UNIVERSITE D'ABOMEY-CALAVI (UAC)

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FACULTE DES LETTRES, ARTS ET SCIENCES HUMAINES (FLASH)

Excelsior Semper Excelsior

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Ecole Doctorale Pluridisciplinaire « Espaces, Cultures et Développement »

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Laboratoire du Groupe de Recherche sur l'Afrique et la Diaspora, GRAD

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Thèse en vue de l'obtention du Doctorat Unique en Etudes Anglophones

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OPTION **: LINGUISTIQUE APPLIQUEE (TRADUCTION)**

FILM TRANSLATION IN BENIN REPUBLIC: PROBLEMS AND PROSPECTS

(VOLUME 1)

Soutenue publiquement le **1ᵉʳ mars 2013** par **Rissikatou MOUSTAPHA épouse BABALOLA**

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Dedication

I dedicate this research work to:

- my precious children Oladélé Romaric, Folashadé Larissa, and Olushègun Gilchrist. May they find through this research work the comfort for the last three years of sacrifice.

- my dear husband Obanshola Agnila Léonard-Clément Babalola. Many thanks for his patience, attention, and support.

Acknowledgements

I show my gratitude to the Almighty God who makes my dreams come true. I thank Him for His protection and assistance.

I am greatly indebted to the Ministry of Higher Education and Scientific Research for having granted me with the doctoral scholarship in order to achieve this research.

I would like to express my most sincere gratitude to Professor Taofiki Onifadé Koumakpaï, the supervisor of this work who has greatly encouraged me during the research work of this dissertation. His valuable advice and suggestions have helped to improve the quality of the research work. Dear Professor, long life to you.

I am heavily indebted to Professor Komla Messan Nubukpo, who, on many occasions, gave me pieces of advice to go ahead with the work and finally arranged for my work to be co-supervised at the University of Lomé. Thank you a lot Professor for your constant assistance to the young generation.

I am grateful to Associate Professor Komlan Essowe Essizewa for having accepted to co-supervise this research work with determination and rigor. He has provided me with a number of valuable and useful materials for the research. Thank you very much Professor for your permanent search of quality and perfection.

My indebtedness is expressed to Professors Augustin Aïnamon, Ambroise Médégan, and Léonard Koussouhon who are doing well by helping the young generation of the Departement of English to achieve its intellectual goal.

I would also like to acknowledge the support of Dr. Patrice Codjo Akogbéto, who, despite his tight and administrative schedule, in his capacity as a lecturer and Head of

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General Introduction

The importance of language in human beings' lives needs not be demonstrated. It is worth saying that it plays a major role in our everyday life even though we take it very much for granted. Language in fact is the main and essential means through which people communicate whether they belong to the same and /or different communities. The importance of language in human beings' lives is obvious as shown by Elaine Chaika when she says:

> Every social institution is maintained by language. Law, religion, government, education, family are well set in place and carried out with language. We use language to reveal or conceal our personal identities, our characters, and our background, often wholly unconscious that we are doing so (Chaika, 1989: 2).

Hence, it appears as the main vehicle or channel of transmission, evolution and promotion of human culture and/or civilisation over time and space. This also is buttressed by Elaine Chaika when she asserts that "there is no human society that does not depend upon, is not shaped by and does not itself shape language" (1989:2). Language is therefore an instrument of the human being's perpetuity and more than being a social mirror, is the true mirror of the human being.

As each community has its own language, the world is rich with a variety of languages. Nowadays, mastering only one language, be it your mother tongue, is not enough. Then for reasons of economic and intercultural exchange, people have realised the need of going in quest of other languages instead of confining themselves to their mother tongues. This fact pushes people to learn the language they think is important to know. It is for example the case of Benin where the authorities have decided to include English in the school curriculum despite the use of French as the official language.

The importance of a language takes also into account the people who speak it. English for example is important because it is the language spoken in the United States of America, the most powerful country in the world. It is also the official language for more than 80 countries and becomes the favourite language for international communication. With the globalisation, English is popular in many fields such as education, business, entertainment, international political meetings, and even personal social interactions. The amazing rise in the percentage of English written papers year after year makes that language preferred to any other one in the field of science and technology (Crystal, 1997). Briefly speaking, English is today the lingua franca of the world.

Today, the world has become a global village where multiculturalism has become a crucially important reality. Forcefully, we are more and more involved in each other's lives. This however does not exclude issues of identity. Because identity refers to difference, we need to bridge the different gaps between different people or communities.

Art in general and particularly film making helps human beings to produce some of the bridges. Although the film industry aims at making money, the evidence remains that by selling films, art and culture are also sold. And it needs the "potential" buyers who feel comfortable buying it. Language should stop being a barrier between the film producers and the spectators since you cannot enjoy a film unless you understand it. To make a film accessible to the speakers of another language, it needs to be translated.

In fact, the greatest challenge for a film after its domestic release is reaching an international audience and being successful abroad. In this process of internationalisation, language can be one of the major obstacles. In this case, film

translation becomes very important to break the language barrier. Film translation has then a major economic and social importance.

However, language and culture are deeply intertwined, and translators obviously do not have to translate individual words out of context, but whole texts. The texts are culturally embedded and based on a community of references, predictably shared by most members of the source culture, which necessary, causes them some difficulties of translation. Since it brings cultures into contact with one another, film translation in particular, and the audiovisual world in general, raises considerable cross-cultural issues. Disregarding them may lead to a translated programme which would be inadequate for the target audience.

Translation is the exploration of the other language and culture. "Its function is to develop cross-cultural constructions while at the same time, it bridges and underlines the differences" (Lance Hewson & Jacky Martin, 1991:25). Intercultural translation is the indispensable factor in demonstrating the cultural differences.

The issues involved in the cultural transfer of films are manifold, ranging from the very choice of movies to be distributed to the marketing strategies employed and the techniques used to translate culture-specific material. The translation of cultural specifics in particular constitutes one of the most challenging areas of intercultural transfer, to the extent that cultural references are traditionally regarded in the literature as being "untranslatable" (Catford, 1965; Cornu, 1983; Arson, 1988), therefore touching on the limits of translation. Particularly interesting is the issue of the impact that translation strategies may have on the audience's perceptions of the source culture.

When starting to investigate these issues, I was drawn to Venuti's (1998a) notions of "foreignisation" and "domestication", and his claim that "translation wields

enormous power in constructing representations of foreign cultures" (p. 67). This led me to suppose that film translation may in fact affect cultural representations to a greater extent than other types of translation – both in the way a national cinema is perceived abroad and, more importantly, in how cultures perceive each other and themselves.

The foreignisation/domestication model has been claimed to be a powerful tool to conceptualise the interface between the source culture and the target culture. According to Venuti (1998b: 240), foreignisation and domestication as overall translation strategies take place at two levels: the macro-level – with the selection of foreign texts to be translated – and the micro-level, i.e., the actual methods used to translate them. For Venuti (1998b), domestication is a natural tendency of translation and consists in translating in a fluent, idiomatic, and transparent way which tends to erase the foreignness of the source text and confirms the needs and values of the domestic/target culture. In his own words:

> A fluent strategy performs a labor of acculturation which domesticates the foreign text, making it intelligible and even familiar to the target language reader, providing him with the narcissistic experience of recognizing his own culture in the other culture, enacting an imperialism that extends the dominion of transparency with other ideological discourses over a different culture (Venuti, 1992:5).

As can be seen, translation in general and film translation in particular faces some challenges it must take up. While some researchers think that translation should be done based on a theory, others think that it is not useful to know translation theory. According to the latter, translation is an art and the translator must be considered as an artist who puts his/her hint to make the text more beautiful. In one or the other way, one should consider the translator as a passenger who wants to cross a boarder. By doing

this, he/she loses something by gaining another one. As it is often stated "*traditore, tradutore*" to mean "the translator betrays"; i.e., whatever the translator does or how excellent he/she is, he/she cannot render a text as it was in the source language.

The translator, as a bridge between two languages, has to master both the source language (the language of the original text) and the target one (the language of the translated text). As it is not possible to think about translating a language without talking about its speakers' culture, the translator must have an idea of the culture of the two languages. Thus translation is not an easy task.

A film, as a special literary form, is an integration of light and sound. It is an imitation of society and culture, and in some way an acting and talking encyclopedia of culture and society. Compared with other media, films reach a much larger audience. The translation of films is therefore the promotion of cross-cultural exchanges, which express mail service, so to speak between cultures.

The translation of films is then more complex than translating books because apart from the difficulties mentioned above, which are the knowledge of the two languages and cultures; there is the image to take into account. Film translation is a part of audiovisual translation which can be defined as the rendering in another language of any media material we can view or hear. We have two main ways of film translation: the subtitling and the dubbing.

Shortly speaking, subtitling can be defined as the text which is most of the time posted at the bottom of the screen when viewing a film. As far as dubbing is concerned, it can be defined as the translation of a film so as to make the audience feel as if they are hearing the actors speaking the original language in which the film is produced. It then

appears clearly that film translation is more difficult than the translation of a book for example.

What are the principles and procedures of translation in general? What are the problems encountered by Benin film translators? How do they overcome these problems? These are some of the questions I will try to answer in my thesis entitled **"Film Translation in Benin Republic: Problems and Prospects."** But before answering these questions I will expose the reasons why I have chosen to work on such a topic, the importance of my research, its objectives and limits.

Chapter 1: Problem Identification

1.1 Statement of the Problem

For some years now, film producers all over the world decided to make their productions available abroad by translating them. American film producers, for example translate their productions into French to capture the French market. In Africa, this audiovisual revolution is taken by African film producers. This is also the case in Benin, which is going to be the crossroads of film translation of the West African region. As Wolf (1947) well puts it:

> Good films, like good books should be international. In other words, whatever their language they have a message for the whole world to read. In the case of the latter it is simple. The book is handed to an expert who translates it. But what of the talking film, which, although primarily visual relies on dialogue for its salient points (quoted in Morris 2005:89)?

Film translation has become a big business these days, and since the advent of digital video discs (DVDs), the demand for film translation in many languages has notably increased. Many authors in Europe, Asia, and America have been writing and researching on translation in general and particularly on audiovisual translation. Their researches are based on both the technical and cultural aspects of the translation.

But in Africa, audiovisual translation has hardly been studied. This fact is incomprehensible because we know that African countries are flooded by American, Chinese, French, Hindu and films from other parts of the world. Chinese or Hindu films, for example, need to be translated into English and/or French before they can be accessible to African people. To the same extent, Ghanaian films are translated into

French to be understood by French speaking people. All these facts pushed me to do my research work on film translation.

