the process of decision-making.

The present research is expected to yield unprecedented results pertaining to the extra-linguistic factors that regulate the process of translation into Arabic of references that might represent an ideological or cultural controversy, confusion or rejection among the audience they are presented to. Those results are obtained and investigated through testimonies and statements provided by agents involved in the different phases of the AVT of the studied content. Results also include verified statistics that help quantify and measure the phenomenon put under scrutiny.

1.7 Scope and Limitations of the Study

This thesis falls under AVT, the branch of TS that examines the translation of audiovisual texts from a language/culture to another (see section 2.1). The study will focus particularly on AVT in the Arab World which has been insufficiently investigated so far (see section 2.1.4). The area of research is narrowed down to the examination of documentaries among the multiple audiovisual genres. Some researchers in the Arab World have indeed tackled the AVT of other genres, like news (Darwish, 2010) and cartoons (Yahiaoui, 2014), but the translation of

documentary films remains underresearched (see section 2.3.4.2). Moreover, the investigation of the AVT of documentaries dictates the limitation of the focus in this research on VO as a mode of transfer, given the fact that it is the mode commonly used in the translation of documentaries in the Arab World (see section 2.1.3).

The translation of documentaries in the Arab world is a frequent practice. Documentaries are acquired by thematic and non-thematic channels from foreign producers and distributors, then subsequently translated and voiced-over into Arabic for audiences in the Arab World (see section 2.3.3). Countless documentaries have been voiced-over for Arabs into Arabic, however, the present study is restricted to the analysis of a limited corpus of 94 scripts of 94 episodes from the series *360° Geo Reports* produced by ARTE, the French-German media network, between 2007 and 2013. The 94 episodes were selected and purchased by AJD's acquisition team. Then, they commissioned their translation from French into Arabic before airing them to the audience of the Arab World between 2015 and 2016. This corpus represent the only culturally oriented material the researcher managed to get a consent from AJD's management to use. It was delivered to the researcher in its original version (French) and its final version (Arabic) both as scripts and videos, which spared the researcher the pain of transcribing the documentaries and allowed referring to both text and image during the study.

The thesis is also limited to the study of ideological and culture-specific items that have been subject to subversive or manipulative translation in the study corpus. Only those items will be extracted and analyzed. Their identification and extraction will be based on a comparative study of the ST and the TT with reference to the audiovisual materials, and the items in questions will be coded in MAXQDA 12, the

data analysis software, according to the category and sub-category they belong to. All the same, ideological and culture-specific items that were rendered via direct procedures and were maintained in the target text as they occurred in the original will not be extracted nor analyzed, for they do not constitute the problem of the thesis.

Besides, the semi-structured interviews conducted with the objective of investigating the extra-linguistic factors that lead to manipulation of ideological and culture-specific items in voiced-over documentaries in the Arab World will be limited to five translation agents involved in the process of translation. More agents took part in the process of translation of the study corpus, but the interviews were limited to two translators, one reviser, one script editor and one validator for reasons of availability, willingness to respond and fluency.

1.8 Organization of the Thesis

The thesis consists of five chapters structured as follows:

Chapter One starts out with an overview of the background of the study. Then, it unfolds the statement of the problem and the significance of the study. It also announces the research objectives and research questions, marks out the scope and limitations of the study and presents the organization of the thesis. The chapter concludes with the definition of a list of key terms that will reoccur in the thesis.

Chapter Two reviews a number of key concepts closely linked to the topic of the thesis. It introduces the field of AVT and defines the different modes of transfer. It also connects AVT as a discipline with the notions of culture, ideology and media. In addition, the chapter explores the area of documentary film industry and exposes

the conditions and challenges of the AVT of this genre with a particular emphasis on the specificities of the industry in the Arab World. The fourth and last section of the chapter introduces the theoretical framework within which the study is carried out, namely; Descriptive Translation Studies, Manipulation School, Skopos Theory, The Interpretive Approach and Vinay & Darbelnet's taxonomy.

Chapter Three unwraps the research design, methods and instruments followed in this study and discusses the methods adopted in data collection. It also tests the validity of the study and its methodology via a pilot study.