With this in mind, my first thought was to do research on the translation of films in Benin. However, in order to get a suitable title for this study, I had to watch many dubbed or/and subtitled films and my final decision was to focus on Beninese, Nigerian, and Ghanaian films. The films I have chosen to study can be classified into three categories. The first category is made up of a Beninese film in French translated into English. The second category brings together Nigerian and Ghanaian films originally in English and translated into French. The last category is made up of a Beninese film in Yoruba translated into French.

I have chosen to work with films in French, English, and Yoruba for two main reasons. The first is due to the status of these languages in Benin. French is the official language in Benin. As for English, it is an important foreign language that is taught in schools and universities. It is also used for business and is the official language of two neighbouring countries, Nigeria and Ghana, which produce most of the films we have in the West African region. As far as Yoruba is concerned, it is spoken by an important number of Beninese. Gordon (2005) estimated Yoruba and its dialects speakers of Benin at 1,147,000 people. The second reason is that I speak these three languages and it is important I work on films I am able to understand.

When watching a film in the original language subtitled or dubbed in another one, one notices some differences between the subtitled or dubbed form and the original one. In the context of subtitling, these differences can be classified into two categories. The first difference covers a constraint inherent in this type of translation which must spare the viewers by translating the main idea without obstructing the interest for the image.

In this case, the subtitling avoids the redundant terms and does not affect the "understanding" of the source text.

The second category shows the cultural implications that the process of translation by subtitling takes away. These cultural implications are only perceptible by the original speakers. Subtitles are the textual versions of the dialogue in a film and on television programs. They appear in two different forms:

- either in the form of written translation of a dialogue in a foreign language,

- or in the form of a written rendering of the dialogue in the same language to help viewers with hearing disabilities to follow the dialogue.

As for dubbing, it refers to the method whereby a foreign dialogue is adjusted to the mouth and movements of the actor/actress in the film and thus makes it familiar to the target audience. The dubbing can be defined as the translation of a film from a source language (SL) to a target language (TL) with a view of making the audience feel as if they hear the actors speaking the target language. I can conclude that subtitling implies writing whereas dubbing implies speaking.

I am concerned here with the subtitling and dubbing of Beninese, Nigerian, and Ghanaian films. As cultures are increasingly brought into contact with one another, multicultural considerations are taken into account. How do all these changes influence us when we are trying to comprehend a text before finally translating it?

I am not just dealing with words written in a certain time, space and socio-political situation; but more importantly I am taking into account the linguistic and cultural aspects of the translated text. By focusing on films of different languages, I

would like to know if any technical difference could be attributed to the different features of language use in the film.

1.2   Significance of the Study

The creation of audiovisual products is currently one of the most visible manifestations in the world. From documentaries to TV series, or even from videogames to software, the interaction of cultures, techniques and languages has an unparalleled window from which it can be shown, understood and spread through audiovisual material.

Benin is very open to foreign audiovisual productions. If you look for example at the different television programs in Benin, you will notice that the majority of films or TV series come from Brazil, China, America, Ghana, Nigeria, Burkina-Faso, and so on. Only a few of the films broadcast on Benin television or sold by film distributors are produced in Benin. We are also conscious that most of the films we have in Benin whether on television or in markets are not originally produced in French. So I think that it is very important to know how the films produced in a given language are made understandable to an audience speaking another language, specifically in Benin.

It is obvious that translation and translators play a crucial role in the transmission of such material, and in view of this situation, the choice of translation modes is far to be neutral or innocent. Based on this, this thesis explores the relationship between translation theories and film translation, aiming at finding better approaches to further the cause of film translation in Benin. This thesis can be classified into the field of linguistics applied to translation.

The process of audiovisual translation involves rendering different language forms (spoken or written) into either spoken or written language. This process can be done in four ways:

- From spoken language to spoken language, i.e., dubbing.

- From spoken language to written language or subtitling.

- From written language to spoken language: it is sonorisation.

- From written language to written language: it is called inserts or intertitles.

Although dubbing and subtitling remain the most widely used modes of audiovisual translation, other formats and variations are also possible in any of these fields, such as half dubbing, voice-over, subtitling for the hard of hearing. However, in all cases, they have one particular feature in common: the translation is always subject to specific constraints. In the case of texts transferred to spoken languages, time and synchrony (either with lip movement or with gestures) are essential; and in texts rendered into a written form, time and space (number of characters available for any subtitle and for a specific subtitle which appears for a specific period of time) represent the main restriction.

Although those constraints mean that translators are not as "free" as they are in translating a novel, for instance, we must bear in mind that the image is not always a mere restriction. Sometimes, it is of great help, because it conveys information, context and/or meanings that the translator would not be able to express in the oral or written text alone.

1.3   Objectives of the Study

Audiovisual translation (and subtitling in particular) is a branch of translation studies, which has been neglected until very recently. As a result of this marginalisation, no film translator actually knew how exactly the job should be done. This situation has been improving in recent years owing particularly to the European Association for Studies in Screen Translation. Academic research has started in this field and several works concerning audiovisual translation have been published. But in Africa where foreign films and TV series are numerous and require most of the time to be translated, research on audiovisual translation has been neglected. The main aim of this research work is then to contribute to the exploration of this interesting field of study.

In subtitling, the most important problem encountered by the actors is especially the lack of space and time; the constraint in dubbing, is to translate the source text so as to match the lip movements of the speaker on the screen. All these factors influence the translation and make it very different from a literary translation. In order to develop a framework for the comparative analysis of the case study films, it is necessary to address the technical constraints and solutions. The overall aims, therefore, of this thesis are to discuss the technical elements of subtitling and dubbing in movies from Benin, Ghana, and Nigeria, focusing on both key technical features as well as offering a quality assessment of the translation provided for the case study films.

In looking at the technical issues, focusing on just some of the key points of display including font, timing and insertion, and display of key features of the films including proverbs, idioms, songs, and different languages, I hope to establish whether these elements offer any similarity either within or between languages. Furthermore, the study aims at examining the quality of the translation, offering discussion of the

linguistic and cultural issues of audiovisual translation. In doing this, I aim at evaluating critically the impact of the translation on the different films and discussing the effectiveness of translation for these films.

1.4 Scope of the Study

This work has its limitations. The first one is that my research deals with only four films subtitled and/or dubbed produced in Benin, Ghana, and Nigeria. I will study one film produced in Benin in French translated into English; a film co-produced in Benin and Nigeria in Yoruba and translated into French; and finally two films in English, one from Nigeria, the other from Ghana, but the both are translated into French. I am conscious that other African countries such as Burkina-Faso, Mali, Togo, and others have good films but my interest is in the films translated in Benin.

As has been said above, my research work will only take into account one Beninese national language. The choice of Yoruba is not done at random. The first reason is that this language is a language of large communication and it is spoken in Benin, Nigeria, and Togo. The second reason is that I speak this language and for ease of analysis, it is important for me to have films I am able to understand.

The majority of films broadcast on televisions in Benin are translated in Benin. These films are most of the time translated from Spanish, Portuguese, and English into French. The choice of English and French as foreign languages to be studied through the films is due to the considerable importance these two languages have in Beninese people's everyday life. French is the official language in Benin and English is the official language in Nigeria and Ghana, two neighbouring countries.

Another limitation of this study is that I have just one film subtitled, *Abeni*. This is due to the fact that the illiteracy rate in Benin is high. It is about 68% according to the *Déclaration de la Politique Nationale de l'Alphabétisation et de l'Education des Adultes* of 2001. That means that only one Beninese out of three (1/3) can read and write. But despite this situation, the large majority of Beninese people understand and try to speak French. This is why film producers prefer to dub their films instead of subtitling them. Even *Abeni* has been dubbed after the subtitled version in French "to be understood by those who cannot read" confessed the producer.

1.5 Overview of Other Chapters

With regard to structure, this thesis will take the following form. Before analysing the problems related to the translation of films in Benin, I will deal with the theoretical framework in chapter two which is composed of the literature review and the definition of concepts. This chapter will include the definition of translation, the four major paradoxes in film translation, the translation procedures, and the language functions—both the psychological and sociological functions. This chapter also explores some contemporary translation theories and their application in film translation. It will also deal with audiovisual translation by giving a brief history of this kind of translation, the different types of audiovisual translation, and the subdivision of audiovisual translation.

Chapter three will present my research methodology which is divided into four sections: the interviews, the questionnaires, the observation of film translation, and the films chosen for the study. The chapter presents the way I proceeded to collect the data for my study. In chapter four, I will deal with film translation in Benin. The first section of this chapter will present the inventory of fixtures about the films and TV series

broadcast on Benin television channels and the films sold in film markets to point out the necessity of film translation in Benin. After this, I will present the films translated in Benin in the second section of the chapter. The third and last section of this chapter will deal with film translation practice in Benin.

In the fifth chapter, I will do the evaluation of the films used as case study. In this chapter, I will firstly present the corpus and the synopses of the chosen films. After this, I will deal with the different languages involved in my study, i.e. Yoruba, Fon, French, and English. The third section of this chapter will present the challenges of film translation. Finally, I will see if the films used as case study take up the challenges. My discussion will take into account the linguistic, cultural and technical aspects of these films translation.

In the sixth and last chapter entitled "prospects of film translation", I will consider the suggestions of the different stakeholders of film translation in Benin and those of film viewers, producers, and directors to improve film translation in Benin. This chapter will also take into account my own suggestions related to the problems encountered by film translation stakeholders and the advantages we can gain from film translation, specifically in the field of teaching/learning a language. And finally, I will give the general conclusion of my work.

Discussions about theories of translation are too often concerned with distinctions between literary and nonliterary texts, between prose and poetry, or between technical articles on physics and run-of-the-mill commercial correspondence. But in order to understand the nature of translation, the focus should not be on different types of discourse but on the processes and procedures involved in any and all kinds of interlingual communication (Bell, 1987). Furthermore, a theory of interlingual

communication should not be restricted to discussions between translating and interpreting (whether consecutive or simultaneous), since interpreting differs from translating primarily because of the pressures of time and exigencies of the setting. Some professional translators take considerable pride in denying that they have any theory of translation — they just translate.

In reality, however, all persons engaged in the complex task of translating possess some type of underlying or covert theory; even though it may be still very embryonic and described only as just being "faithful to what the author was trying to say." Instead of no theory of translation, there are a multiplicity of such theories, even though they are seldomly stated in terms of a full-blown theory of why, when, and how to translate. One of the reasons for so many different views about translating is that interlingual communication has been going on since the dawn of human history. What is translation? What is its history? What are translation theories? What is audiovisual translation? Such are some of the questions to which the following chapter will try to answer.