Chapter Four analyses in depth the data collected from 94 scripts of the documentary series *360° Geo Reports*, translated from French into Arabic, with the objective of extracting and categorizing the ideological and culture specific items that have been subject to manipulation in the process of translation. It also examines the translation procedures deployed in the process of translation (based on Vinay and Darbelnet taxonomy). Scripts analysis is followed by the scrutiny of the content of 5 interviews conducted with different agents involved in the translation process of the analyzed scripts (2 translators, 1 reviser, 1 editor and 1 validator). The interviewees are introduced and their input is subsequently scanned according to the themes set in the interview guide in order to identify the extra-linguistic factors that lead to the manipulation of ideological and culture-specific items in the process of translation of voiced-over documentaries.

Chapter Five is dedicated to the discussion of the findings of the study within the theoretical framework set in Chapter 2. It also draws conclusions from the analysis and comes up with recommendations for better practices and for further research.

1.9 Definition of Key Terms

The study is guided by the definitions adopted below. Discrepancies in definitions will be addressed in the relevant chapters, if need be.

Culture-Specific Items: “Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Franco Aixelà, 1996, p. 58).

Audiovisual Translation (AVT): A branch of TS concerned with the transfer of multimodal and multimedial texts into another language and/or culture (Pèrez-González, 2011, p. 13).

Voice-over: An AVT mode that presupposes putting a sound track of the TT over the muffled soundtrack of the original text. In this type of AVT, regional dialects, accents or peculiarities of the speaker are not taken into consideration (Luyken, 1991).

Documentary Films: A theatrically released nonfiction motion picture dealing creatively with cultural, artistic, historical, social, scientific, economic or other subjects. It may be shot in actual occurrence, or may employ partial reenactment, stock footage, stills, animation, stop-motion or other techniques, as long as the emphasis is on fact and not on fiction (Bone & Johnson, 2001).

Manipulation: According to the scholars who founded the Manipulative School, “translation is a rewriting of the original text” and “all rewritings [...] manipulate literature to function in a given society in a given way” based on three main factors: power, ideology and poetics (Lefevère, 1985). Translation, as ushered by the Manipulation School, is an independent text-type, the appropriation of the ST by the target culture, a production and not a mere reproduction (Snell-Hornby, 1988, p. 24). These definitions could represent a sort of a disclaimer of any sort of unfaithfulness to the ST or to the source culture. In the present thesis, manipulation is addressed neutrally as a fact; it is neither criticized as a negative practice nor encouraged as positive one. It also refers in this study to the subversion of the text and not the viewers, who might be influenced in a way or another, even though they might be well aware of the occurrence of manipulation, especially when there is a conspicuous contradiction between what is heard (in the case of VO or dubbing) or read on the screen (in the case of subtitling) (Roffe, 1995, p. 221).

Translation Agents: The sociology of translation, initiated by French sociologist Pierre Bourdieu (1990) and developed by other scholars and researchers (Simeoni, 1998; Wolf, 2002; Gouanvic, 2005; Pym, 2006), considers the translator as a ‘constructing and constructed subject in society, and [views] translation as a social practice’ (Wolf, 2002, p. 33). It implies the impact of the background of the translator (social status, gender, ethnic group, faith, etc.) on the translation they produce (Barker, 2005, p. 448) and their willingness and ability to intervene in the ST motivated by the ‘need to act’ (Koskinen, 2006, p. 3). The term Translation Agents is used in this thesis to refer to translators, revisers, editors and validators.

Modern Standard Arabic (MSA): A simplified version of classical Arabic found in the Holy Quran, the preaching of the Prophet Mohammad (PBUH) and the pre-Islamic poetry. It is the “formal language [...] taught systematically in all schools and universities and used regularly by TV, magazines, newspapers and literature” (Horn, 2015, p. 100).

1.10 Summary

Chapter 1 gives an overview of the area of knowledge within which this research is carried out. It also states the problem of the study and its significance. Chapter 1 also includes the research objectives the study attempts to meet and the research questions it will answer. The scope and limitations of the research were clearly defined and the organization of the thesis outlined. The chapter concludes with a list of definitions that guide the study.

CHAPTER 2

REVIEW OF THE LITERATURE AND THEORETICAL FRAMEWORK

Chapter 2 delivers in its first part backgrounds, definitions and retrospectives related to the fields of knowledge relevant to the study, namely AVT, culture, ideology and documentary filmmaking. The present chapter critically discusses the relations and factors involved in the translational act after the cultural turn in TS and the consequences engendered thereof, with a specific emphasis on the Arab World. The chapter includes also a review of the theoretical framework within which the research is conducted which is discussed in the end of the chapter. Both reviews of the literature and the theoretical framework were included under this chapter for the solid ground they provide for the study in terms of information and guidance.