Chapter 2: Theoretical Framework

2.1   Epistemology of Translation

2.1.1   Definition of Translation

Etymologically, the word translation derives from the Latin *translatio* (which itself comes from *trans* and *ferre*, together meaning "to carry across" or "to bring across"). The modern Romance languages use words for translation derived from that source and from the alternative Latin *traduco* ("to lead across").

According to Brislin (1976:1) translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf.

Another expert, Wilss (1982:3), states that translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. Syntactic understanding is related to style and meaning. Understanding of semantics is meaning related activity. Finally, pragmatic understanding is related to the message or implication of a sentence. This definition does not state what is transferred. Rather, it states the requirement of the process.

Nida and Taber (1982:12) see translating as a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In other words, translation is a transfer

of meaning, message, and style from one SLT to the TLT. In the order of priority, style is put the last. Here the things to reproduce (transfer) is stated, the message.

Newmark (1991:27) defines the act of translating very briefly. It is the act of transferring the meaning of a stretch or a unit of language, the whole or a part, from one language to another.

From all these definitions of translation, I can conclude that translation is an ambiguous term because it contains both the idea of translation production and that of the translation product. The lack of fully acceptable definition of translation should not come as a surprise, since translation is essentially a very complex phenomenon, and insights concerning this interlingual activity are derived from a number of different disciplines, e.g. linguistics, psychology, sociology, cultural anthropology, communication theory, literary criticism, aesthetics, and semiotics. Translation is a complex and fascinating task in which we have many paradoxes.

2.1.2 Paradoxes in Translation

Because of many discrepancies between the meanings and structures of different languages, some people argue that translating is impossible, and yet more and more translations are done and done well. Translation is simply doing the impossible well, regardless of the objections of such famous authors as Goethe, Schleiermacher, and Ortegay Gasset, who insisted that translation is impossible and yet did not hesitate to have their own writings translated (Guttinger, 1963). That is the first paradox.

The second paradox of translation is reflected in the contention that translation is valid but paraphrase is wrong. In fact, translation involves differing degrees of paraphrase, since there is no way in which one can successfully translate word for word

and structure for structure. Since languages do not differ essentially in what they can express but in how they express it, paraphrase is inevitable. What is important is to keep the semantic content in paraphrasing.

The third paradox is a widespread belief that the translator should first produce a more or less literal rendering of the source text and then proceed to improve it stylistically. Style, however, is not frost on the cake, but an integral part in the process of interlingual communication. It must be built into the text right from the beginning.

One of the most surprising paradoxes of translation, the fourth and the last one is that there is never or timeless translation. Both language and culture are always in the process of changes. Furthermore, language is an open system with overlapping meanings and fuzzy boundaries. The indeterminacy of language is part of what must be paid for creativity and for the new insights which come through symbolic reinterpretation of human experience (Nida, 1993:1-5) .

2.1.3   History of Translation

For centuries, people believed in the relation between translation and the story of the tower of Babel in the Book of Genesis. According to the Bible, the descendants of Noah decided, after the great flood, to settle down in a plain in the land of Shinar. There, they committed a great sin. Instead of setting up a society that fits God's will, they decided to challenge His authority and build a tower that could reach the Heaven. But the plan was not completed, as God, recognising their wish, regained control over them through a linguistic stratagem. He caused them to speak different languages so as not to understand each other. Then, he scattered them all over the earth (Genesis 11). "After that incident, the number of languages increased through diversion, and people

started to look for ways to communicate, hence the birth of translation" (Abdessalam Benabdelali, 2006).

Researchers mention that writings on translation go back to the Romans. Eric Jacobson claims that translating is a Roman invention (McGuire: 1980). Cicero and Horace (first century BC) were the first theorists who distinguished between word-for-word translation and sense-for-sense translation. Their comments on translation practice influenced the following generations of translation up to the twentieth century.

Later on, the translation of the Bible remained subject to many conflicts between western theories and ideologies of translation for more than a thousand years. Moreover, these conflicts on Bible translation were intensified with the coming of the Reformation in the sixteenth century,

> When translation came to be used as a weapon in both dogmatic and political conflicts as nation states began to emerge and the centralization of the Church started to weaken evidence in linguistic terms by the decline of Latin as a universal language (Bassnett-McGuire, 1980:46).

Another era that knew significant changes in translation was related to the translation of the Koran. According to Ben Chakroun (2002), the early translators of the Koran focused on its meaning. Salman El Farisi, for instance, translated the meaning of Surat Al Fatiha for Persian Muslims, who did not speak Arabic. Ben Chakroun (2002) states that Western libraries still preserve many translations of the Koran, and that some of them such as the Greek translation of the philosopher Naktis belong to the third century (BC). Besides, the Koran received a special interest from the translators. It was translated into Persian by Sheikh Mohamed Al-Hafid Al-Boukhari and into Turkish language by Sheikh Al-Fadl Mohamed Ben Idriss Al-Badlissi.

Needless to say that the invention of printing techniques in the fifteenth century developed the field of translation and helped in the appearance of early theorists. For instance, Etienne Dolet (1915-1946), whose heretic mistranslation of one of Plato's dialogues, the phrase "*rien du tout*" (nothing at all) that showed his disbelief in immortality, led to his execution. This led to a new attitude to translation. For the first time, readers demanded rigor of rendering, as philosophical and religious beliefs depended on the exact words of Plato, Aristotle, and Jesus.

The seventeenth century knew the birth of many influential theorists such as Sir John Denhom (1615-69), Abraham Cowley (1618-1667), Alexander Pope (1688-1744), and John Dryden (1631-1700). The latter was famous for his distinction between three types of translation; metaphrase, paraphrase and imitation.

In Asia, the spread of Buddhism led to large-scale ongoing translation efforts spanning well over a thousand years. The Tangut Empire was especially efficient in such efforts; exploiting the newly invented block printing, and with the full support of the government (contemporary sources describe the Emperor and his mother personally contributing to the translation effort, alongside sages of various nationalities), the Tanguts took mere decades to translate volumes that had taken the Chinese centuries to make.

In the eighteenth century, the translator was compared to an artist with a moral duty both to the work of the original author and to the receiver. Moreover, with the enhancement of new theories and volumes on translation process, the study of translation started to be systematic. Alexander Fraser Tytler's volume *Principles of Translation* (1791) is a case in point.

The nineteenth century was characterized by two conflicting tendencies; the first considered translation as a category of thought and saw the translator as a creative genius, who enriches the literature and language into which he is translating, while the second saw him through the mechanical function of making a text or an author known (Bassnett-McGuire, 1980).

The period of the nineteenth century knew also the enhancement of Romanticism, the fact that led to the birth of many theories and translations in the domain of literature, especially poetic translation. An example of these translations is the one used by Edward Fitzgerald (1809-1863) for Rubaiyat Omar Al-Khayyam (1859) in which the translator achieved largely the Oriental flavour of the original text by using Persian names and discreet Biblical echoes.

In advance to the twentieth century, a new pattern was set by Benjamin Jowett (1871), who translated Plato into a simple, straightforward language. Jowett's example was not followed, until well into the new century, when accuracy rather than style became the principal criterion.

In the second half of the twentieth century, studies on translation became an important course in language teaching and learning at schools. What is added to its value is the creation of a variety of methods and models of translation. For instance, the grammar-translation method studies the grammatical rules and structures of foreign languages. The cultural model is also a witness for the development of translation studies in the period. It required in translation not only a word-for-word substitution, but also a cultural understanding of the way people in different societies think (Mehrach, 1977). With this model, we can distinguish between the semantic method and the dynamic equivalent method.

Another model that appears in the period is text-based translation model, which focuses on texts rather than words or sentences in the translation process. This model includes a variety of sub-models: the interpretative model, the text linguistic model and models of translation quality assessments.

The second half of the twentieth century is also characterised by the pragmatic and systematic approach to the study of translation. The most famous writings and figures that characterise the twenties are those of Jean-Paul Vinay and Darbelnet (1958), in one hand, who worked on a stylistic comparative study of French and English. In the other hand, there are Alfred Malblanc (1963), George Mounin (1963), John C. Catford (1965), and Eugene Nida (1964), who is affected by the Chomskyan generative grammar in his theories of translation, and many others who worked and still work for the development of the domain.

Large-scale efforts at translation were also undertaken by the Arabs. Having conquered the Greek world, they made Arabic versions of its philosophical and scientific works. During the Middle Ages, some translations of these Arabic versions were translated into Latin, mainly at Cordoba in Spain. Such Latin translations of Greek and original Arab works of scholarship and science helped advance the development of European Scholasticism.

Nowadays, translation research started to take another path, which is more automatic. The invention of the internet, together with the new technological developments in communication and digital materials, has increased cultural exchanges between nations. This leads translators to look for ways to cope with these changes and to look for more practical techniques that enable them to translate more and waste less. They also felt the need to enter the world of cinematographic translation, hence the birth

of audiovisual translation. The latter technique, also called screen translation, is concerned with the translation of all kinds of TV programs, including films, series, and documentaries. This field is based on computers and the translation of software programs, and it is composed of two methods: dubbing and subtitling. In fact, audiovisual translation marks the changing era in the domain of translation.

In short, translation has a very wide and rich history. Since its birth, translation was the subject of a variety of research and conflicts between theorists. Each theorist approaches it according to his/her viewpoint and field of research and this has given a changing quality to the history of translation.

2.1.4 Translation Theory

Translation theory is the study of appropriate principles of translation. Based on a solid foundation of the understanding of how languages work, translation theory recognises that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Basically there are two competing theories of translation. According to the first one, the theory of paraphrase, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn of phrase in the original. Whereas in the second theory which is known as metaphrase, the predominant purpose is to produce a result that does not read like a translation at all, but with the same ease as in its native rendering.

2.1.4.1 Paraphrase

Paraphrase is restatement of a text or passages, using other words. The term "paraphrase" derives via the Latin "*paraphrasis*", meaning "additional manner of expression". Thus a paraphrase tells the reader what the passage means.

A paraphrase typically explains or clarifies the text that is being paraphrased. For example, "The signal was red" might be paraphrased as "The train was not allowed to proceed." When accompanying the original statement, a paraphrase is usually introduced with a declaratory expression to signal the transition to the paraphrase. For example, in "The signal was red, that is, the train was not allowed to proceed", the expression "that is" signals the paraphrase that follows.

The term is also applied to the genre of Biblical paraphrases. Here, the purpose was not to render an exact rendition of the meaning or the complete text, but to present material from the Bible in a version that was theologically orthodox and not subject to heretical interpretation, or, in most cases, to take from the Bible and present to a wide public material that was interesting, entertaining and spiritually meaningful, or, simply to abridge the text.

2.1.4.2 Metaphrase

The term "metaphrase" was first used by Philo Judaeus (20 BCE) in *De vita Mosis*. The Ancient Latin term for translation, metaphrasis, "a speaking across", has supplied English with metaphrase (a "literal," or "word-for-word," translation). Metaphrase is then a translation term referring to literal translation, i.e., "word by word and line by line" translation. In everyday usage, metaphrase means literalism; however, metaphrase is also the translation of poetry into prose. Unlike "paraphrase," which has

an ordinary use in literature theory, the term "metaphrase" is only used in translation theory. Metaphrase corresponds, in one of the more recent terminologies, to "formal equivalence".

In translation theory, unlike a metaphrase, which represents a "formal equivalence" of the source, paraphrase corresponds to "dynamic equivalence" thereof. While a metaphrase attempts to translate a text literally, a paraphrase conveys the essential thought expressed in a source text — if necessary, at the expense of literality.

2.1.4.3 Paraphrase vs. Metaphrase

Discussions of the theory and practice of translation go back into antiquity and show remarkable continuities. The ancient Greeks distinguished between metaphrase (literal translation) and paraphrase. This distinction was adopted by the English poet and translator John Dryden (1680), who described translation as the judicious blending of these two modes of phrasing when selecting, in the target language, "counterparts," or equivalents, for the expressions used in the source language:

> When [words] appear . . . literally graceful, it were an injury to the author that they should be changed. But since... what is beautiful in one [language] is often barbarous, nay sometimes nonsense, in another, it would be unreasonable to limit a translator to the narrow compass of his author's words: 'tis enough if he chooses out some expression which does not vitiate the sense (Dryden, 1680:102).

Dryden (1680) cautioned, however, against the license of "imitation", i.e., adapted translation: "When a painter copies from the life... he has no privilege to alter features and lineaments..." (p 104) This general formulation of the central concept of translation — equivalence — is as adequate as any that has been proposed since Cicero

and Horace, who, in 1st-century-BCE Rome, famously and literally cautioned against translating "word for word."

In general, translators have sought to preserve the context itself by reproducing the original order of sememes, and hence word order — when necessary, reinterpreting the actual grammatical structure. The grammatical differences between "fixed-word-order" languages (e.g. English, French, German) and "free-word-order" languages (e.g., Greek, Latin, Polish, Russian) have been no impediment in this regard.

When a target language has lacked terms that are found in a source language, translators borrow those terms, thereby enriching the target language. Thanks to a great extent of exchange of calques and loanwords among languages, and to their importation from other languages, there are few concepts that are "untranslatable" among modern European languages.

Generally, the greater the contact and exchange that have existed between two languages, or between those languages and a third one, the greater is the ratio of metaphrase to paraphrase that may be used in translation among them. However, due to shifts in ecological niches of words, a common etymology is sometimes misleading as a guide to current meaning in one or the other language. For example, the English "actual" should not be confused with the cognate French "*actuel*" ("present", "current").

The translator of the Bible into German, Martin Luther, is credited with being the first European to posit that one translates satisfactorily only toward his own language. L.G. Kelly states that since Johann Gottfried Herder in the 18th century, "it has been axiomatic" that one translates only toward his own language.

The great problem encountered by the translator is the fact that no dictionary or thesaurus can ever be a fully adequate guide in translating. The British historian Alexander Tytler, in his *Essay on the Principles of Translation* (1790), emphasised that assiduous reading is a more comprehensive guide to a language than are dictionaries. The same point, but also including listening to the spoken language, had earlier, in 1783, been made by the Polish poet and grammarian Onufry Andrzej Kopczynski.

In 1964, Eugene A. Nida, a linguist, claimed to separate translation studies from linguistics, since one can translate without knowing anything about linguistics at all, in the same manner that one can speak a given language fluently without being a student of the science of language.

Knowledge of linguistic and stylistic characteristics of language varieties, however, can be of great use in translation. With such knowledge, one can then search for the equivalent variety in the target language, find out its main characteristics, and bear them in mind in order to reproduce them, as far as possible, in the translated version. Nida (1993:146-147) distinguishes four basic processes when translating a text:

- Analysis of the source text,

- Transfer from the source to the target language,

- Restructuring in the target language, and

- Testing of the translated text with persons who represent the intended audience.

The analysis of the source text means a detailed treatment of both the designative and associative meanings of the lexemes, the syntax, and the discourse structures. The process of transfer involves the shift from thinking in the target language. Here is precisely where the essential process of translation takes place—the content has been "carried across." The level of explicitness at which this transfer takes place is normally

as great as possible and has been detailed in terms of the so-called "kernel" structures. (Nida and Taber, 1969).

The process of restructuring involves the organisation of the lexical, and discourse features of the transferred text so as to provide maximal comprehension and appreciation on the part of the intended audience. Although the testing of a translation is somewhat different from the process of analysis, transfer, and restructuring, it is an essential element in that it exposes so quickly any problems which exist in a translation. An adequate evaluation of a translation can only be accomplished by testing the reactions of monolingual persons who are representative of the constituency for whom the translation has been made.

I corroborate with Nida's assertion because it encourages translators to concentrate on what is important, and to restructure the form when it is necessary to convey the meaning. Such an emphasis is especially helpful in a situation in which communication is difficult, because it is better to transmit at least a minimal core content, rather than to produce a formal equivalent that does not work at all.

The translator's special role in society is described in a posthumous 1803 essay by Poland's "*La Fontaine*", the Roman Catholic Primate of Poland, poet, encyclopedist, author of the first Polish novel, and translator from French and Greek,

> Translation . . . is in fact an art both estimable and very difficult, and therefore is not the labor and portion of common minds; [it] should be [practiced] by those who are themselves capable of being actors, when they see greater use in translating the works of others than in their own works, and hold higher than their own glory the service that they render their country (Krasicki, 1803).

The translator's role as a bridge for "carrying across" values between cultures has been discussed at least since Terence, in the 2nd-century—BCE Roman adapter of Greek comedies. The translator's role is, however, by no means a passive, mechanical one, and so has also been compared to that of an artist. The main ground seems to be the concept of parallel creation found in critics such as Cicero. Dryden (1680:86) observed that "Translation is a type of drawing after life..." The comparison of the translator with a musician or actor goes back at least to Samuel Johnson's remark about Alexander Pope playing Homer on a flageolet, while Homer himself used a bassoon.

If translation is an art, it is not an easy one. In the 13th century, Roger Bacon wrote that if a translation is to be true, the translator must know both languages, as well as the science that he is to translate; and finding that few translators did, he wanted to do away with translation and translators altogether.

In the hands of a good translator neither of these two approaches i.e. paraphrase and metaphrase can ever be entirely ignored. Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements; they should be familiar with:

- the source language,

- the target language,

- the subject matter.

Based on this premise, the translator discovers the meaning behind the forms in the source language and does his/her best to produce the same meaning in the target language - using the forms and structures of the target language. Consequently, what is supposed to change is the form and the code, and what should remain unchanged is the

meaning and the message (Larson, 1984). Translation is therefore a process based on the theory that it is possible to abstract the meaning of a text from its forms and reproduce that meaning with the very different forms of a second language.

2.1.5   Translation Procedures and Principles

2.1.5.1 Translation Procedures

Translation is a field of various procedures. In addition to word-for-word and sense-for-sense procedures, the translator may use a variety of procedures that differ in importance according to the contextual factors of both the source text (ST) and the target text (TT). In the present research, I will define the most crucial and frequent procedures used by translators.

2.1.5.1.1 Transliteration

Transliteration occurs when the translator transcribes the source language (SL) characters or sounds in the target language (Bayar, 2007). In other words, this procedure refers to the conversion of foreign letters into the letters of the target language (TL). Actually, this operation usually concerns proper names that do not have equivalents in the target language text (TLT). In fact, many scholars and authorities refuse to consider transliteration as a translation proper, since it relies on transcription rather than searching for the cultural and semantic equivalent word in the TL.

2.1.5.1.2 Borrowing

Concerning borrowing, it refers to a case in which a word or an expression is taken from the SL and used in the TL, but in a 'naturalised' form. It is made to conform

to the rules of grammar or pronunciation of the TL. An example of borrowing is the verb "mailer", which is used in Canadian-French utterance; here, the French suffix -er is added to the English verb "mail" to conform to the French rules of verb-formation (Edith Harding & Philip Riley, 1986:57).

Borrowed words may sometimes have different semantic significations from those of the original language. For instance, the Moroccan word "*tammara*", which is borrowed from Spanish, means in Moroccan Arabic "a difficult situation", whereas in Spanish it conveys the meaning of a "type of a palm tree". (Marouane Zakhir, 2008:13). The same thing can be said about the word "*flirter*", which refers in French to a sexual foreplay, while in English the term means behaving towards someone as though one were in love with but without serious intentions. (The last example is used by Bayar, 2007).

Borrowing in translation is not always justified by lexical gap in the target language (TL), but it can mainly be used as a way to preserve the local color of the word, or be used out of fear from losing some of the semiotic aspects and cultural aspects of the word if it is translated.

2.1.5.1.3 Calque

On the other hand, the term "calque", or "true translation" as Newmark (1988) calls it, refers to the case where the translator imitates the structure or manner of expression of the source text (ST) in his/her translation. This is the core difference between calque and borrowing, since the latter transfers the whole word. Calque may introduce a structure that is stranger from the target language (TL). For instance, "champions league", "week-end" and "iceberg" are used in French, though they do not consist of such purely English structure.

More examples of calques translation are to be found in names of international organisations. They consist of universal words that can be imitated from one language into another; for example "European Cultural Convention", *"Convention culturelle européenne"*; "study group", *"groupe d'étude"* (Newmark, 1988). Calque expressions consist of imitating the manner of expression of the ST in the TT. According to Vinay and Darbelnet (1995), Canadians are accustomed to use the expression *"les compliments de la saison"*, which is an imitation of the English expression "season greetings" (Bayar, 2007).

2.1.5.1.4 Transposition

Another procedure used by translators is transposition, or shift as Catford (1965) called it. This procedure reflects the grammatical change that occurs in translation from SL to TL. According to Newmark (1988), transposition consists of four types of grammatical changes.

- The first type concerns words' form and position, for instance: "furniture", des *meubles*; "equipment", *des équipements*. Here, we see that the English singular words are changed to plural in French.