2.1 Audiovisual Translation Industry

2.1.1 Background

Although the practice of AVT can be traced back to the advent of the talkies in the 1920s (Chiaro, 2009, p. 141), or even earlier with the need to translate intertitles or title cards in silent movies for overseas distribution in the beginning of the 20th century (Díaz-Cintas, 2008, p. 2), its study as an academic discipline 'has been traditionally ignored by scholars until very recently' (Díaz-Cintas, & Remael, 2007, p. 9). However, in the era of satellite channels explosion and the wide spread of electronic devices, it emerged as a booming field and a rapidly evolving discipline. In fact, AVT has now become “one of the fastest growing areas in the field of Translation Studies” (Díaz-Cintas, 2008a, p. 1).

Gambier (2008) refers to the 1990s as a turning point in the recognition of AVT as a 'domain in its own rights'. Until then, it had been considered a sheer technical practice in film industry. Subsequently, the multitude of colloquia and forums held mainly in Europe and North America under the patronage of very important organizations, such as the UNESCO, and the release of publications compiling contributions of scholars, have propelled the rapid institutionalization of AVT studies as a fully-fledged field and recognized its practice as a core element in the audiovisual industry (Ibid).

This institutionalization has been promoted by the visible proliferation and accessibility of audiovisual materials around the globe and the urgent need it created for translation to reach a heterogeneous viewership belonging to different linguistic and socio-cultural backgrounds. The overwhelming presence of state of the art audiovisual products on TV, DVD, internet or smart phones not only called for a quick and accurate translation but also for the establishment of an academic discipline likely to bring together scholars and practitioners with the aim of covering AVT from a plurality of angles (Díaz-Cintas, 2008a, p. 7).

This is reflected, for instance, in the role played by AVT in social integration and media accessibility as suggested by Agost in her article "Audiovisual Translation: a Complex and Unstable Field of Research at the Service of All" (2011, p. 9). AVT has created a new perspective of reception through audio-description for the blind and partially sighted and through subtitling for the deaf and hard of hearing which have both 'gained considerable impetus from technological progress and legal obligations' in western countries (Gambier, 2008, p. 19).

2.1.2 Definition

In Routledge Encyclopedia of Translation Studies (2011), Luis Pèrez-González defines AVT as:

A branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture. Audiovisual texts are multimodal inasmuch as their production and interpretation relies in the combined deployment of a wide range of semiotic resources or 'modes' (Baldry and Thibault, 2006). Major meaning making modes in audiovisual texts include language, music, colour and perspective. Audiovisual texts are multimedial in so far as this panoply of semiotic modes is delivered to the viewer through various media in a synchronized manner, with the screen playing a coordinating role in the presentation process (Negroponte, 1991). (p. 13)

Pèrez-González definition is very reminiscent of Poyatos' description of the audiovisual text as “a triple audiovisual structure made up basically of words, paralanguage and kinesics” (1997, p.23). It also validates Barthes' earlier definition of the audiovisual text as a “multidimensional space” (1977, p. 176). The overlapping of “media translation”, “multimedia translation” and “multimodal translation” under one collective term reveals how different translating for the screen is from translating print, and suggests that its rendering is a challenge that should by no means be taken lightly.

In an audiovisual product, verbal/semantic codes interact with non-verbal/semiotic codes to create a meaningful message. As they are meant to be heard and seen by dissimilar audiences, the ‘polysemiotic nature’ (Chiaro, 2009, p. 141) of audiovisual materials involves the combination of the word and an indispensable wide range of visual and acoustic elements as varied as music, sound effects, laughter, crying, body movement, facial expressions, lightning, scenery, costumes,

etc. Hence, be it for cinema, theatre, TV, DVD, internet, videogames or even electronic devices, AVT is an umbrella under which falls a myriad of disciplines related to various fields including but not limited to cinematography, translatology, linguistics, psychology, technology and information technology (Incalcaterra, 2011, p. 1).

AVT is practiced in various modes of transfer. While Subtitling and dubbing remain '[t]he two most widespread modalities adopted for translating products for the screen' (Chiaro, 2009, p. 141-142), renowned scholars like Luyken (1991), Gambier (1996), Agost (1999), Chaves (2000), Díaz-Cintas (2001), Gambier (2004) and Chaume (2004), have designated between 5 to 13 modes of transfer. Their categorizations differ depending on the perspective of each scholar and the definitions they give to each mode.