- The second type of transposition is usually used when the TL does not have the equal grammatical structure of the SL. In this case, the translator looks for other options that help to convey the meaning of the ST.

For example, the gerund in the English expression "terrorising civilians…" might be translated into French in two variable ways:

o The subordinate clause: ''*si vous terrorisez les civils,…*''

o The verb-noun : ''*le terrorisme contre les civils…*''

- For the third type, Newmark (1988) defines it as "the one where literal translation is grammatically possible but may not accord with the natural usage in the TL." Transposition, here, offers translators plenty of possible versions. For instance, the SL verb can be shifted into a TL empty verb plus noun:

  ST: J'ai parlé au parlement hier.

  TT: I gave a speech in the parliament yesterday.

  The SL adverbial phrase becomes an adverb in the TL:

  ST: D'une façon cruelle.

  TT: Cruelly.

- Concerning the fourth type, it occurs when the translator uses a grammatical structure as a way to replace a lexical gap. For the sake of clarification, I have quoted one of the interesting examples used by Newmark (1988) in his *Textbook of Translation*:

  ST: Après sa sortie.

  TT: After he'd gone out.

  Here, I notice that the grammatical structure of the TLT is used as a way to compensate for or replace the lexical gap existing in its linguistic system.

  In short, transposition concerns the changes of grammatical categories in translation. This procedure is the most frequent device used by translators, since it offers a variety of possibilities that help to avoid the problem of untranslatability. Besides, translators mostly use transposition intuitively, while looking for ways to transfer the source text into the target text.

2.1.5.1.5 Modulation

Modulation is defined by Gérard Hardin and Gynthia Picot (1990) as "a change in point of view that allows us to express the same phenomenon in a different way." This semantic-pragmatic procedure that changes the category of thought, the focus, the point of view and the whole conceptualisation is distinguished, according to Vinay and Darbelnet (1977:11), into two types: "recorded modulation", also called "standard modulation", and "free modulation". For the first type, i.e., recorded modulation, it is often used in bilingual dictionaries. It is conventionally established, and is considered by many to be a ready-made procedure. An example of this type is given by Bayar (2007): "help-line"*, "cellule d'écoute"*. Concerning the second type, free modulation, it is considered to be more practical in cases where "the TL rejects literal translation" (Vinay and Darbelnet, 1977:12).

Vinay and Darbelnet distinguish between eleven categories or types of free modulation: "Negated contrary", for example, is a procedure that relies on changing the value of the source text (ST) in translation from negative to positive or vice versa, for example, "it is difficult" may be translated by "*ce n'est pas facile*"; "he never lies" can be translated by "*il est honnête*". It should be noted here that these examples are all free translations and their correctness depends on the context. Yet, modulations become compulsory when there is a lexical gap in opposition (Newmark, 1988).

In addition, free modulation consists of many other procedures: abstract for concrete, cause for effect, space for time, etc., but impersonal or active for passive is still the most frequent and useful procedure. An example of the latter is "He is said to be serious." which can be rendered as "*On dit qu'il est sérieux.*"

In sum, modulation as a procedure of translation occurs when there is a change of perspective accompanied with a lexical change in the target language (TL).

2.1.5.1.6 Reduction and Expansion

These two procedures are usually used in poor written texts, and lead to a change in lexical and stylistic aspects. Expansion refers to the case where the translator exceeds the number of words of the source language text in translation, for example "*homme noir*", "dark skinned man". Here, I notice a shift from "noun + adjective" in French into "adjective + participle + noun", i.e., "compound adjective +noun."

Further, expansion procedure also occurs when the translator tries to move from the implicit into the explicit. For instance, "the child cries for the game", should not be translated by "*l'enfant pleure pour le jeu*", since the element "pour" does not convey the right meaning, and may mislead the reader. So, here the translator should look for another explicit meaning of the element "pour", which is (in order to get), "*pour avoir*", thus the example is correctly read as "*l'enfant pleure pour avoir le jeu*".

In reduction procedure, the translator is more likely to reduce the number of elements that form the source language text. This procedure should respect the principle of relevance, that is, the translator should make sure that no crucial information is dropped in the target language text. An example of reduction in translation is "*science politique*", translated as "politics". Here, the source language adjective plus noun becomes a general noun in the target language.

2.1.5.1.7 Adaptation

In adaptation, the translator works on changing the content and the form of the source text (ST) in a way that conforms to the rules of the language and culture in the target language (TL) community. In general, this procedure is used as an effective way to deal with culturally-bound words/expressions, metaphors, and images in translation. That is, the translator resorts to rewriting the source language text (SLT) according to the characteristics of the target language text (TLT). Monia Bayar (2007) argues that adaptation is based on three main procedures: cultural substitution, paraphrase, and omission.

Cultural substitution refers to the case where the translator uses equivalent words that are ready-made in the target language (TL), and serve the same goal as those of the source language (SL). In other words, the translator substitutes cultural words of the SL by cultural words of the TL. An example of cultural substitution is clearly seen in the translation of these proverbs:

- You can't teach an old dog new tricks - *ce n'est à un vieux singe qu'on apprend à faire des grimaces.*
- She is innocent as an egg - *elle est innocente comme un agneau.*

In these two examples, I notice that the translators substitute the source texts (STs) by expressions which are culturally specific in the target language (TL). For instance, the last example uses the term "*agneau*" as a cultural equivalent for the word "egg", since the latter conveys a bad connotation, which is imbecility, as in the example "*ne fais pas l'oeuf*" = "*ne fais pas l'imbécile*" (G. Hardin & G. Picot, 1990).

Yet, if the translator cannot find a cultural specific expression that substitutes the cultural expression of the SL, he should resort to paraphrase which aims to surpass all cultural barriers that the ST may present. It is based on explanations, additions and change in word order. For instance, the English metaphor *"Charbonnier est maître chez lui"* has no cultural equivalent expression in English; thus, the saying is translated as "An Englishman's home is his castle."

Actually, paraphrase is not only used in culturally-bound texts, but also in poor written and anonymous texts, which show omissions (Newmark, 1988). Besides, the translator should not use paraphrase in all the parts of the text unless necessary, otherwise his/her translation would be judged as different from the original.

In short, undoubtedly, adaptation, as one of the most intricate procedures of translation, enhances the readability of the target text (TT) in a way that helps receptors comprehend the source text (ST) ideas, images, metaphors and culture through their own language and culture. Cultural substitution, paraphrase and omission offer various possibilities for translators. However, paraphrase and omission are still the subject of much debate, especially for those who defend the idea of fidelity in translation.

2.1.5.1.8 Additions, Notes, and Glosses

In general, these procedures are used by translators to add information about a culturally-bound word/expression, or a technical term that is related to a specific domain. They may occupy various places within the text. They might be used inside the text, and here they can be positioned between round or square brackets, except in case these brackets are used as parts of the source language text. They are also used as notes in the bottom of the page, or at the end of the chapter, unless the chapter is too long.

Furthermore, additional information can be written as glosses in the end of the book, with the help of number references. Yet, the last procedure is less favoured, since it is an irritating and exhausting task for the reader, who finds himself obliged to go to the end of the book every time he comes across a foreign word. Finally, the use of these procedures depends on the readership and the degree of the gap that exists between his language and the source language text. Besides, these procedures should not be used at random in translation. They should better be preceded by a short introduction, where the translator discusses the difficulty of the authors' terms and his ways and degrees of assistance in transferring their meanings.

At length, it is clear from the above discussion that translation procedures are different in characteristics and uses. Each procedure has its own advantages that differ according to the texts under translation. In my opinion, no one can judge the sufficiency of one procedure on the other, and it is up to the translator to choose the one he/she sees more practical and helpful in his/her translation task in order to render the source text as faithful as possible into the target language.

2.1.5.2 Translation Principles

By definition, translation is the accurate rendering of a document into another language so that it is suitable for its intended purpose. Consequently, to be effective a translation must not only be complete and accurate, but it must also reflect the correct use of grammar, appropriate writing style, and terminology consistent with the subject matter. As Carroll (2004) states, the ideal translation should be:

- accurate - reproducing as exactly as possible the meaning of the source text;
- natural - using natural forms of the target language in a way that is appropriate to the kind of text being translated;

- communicative - expressing all aspects of the meaning in a way that is readily understandable to the intended audience.

Every translation principle treats then the establishment of equivalence as the basic issue and the final target, because translation entails a comparison between the translated version and the original text. A proper understanding of the balance between original text and translated versions is essential to every theory. This is also true of film translation.

Films are audience-oriented and have special characteristics. But, like other types of literary works, it can also draw inspiration from some current theoretical studies on translation so as to achieve the purpose of the original film and stimulate the intended responses from the target language audience. The principles by Nida, Newmark, Seleskovich, and Venuti seem to be of relevance to this field of endeavor.

2.1.5.2.1 Nida's Functional Equivalence and Newmark's Correlative Approach to Translation

Although the principle of equivalence has been in existence for a long time and has been used on rare occasions in older translations, it was first given that name and formulated as a systematic translation principle in the seventies by Eugene Nida. According to Nida (1964:48),

> Language consists of more than the meaning of symbols and the combination of symbols; it is essentially a code in operation, or in other words, a code functioning for a specific purpose or purposes. Thus we must analyze the transmission of a message in terms of dynamic dimension. This dimension is especially important for translation, since the production of equivalent messages is a process, not merely of matching parts of utterances, but also of

reproducing the total dynamic character of the communication. Without both elements the results can scarcely be regarded, in any realistic sense, as equivalent.

It is generally held that equivalence is a word or phrase that, in a specific context, exactly corresponds to the smallest unit in the original. But this definition is rather vague and ambiguous. Linguistic facts prove that a full equivalence can never be established between two languages, for language is not mathematics. If a full equivalence is impossible to obtain, then it is natural to ask to what extent translation equivalence can be achieved. Eugene A. Nida claims that

despite the fact that absolute communication is impossible between persons, whether within the same speech community or in different communities, a high degree of effective communication is impossible among all peoples, because of the similarity of mental processes, semantic responses, range of cultural experience, and capacity for adjustment to the behavior patterns of other (Nida, 1982:3).

He added that "anything that can be said in one language can be said in another" (Nida, 1982:4). The history of communication and cultural exchanges between people has shown the validity of Nida's theory, and these communications and exchanges can only occur where equivalence is established. The standard of translation equivalence requires effective communication. Translation equivalence is set up if the purpose of communication has been fulfilled. If a word or expression of the target language is considered appropriate to the same speech situation, it can be taken as a substitute for the corresponding item in the original text.

To achieve the purpose of functional equivalence, Newmark has also developed his correlative approach: semantic translation and communicative translation. Though the latter always draws more attention, we should never forget that semantic translation

can enable the translation to achieve equivalence as well, and communicative translation only becomes prominent when semantic translation fails to act.

2.1.5.2.1.1 Nida's Functional Equivalence

Linguists and teachers of translation developed this theory of functional equivalent translation to spell out in detail the differences between form and meaning, the differences between different languages, and the kind of practices that lead to sound translation. Central to the theory was the principle of translating meaning in preference to form.

Thus, dynamic equivalence, or functional equivalence translation which corresponds to "paraphrase" is one that seeks to represent adequately and accurately in good target language grammar, style, and idiom, that the words and constructions in the source language conveyed to the original recipients.

Nida believes that the adequacy of a translation depends on a great many different factors: the reliability of the text itself, the discourse types (from lyric poetic to grocery lists), the intended audience, the manner in which the translated text is to be used (e.g. read in the quiet of one's study or acted on the stage), and the purpose for which the translation has been made, e.g. to inform, to change behavior, to amuse, or to sell a product. These same factors apply not only the translated text, but also the original, a fact which only complicates any evaluation of a translation.

In general it is best to speak of "functional equivalence" in terms of a range of adequacy, since no translation is ever completely equivalent to the original. A number of different translations can in fact represent varying degrees of equivalence. This means that "equivalence" cannot be understood in its mathematical meaning of identity,

but only in terms of proximity, i.e., on the basis of degrees of closeness to functional identity.

Such a view of functional equivalence implies different degrees of adequacy from maximal effectiveness on the basis of both cognitive and experiential factors. A minimal, realistic definition of functional equivalence could be stated as "the readers of the translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciate it" (Nida, 1993:118). Anything less than this degree of equivalence should be judged as unacceptable.

A maximal, ideal definition could be stated as "the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did" (Nida, 1993:118). The maximal definition implies a high degree of language-culture correspondence between source and target languages and a usually effective translation so as to produce in receptors the capacity for response very close to what the original readers experienced. This maximal level of equivalence is rarely, if ever, achieved, except for texts having little or no aesthetic value and involving only routine information (Nida, 1993:117-118).

Since films are never with little or no aesthetic value but with uncountable aesthetic value, and films are always creating enough surprises and suspensions to catch receptors'' attention, the maximal definition of "functional equivalence" does not apply to films. And the film translators aim at bridging to intended audience translated films that are closest in effect to the original ones. The minimal definition of "functional equivalence" is just what they could adopt in their process of translating.

Because "there is always some loss and distortion in verbal communication since no two interlocutors ever have exactly the same designative and associative meanings for the same phonological, lexical, grammatical, and discourse features" (Nida, 1993:118), film translators have enough reason to adjust their translation to achieve functional equivalence. However, their adjustment should never be conducted at random. Nida suggests some principles for producing functional equivalence.

2.1.5.2.1.2 Principles for Producing Functional Equivalence

If a close, formal translation is likely to result in a misunderstanding of the designative meaning, then, certain changes must be introduced into the text of the translation or the literal translation may be retained and a footnote against possible misunderstanding must be added. In film translation, the translators have no such luxury of adding footnotes. Thus their only alternative is to rewrite the text to avoid the likely misunderstanding. This is the first principle.

In the second principle, if a close, formal translation is likely to result in serious misunderstanding of the associative meaning of the source text or in a significant loss in appreciation of the stylistic values of the source text, it is important to make such adjustments as are necessary to reflect the associative values of the source text.

The third principle consists of the fact that a source text must be translated in certain ways if the target texts require a number of adjustments on all levels: phonology, lexicon, syntax, and discourse.

The translation of films involves even more serious difficulties, since the words must fit the music and also the action. As Nida well observes:

> The greatest number of adjustments in translating (and the greatest
> rewards for success in doing so) occurs in preparing texts involving

lip synchronization for cinema and television performances. Not only must the length of utterances be adjusted, but the sounds of the translated text must correspond with the facial movements of the picture track especially insofar as lip movements are concerned (Nida, 1993:129).

2.1.5.2.1.3 Practical Implications of Those Principles

According to Nida, the principles for the production of functionally equivalent translations have a number of very practical implications as suggested in the following:

- The greater the differences between the source and target cultures, the greater the need for adjustments.

- The greater the differences between the source and target languages, the greater the need for adjustments.

- The more distinctive (whether idiosyncratic or elevated) the style of the source text, the greater the number of adjustments.

- The greater the differences in social and educational levels of the source and target audiences, the greater the number of adjustments.

- The more a translated text is dependent on an accompanying code, the greater the number and variety of adjustments. (Nida, 1993:129-130)

2.1.5.2.1.4 Newmark's Correlative Approach to Translation

Another contemporary theorist, Peter Newmark, has developed a theory which echoes Nida in some way. Newmark proposes a correlative approach to translation which consists of two major methods: semantic translation and communicative translation (Newmark, 1988:47).

Communicative translation attempts to render the exact contextual meaning of the original text in such a way that both content and language are readily acceptable and comprehensible to the readership. Semantic translation attempts to render the precise contextual meaning of the original within the constraints of the target language grammatical structures, and it should also be faithful to the intention of the source language writer.

In general, a semantic translation is written at the author's linguistic level; a communicative translation at the readership's. Semantic translation is often used for "expressive" texts; communicative for "informative" and "vocative" texts. Semantic translation is personal and individual, follows the thought processes of the author, tends to over-translate, pursues nuances of meaning, yet aims to reproduce pragmatic impact.

Communicative translation is social, concentrates on the message and the main force of the text, tends to be simple, clear and brief, and is always written in a natural and resourceful style (Newmark, 1988: 46-48). However, the two types of translation have distinctive focuses. Newmark adds that semantic translation should be seen as wholes in the process of translating. From this we could learn that his theory of translation is text-centered. The approach the translator adopts varies according to the characteristics of the text and the intended receptors.

Since films aim more at the response of the receptors rather than the original author, it is advisable that the film translator adopt a simple, clear, brief and natural style to convey the message more fully. And due to the constraints of the film (space and time), the translator is not encouraged to over-translate the source text. In subtitle-translating, sometimes under-translation is unavoidable and justifiable so long as the main message is transmitted. In most cases, perhaps communicative translation could

serve the film's purposes better compared with semantic translation. Therefore equivalence of effect is also Newmark's greatest concern, just like Nida, especially in the case of fim translation. The film translators are justified to rewrite and adjust the translation according to Nida's and Newmark's theories. As Newmark observes,

> In communicative translation the translator is trying in his own language to write a little better than the original, unless he is reproducing the well-established formulae of notices or correspondence. I assume that in communicative translation one has the right to correct or improve logic; to replace clumsy with elegant, or at least functional, syntactic structures; to remove obscurities; to eliminate repetition and tautology; to exclude the less likely interpretations of an ambiguity; to modify and clarify jargon (i.e. reduce loose generic terms to rather more concrete components), and to normalize bizzarreries of idiolect, i.e. wayward uses of language. Further, one has right to correct mistakes of fact and slips, normally stating what one has done in footnote. (All such corrections and improvements are usually inadmissible in semantic translation) (Newmark, 2001:42).

The disparities between language and culture cause the contradictory relationship between the form and meaning of language. No two words, either intra-lingual or inter-lingual, bear exactly the same form and meaning. This puts film translators into a rather difficult situation, because film translation, like other translating, is expressing meanings and ideas which have already been expressed in another language. To pay unduly detailed attention to formal or literal equivalence would result in an artificial awkward and even misleading version in the target language, which fails to achieve the objective of film translation, that is, communication. But if the attempt to bring out the meaning in the target language goes to an extreme, the distance between the target version and the original would be equally unbearable. Yet film translation is a process

of re-creation, presenting what has already been created in a different language. So, to a certain degree, film translators should also take the effect of form into consideration.

According to my own evaluation, there is a certain similarity between Newmark's communicative translation and Nida's functional equivalence (or the same response from the target language reader). Still, I prefer to discuss both theories for the following reasons. Nida's theory of functional equivalence provides us with a simple, direct, and effective criterion to judge the validity of a piece of translation. Other theoretical formulations seem to be less direct or less transparent. However, the theory of functional equivalence is not without problems. At the present stage of this development, most translation theories and practitioners emphasise the free translation aspect of the equivalence, somewhat to the neglect of the literal translation aspect, though Nida has time and again mentioned the "closest possible" natural equivalence.

On the other hand, Newmark's correlative approach, which puts equal emphasis on semantic and communicative translation, seems to be more balanced. Following this theory, while we stress the necessity of communicative translation in rendering a film, we will not loose the sight of the necessity of semantic translation where appropriate. Nida and Newmark have provided theoretical support for the translators to adjust their translated texts to achieve functional equivalence and realise communicative purposes. On the basis of equivalence, film translators and film translating theorists have to make a compromise to set up equivalence at the most appropriate point between form and meaning.

2.1.5.2.1.5 Venuti's Translator's Visibility and Seleskovich's Hermeneutic Translation

2.1.5.2.1.5.1 Venuti's Translator's Visibility

After I have discussed the purposes of film translation, I will switch to the people conducting film translation, i.e. the translators. Some theorists hold that translation is only a distortion of the original. Since films are of such visual sophistication, any translation of them, however hard the translators may try; seems to be inferior to the original, according to some theorists. Thus, it is often believed that the film translators' only choice is to keep translated text transparent.

It can be easily noticed that over the past several centuries, the comments and reviews on translation are consistent in praising fluent discourse while damning deviation from it, even when the most diverse range of foreign texts is considered. The dominance of fluency has drawn the attention of people involved and made them neglect other problems such as the translation's accuracy, its intended audience, its economic value, and its place in the translator's carrier. The illusion of transparency is an effect of fluent discourse of the translator's effort to insure easy readability by adhering the current usage, maintaining continuous syntax, fixing a precise meaning (Venuti, 1995: 1-5).

2.1.5.2.1.5.1.1 Translator's Visibility vs. Translator's Invisibility

However, Lawrence Venuti argues that it is impossible and unreasonable to maintain a translator's invisibility. In other words, a translator tends to play an active or subjective role in the course of translating, adding his own interpretations. Because

> translation is a process by which the chain of signifiers that
> constitutes the source language text is replaced by a chain of

signifiers in the target language which the translator provides on the strength of an interpretation," and "because 'meaning' is an effect of relations and differences among signifiers along a potentially endless chain (polysemous, inter textual, subject to infinite linkages), it is always differential and deferred, never present as an original unity (Derrida, 1982:73).