In a joint comprehensive work, Hernández Bartolomé & Cabrera (2005) present a useful taxonomy accounting for all known modes of transfer modes that have been expanding over 'a century of AVT practice' (p. 89). Their research is neatly summarized in the following table (p. 104):

Table 2.1
Modes of Transfer

Chaume 2004	Gambier 2004	Díaz-Cintas 2001 Linde and Kay 1999 Gambier 1996	Chaves 2000 Agost 1999 Luyken 1991
Dubbing	Dubbing	Dubbing	Dubbing
Subtitling	Intralingual Subtitling	Subtitling	Subtitling
	Interlingual Subtitling		
	Live or real-time Subtitling	Live Subtitling	
	Surtitling	Surtitling	
Voice over Half Dubbing	Voice over or Half Dubbing	Voice over	Voice over
Simultaneous interpreting	Interpreting	Consecutive Interpreting Simultaneous Interpreting	Simultaneous Interpreting
Narration		Narration	Narration (not in Agost)
Free Commentary	(Free) Commentary	Commentary	Free Commentary
Sight Translation	Simultaneous or Sight Translation		
Animation			
Multimedia Translation			Multimedia Translation (only in Agost)
	Scenario or Script Translation		
	Audio Description		
	Multilingual Productions		
		Multilingual Broadcasting	

Clearly, except for dubbing and free commentary there is hardly no unanimity about the definition, categorization and significance of the rest of modes

of transfer, which says a lot about the understanding and the practice of each mode in different contexts. Among all those modes of transfer, emphasis will be put in this research on voice-over due to its relevance to the topic.

2.1.3 Voice-over: “The Overlooked” Mode

In an anecdotic comparison, Monika Woźniak (2012, p. 211) views voice-over as a ‘damsel in distress’ in reference to the story of ‘Cinderella living in the shadow of her two sisters subtitling and dubbing’. Albeit this comparison might suggest rivalry and conflict, each of these three modes of transfer has its own characteristics and idiosyncratic features that make of it the most appropriate option for a given audiovisual product.

VO consists in presenting orally a translation in a TL, which can be heard simultaneously over the SL. In principle, this is made possible by reducing the volume of the original soundtrack to a low but still audible level, while the translation is read by a commentator/narrator. This method gives access to the viewer to both the original soundtrack in the SL and the voice translation in the TL. Usually, the translation is inserted few seconds after the original soundtracks, whose volume is gradually lowered to allow the overlaying of the translation. The translation usually ends before the original soundtrack which is again raised to a normal level for the viewer have another chance to hear it (Pageon, 2007).

VO is a post-production process that might technically seem, as opposed to dubbing or subtitling, less complicated. Yet, a successful VO production depends on

three independent yet correlated editorial and technical factors which have been summarized by Woźniak (2012, p. 213) as follows:

1. The acoustic balance between the original film's soundtrack and the text delivered by the reader;
2. The quality and the quantity of the translated text;
3. The timber and intonation of the reader's voice, and the way in which the reader synchronizes the reading with the original sound.

Pigeon remark on the necessity of condensing the TT to fit in the time slot, and Woźniak's second tenet for the delivery of a successful VO translation suggest that the translated script has to be editorially condensed and linguistically managed to fit in the time slots. VO accordingly requires the intervention of the translation agent to an extent or another in the original script, which might eventually affect the meaning, the message or the impact.

VO “has been very much overlooked and under-researched by academics” (Chiaro, 2009, p. 152). It has often been brought up as a type of re-voicing (Luyken, 1991, p. 71), a “non-synchronized dubbing” (Dries, 1995, p. 9) or a simultaneous interpreting (Gambier, 1996, p. 9). The early attempts to define voice-over as an independent mode of transfer came within the field of Film Studies as part of the efforts made to set up a terminological framework that accompanied the wave of documentaries and war films in the 1940s (Stam, Burgoyne & Flitterman-Lewis, 1992: 97 cited in Franco, 2001, p. 290). The use of ‘*voice-over commentary*’ that suggests an “*evaluative [and] authoritative position of the commentator, whose voice echoes [...] the filmmaker’s ideas*” (Franco, 2001, p. 291) came to replace the term