Both foreign text and translation are derivative in that they consist of diverse linguistic and cultural materials. The translator surely becomes visible once he does not take fluency as the ultimate criterion.

In Trask's analogy, translators play act as authors, and translations pass for original texts. Translators are very much aware that any sense of authorial presence in a translation is an illusion, an effect of transparent discourse, comparable to a 'stunt,' but they nonetheless assert that they participate in a 'psychological' relationship with the author in which they repress their own 'personality'. In some sense, the translator collaborates with the original author. For the sake of receptors in target language, the translator has made himself visible awaredly or unawaredly (Venuti, 1995:7).

Such is the case of translators of films. The language of films is life-like and choked with cultural images and vulgarisms. With a view to making the language of foreign films lucid, life-like, colourful and agreeable to the intended audience, the translator has to employ many strategies and techniques to achieve the expected effects, sometimes foreignising, sometimes domesticating, and sometimes omitting. It sounds as the audience could sense the translator's visibility to a greater extent if they had the chance to read or to hear the original text.

In the past years this new theory has drawn much attention among translation theorists, and here I would like to venture forward my understanding of it. At the pure

theoretical level, when the translator becomes visible, he/ she must have manipulated the original text and shown his/her subjective interpretations of the source language. Often his/her interpretation may go beyond the traditional boundaries set for free translation. In other words, it can be freer than the free translation in its normal sense. The demarcation line between the two, however, is far from clear in translation practice. The value of this new theory lies in the fact that it has shattered the traditional shackles on the translators, so that they become bolder ever before in translation, so long as their work can be justified by the target language reader's sense of appreciation and by the acceptability of their work in the target culture.

2.1.5.2.1.5.1.2 Domestication vs. Foreignisation

In *Translator's Invisibility*, Venuti advocates the strategy of foreignisation in translating. He believes that the fluent domesticating of the source text not only conceals the translator's efforts in translating and makes him unfairly invisible, but also mops away the differences between different cultures, thus imposing the target culture values on the source text. And he thinks that foreignising of the source text could act ethno deviant pressure on the cultural values of the target language and could take the intended audience to a foreign land and help the receptors get a different experience (Wang Dongfeng, 2002:25).

However, to retain the source text's outlandish flavour, the translator has to rely on the target language resources. Even Venuti agrees that, just like domestication, foreignisation has its limitations and we should not boast too much about it (Wang Dongfeng, 2002: 26).

In film translation, it is hard to employ only domestication or foreignisation, for the language of the film tends to be complicated. When both strategies fail to function, the translator can fall back on hermeneutic translation to achieve intended effects.

2.1.5.2.1.5.1.3 Seleskovich's Hermeneutic Translation

2.1.5.2.1.5.1.3.1 Hermeneutic Translation and Interpretation

In films, most lines come out of the interlocutors' lips, which put the translator at a position similar to that of an interpreter. According to the ESIT (a very loose designation referring to professors sharing the theoretical conceptions underpinning the teaching at the *Ecole Supérieure d'Interpretariat et de Traduction* of Paris), Danica Seleskovich and Marianne Lederer, among the most prominent theorists, have shifted the emphasis on the "interpretative" situation in what they sometimes refer to as the 'communicational approach'. These linguists give absolute priority to the functional equivalence established by taking into consideration all the factors contained in textual and situational contexts over the simple transcoding of linguistic components involved in translation.

An extreme formulation, based on the particular case of interpretation, can be found in Seleskovich (1976:93): "interpretation focuses on the ideas expressed in live utterances rather than on language itself; it strictly ignores all attempts at finding linguistic equivalents and concentrates on finding the appropriate wording to convey a given point in time and in a given context."

Hermeneutic translation or translation as hermeneutics is the experience of the contradiction between two cultural worlds, which at the same time causes the translator to question his own preconceptions and to assimilate those which he finds to foreign to himself (Hewson & Martin, 1991:9).

Interpretation is a hermeneutic process of translating. Just as Greek mythology tells: Hermes, the messenger god, conveyed the gods' and goddesses' oral messages to each other, interpreters of today convey the messages processed by them. The form unavoidable would be changed but the main idea received by the hearers remains intact. Here the interpreters give their hermeneutic translation of the original text, which proves to be acceptable and sufficient for the hearers to get the necessary information.

2.1.5.2.1.5.1.3.2 Procedures of Interpretation

The process of interpretation can be divided into the following procedures:

- first, to understand and appreciate the source utterance;

- then, to forget and deviate from the outer form of the original text;

- last, to re-express the information, the communicative meaning, by abiding by target language rules (Lederer, 1994:3).

The translator acts as a painter, not a photographer. He can just represent what he perceives. Here, hermeneutic translation theory aims at helping the receptors (in films, the audience) to achieve cognitive equivalence, or we can say, a pragmatic equivalence.

To put it plainly, film translators should draw functional or pragmatic equivalence as their guiding principle in treating the text of films, and are entitled to give their own hermeneutic translation and thus make themselves visible on account of the audience's response. In a sense, hermeneutic interpretation is extremely free.

2.2 Linguistic and Cultural Implications of Translation

Based on the fact that language is a social fact, the cultural and linguistic implications of translation are not to be neglected. Many works have been done in the field of translation in general and particularly on the implications of culture and language in translation. But before going to the linguistic and cultural implications of translation, It is good I should firstly talk about the two components of a good translation: language and culture.

2.2.1 Language and its Functions

"A language is a particular code system, which is used by a group of people or a nation to communicate." (Li Fang, 2010:9) Since, despite the language and cultural differences, basic feelings and mental activities are the same between racial groups and social communities, they make languages translatable.

The functions of language are of two basic types: psychological and sociological. The psychological functions may be described as the means by which people negotiate with reality, and the sociological functions can be said to be those ways by which people negotiate with each other. The psychological functions may be regarded as essentially internal or subjective, and the sociological functions as external and interpersonal (Nida, 1993:8).

2.2.1.1 The Psychological Functions of Language

The primary psychological functions of language are naming, starting, modeling of reality, expression, and cognition. Performing the third function, language tends to model reality in the four semantic classes of lexemes (words and idioms), namely, 1-e.g. girl, dog, hill; 2- activities, e.g. go, run, die, watch; 3- characteristics, primarily

qualities and quantities, e.g. evil, brave, brilliant, quickly; 4- relations, e.g. in, behind, during, therefore (Nida, 1993:9-10).

A purpose of language is to give vent to one's own feelings. Expressive language may, however, be a matter of aesthetic endeavor in arranging words to display balance, proportion, and symetry.

2.2.1.2 The Sociological Functions of Language

The primary sociological functions of language, that is , those functions by which people relate to and influence one another, are of the following types: interpersonal, informative, the use of speech or writing to influence the cognitive content or state of other people (Nida, 1993:8-13).

2.2.2   Translation, Language, Culture, and Film Translation

2.2.2.1 Relationship among Film, Translation, Language, and Culture

A film is more than just an entertainment system. It is also a means of expression as well as a vehicle for cultural communication. It is an imitation of society and culture. The film has included so much of the various historical periods that people believe that by watching films of various types from various times and various countries, they can learn many aspects of certain historical periods. The film is, so to speak, an acting encyclopedia of culture and society. The translation of films is the translation of languages and cultures, and the promotion of cross-cultural exchanges.

In film translation, there exist the translation paradoxes mentioned above. Film translation certainly abides by the processes of translating: preparing, analysing, transferring, and restructuring.

2.2.2.1.1 The Functions of Film Language

The language of a film also has psychological and sociological functions, such as expression, modeling of reality, and cognition in the interpersonal, informative, imperative, and emotive areas. Moreover, the language of films, unlike that of the novels, is always up to date, lively and energetic. Therefore, the translation of film language especially needs to convey cultures, no matter whether they are contemporary or previous ones.

The language of films also serves as a tool to entertain and educate people. During the process of enjoying a film, the viewer will be influenced more or less by the plot and the characters, which are reinforced by the language used in the films.

2.2.2.1.2 The Characteristics of Film Language

The language of films has its own features, just as that of other literary forms does. Firstly, the language of a film is visual and audible. The film is an integration of moving pictures and sounds, while the novel has only a simple form: printed words. Literary works tell stories with printed words, while films tell stories with visual and audible symbols: light waves and sound waves.

Secondly, the film language is compact and lucid. That is because films target at mass people regardless of their education and age. On the other hand, novels often aim at more specific groups of people. The more audience a film wins the more successful and profitable the producer and the distributor will be. To make it accessible to largest possible audience, the film writer would make every effort to make his or her language easy to comprehend, popular and like-life.

Thirdly, the language of film is rich and varied in style, for the actors and actresses may represent people from all walks of life. Due to lack of footnotes as in novels and the constraint of time (all the words must be uttered only once and irreversible), the requirement for film language is more demanding than that for novel language. Therefore, to maintain the source language's characteristics, the translators are obliged to focus on the equivalent effects in the target language, rather than all linguistic details. The translated version should be equally pleasant to hear, rich in style, and explicit for understanding.

2.2.2.2 The Notion of Culture in Translation

"Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions" (Toury, 1978: 83-100). As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned (Nida, 1964:130).

The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable.

Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964:130). It is further

explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation.

The cultural implications for translation are thus of significant importance as well as lexical concerns. Lotman's theory states that "no language can exist unless it is steeped in the context of culture; and no culture can exist without having at its centre, the structure of natural language" (Lotman, 1978:211-232). Bassnett (1980:13-14) underlines the importance of this double consideration when translating, by stating that language is "the heart within the body of culture," the survival of both aspects being interdependent.

The definition of "culture" as given in the *Concise Oxford Dictionary* varies from descriptions of the "arts" to plant and bacteria cultivation and includes a wide range of intermediary aspects. More specifically concerned with language and translation, Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988:94), thus acknowledging that each language group has its own culturally specific features. Newmark further states that operationally he does "not regard language as a component or feature of culture" (Newmark, 1988:95) in direct opposition to the view of Vermeer who states that "language is part of a culture" (1989:222).

According to Newmark, Vermeer's stance would imply the impossibility to translate whereas for the latter, translating the source language (SL) into a suitable form of target language (TL) is part of the translator's role in transcultural communication. Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life (Snell-Hornby, 1988; Hymes, 1964). In practical wordings, Goodenough puts:

As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not a material phenomenon; it does not consist of things, people, behaviour, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation (Goodenough, 1964:36).

It can be summarised that this definition suggests three things:

- culture seen as a totality of knowledge and model for perceiving things,

- immediate connection between culture and behaviour and events, and

- culture's dependence on norms.

It should also be noted that some other definitions claim that both knowledge and material things are part of culture. It is, for example, the cases of the definitions proposed by Koentjaraningrat (1996:80-81) and Hoijer (1967:106). According to Snell-Hornby (1988:40), the connection between language and culture was first formally formulated by Wilhelm Von Humboldt (1836). For this German philosopher, language was something dynamic. It was an activity rather than a static inventory of items as the product of activity. At the same time language is an expression of culture and individuality of the speakers, who perceive the world through language. Related to Goodenough's idea on culture as the totality of knowledge, language is seen as the knowledge representation in the mind.

In 1973, Humboldt's view was echoed by Edward Sapir and Benjamin Lee Whorf in their Sapir-Whorf hypothesis. This principle states that thought does not "precede" language, but on the contrary thought is conditioned by it. The system of honorific style used in Javanese, for example, affects the speakers' concepts of social status.

Halliday (in Halliday and Hasan (1985:5)) states that "there was the theory of context before the theory of text". In other words, context precedes text. Context here means context of situation and culture (Halliday and Hasan, 1985:7). This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating a text without understanding it is non-sense, and it is impossible to understand a text without having an idea about the culture of this text.

Humboldt's idea, Sapir-Whorf hypothesis, and Halliday's idea have far-reaching implications for translation. In its extreme, the notion that language conditions thought and that language and thought are bound up with the individual culture of the given community would mean that translation is impossible. We cannot translate someone's thought which is affected by and stated in language specific for a certain community to another different language because the system of thought in the two languages (cultures) must be different. Each language is unique. If it influences the thought and, therefore, the culture, it would mean that ultimate translation is impossible.

Another point of view, however, asserts the opposite. Ironically this also goes back to Humboldt's idea about "inner" and "outer" forms of language. Later this point is developed into the concepts of "deep structure" and "surface structure" by Chomsky (1965). "Inner form" and "deep structure" is what is generally known as idea. Following this concept, all ideas are universal. What is different is only the "surface structure",

"the outer form". If it is so, translation is only a change of "surface structure" to represent the universal "deep structure". Accordingly, translation is theoretically always possible.

To sum up, we are faced with two extremes. One can ask himself /herself which of the two points of view is right. The answer, according to Snell-Hornby (1988:41) lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. In brief, theoretically, the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture between SLT and target language text (TLT), the higher is the degree of impossibility of translation. Let me move on now on how culture is taken into account when translating.

2.2.3   Cultural Consideration in Translation

It has long been taken for granted that translation deals only with language. Cultural perspective, however, has never been brought into discussion. This can be seen in most of the following definitions. The first definition is presented by Catford (1965:20). He states that "translation is the replacement of textual material in one language by equivalent textual material in another language." In this definition, the most important thing is equivalent textual material. Yet, it is still vague in terms of the type of equivalence. Culture is not taken into account.

Very much similar to this definition is that by Savory (1968) who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions. Next, Nida and Taber (1969) explain the process of translating as follows: "translating consists of reproducing in the receptor language the closest natural

equivalent of the source language message, first in terms of meaning and secondly in terms of style" (p.132).

Brislin defines translation as:

> the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf (Brislin, 1976:1).

Identical with the above definition is the one proposed by Pinhhuck (1977:38). He maintains that "translation is a process of finding a target language equivalent for a source language utterance". In the definitions appearing in the 1960s-1970s, some similarities have been found:

- there is a change of expression from one language to another,
- the meaning and message are rendered in the TL, and
- the translator has an obligation to seek for the closest equivalent in the target language. Yet, there is no indication that culture is taken into account except in that of Nida and Taber.

In fact, Nida and Taber themselves do not mention this matter very explicitly. Following their explanation on "closest natural equivalent", however, we can infer that cultural issue is considered. They maintain that the equivalent sought after in every effort of translating is the one that is so close that the meaning/message can be transferred well.

The concept of closest natural equivalent is rooted in Nida's concept of dynamic equivalent. His celebrated example is taken from the Bible that is the translation of "Lamb of God" into the Eskimo language. Here "lamb" symbolises innocence, especially in the context of sacrifice. As a matter of fact, Eskimo culture does not know "lamb". Thus, the word does not symbolize anything. Instead of "Lamb of God", he prefers "Seal of God" to transfer the message because "seal" has its equivalent in Eskimo culture. Here he considers cultural aspects.

The inclusion of cultural perspective in the definition of translation unfortunately does not continue. The last ones keep on not touching this matter. According to the following definition,

> translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that the surface meaning of the two will be approximately similar and the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted (Bassnett-McGuire, 1980:2).

In the following definition, Newmark does not state anything about culture: "translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1981:7). Finally, Wills defines translation more or less similarly as: "a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL" (Noss, 1982:3).

It is known that out of the definitions above only one takes cultural aspects into account, the one by Nida and Taber. This definition is actually a specific one, rooted

from the practice of the Bible translation. By nature, it is understood that translation should be done in every language. As the content addresses all walks of life and culture plays an important role in human life, culture, therefore, should be considered.

The other definitions, however, are meant to explain the experts' view on translation theory to be applied in the translation of all types of material, including scientific or technical texts which are not deeply embedded in any culture. Thus, it can be hypothesised that cultural consideration must be taken into account if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

According to Snell-Hornby (1988:39), however, this exclusion of cultural aspect from the discussion of translation theory is due to the view of the traditional approach in linguistics which draws a sharp dividing-line between language and "extralinguistic reality" (culture, situation, and so on.). The contemporary approach, according to her, sees language as an integral part of culture. This view can be seen in Hymes (1964) and Halliday and Hasan (1985), for example. If it is important to take culture into account when translating a text, how then are culturally-bound words or expressions translated?

2.2.4 Procedures to Translate Culturally-Bound Words or Expressions

From the previous discussion, it is known that the perfect translation of culturally-bound text is impossible. The translation focusing on the purpose of the SL text writing is however possible. This can be proven with the translation of so many literary works into other languages. Hariyanto (1997) surveys both groups of source language (SL) and target language (TL) readers and comes up with the result saying that the readers get the same impressions in terms of the meaning, message and style.

Based on the result, Hariyanto studied further the appropriate procedures used to translate culturally-bound sentences, words, and expressions which are embedded in Javanese culture into English using the same novel translation as a case. The result shows that to translate culturally-bound words or expressions, the translator used the following procedures: addition, componential analysis, cultural equivalent, descriptive equivalent, literal translation, modulation, recognised translation, reduction, synonymy, transference, omission, and combination. Some, however, are typically appropriate for certain classification of cultural words.

Finally, it can be concluded that theoretically a text which is embedded in its culture is both possible and impossible to translate into other languages. If practicality is considered first, however, every translation is possible. The degree of text closeness to its source culture is very much determined by the purpose of the translation.

2.2.5 Linguistic Implications of Translation

Works of translation are carried out while most linguistic theories are sceptical about their possibility to be carried out. Yet translation has been used throughout history, transferring information and knowledge across linguistic barriers, and was confronted with no serious distrust until the mid twentieth century. There is an unresolved conflict in the profession due to the phenomenon of a daily abundance of translation-in-practice and an attitude of scepticism as to its validity and reliability.

The conflict between the theories and practice of translation is maintained and stimulated by most contemporary scholars who claim that the existence of translation implies a paradox. Jacques Derrida (1985) states the conflict as follows: "For me

translation between languages or between sexes is about the same thing: both very simple and impossible in any rigorous way" (p.54).

Sandy Petrey writes in an article about the problems of translation that: "Translation is of course an impossible task. No version of any sentence in one language can possibly capture the semantic richness, phonic structure, syntactic form and connotative allusiveness of a sentence in another language"(1982:119).

Petrey's attitude is typical of the academic study of translation: the stylistic differences between languages are emphasised, whereas the similarities between languages, which underlie the possibility of translation, are not dealt with. In a paper entitled "*On the Impossibility of Translation*" which he presented at a translation convention in 1971, Robert Payne (2005:59) writes: "the world's languages resemble infinitely complicated grids, and the basic patterns of these grids scarcely ever coincide… [Except,] on some rare occasions translation does succeed -- beyond all possibility." Following this statement, Payne attempts to provide some guidelines for the task of translating: "Whenever we translate exactly and accurately it is a coincidence--in the sense of the purest accident. And the task of the translator is to move sure-footedly among these accidents, he cannot do it by logic" (p.68).

When an expert gives translators such an advice, it implies that sloppy translations can be tolerated and sanctioned by the profession. After all, how much can be expected of accidents? For example, in a recent translation of Homer's *Iliad,* Achilles' magical horses are described as follows: "the chariot's basket dips. The whip fires in between the horses' ears, and as in dreams or at Cape Kennedy they rise, slowly it seems, their chests like Royals, yet, behind them in a double plume the sand curls up."

This anachronistic translation is evaluated as "licentious but numbingly powerful" in *After Babel*, George Steiner's (1975:209) comprehensive book about translation.

But what is the cause of the scholars' inability and/or disinterest in finding out what makes translation possible? Those scholars, who formulate and disseminate theories that deny the reliability of translation, do not make a technical point against its practice. Nobody ever suggested outlawing translation as a fraud, yet this should have been the sceptics' policy, were they consistent. The sceptical scholars are satisfied with the paradox of translation being possible in practice and impossible in theory. Since the existence of the practice of translation cannot be denied, the paradox may be resolved only by refuting the theoretical impossibility of translation and providing a theoretical basis for the possibility of translation.

Distrust of translation is a result of a distorted view of the nature of language, a view that is incompatible with the possibility of translation. This distorted view holds that language precedes reality (by "reality" I mean the external, perceivable world), that words precede their referents.

The precedence of language over reality was clearly formulated by American linguists Edward Sapir and Benjamin Lee Whorf in the early 20th century by what is known as the Sapir-Whorf theory. Whorf summarises the theory as follows:

> It was found [by linguists] that the background linguistic system (in other words, the grammar) of each language is not merely a reproducing instrument for voicing ideas but rather is itself the shaper of ideas... Formulation of ideas is not an independent process, strictly rational in the old sense, but is part of a particular grammar, and differs, from slightly to greatly, between different grammars... The world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds--and this

means largely by the linguistic systems in our minds. We cut nature up, organize it into concepts, and ascribe significance as we do, largely because we are parties to an agreement to organize it in this way... We cannot talk at all except by subscribing to the organization and classification of data which the agreement decrees. This fact is very significant for modern science; for it means that no individual is free to describe nature with absolute impartiality but is constrained to certain modes of interpretation (Hyde, 1993:21).

Taken consistently, the Sapir-Whorf theory means that language is a subjective agreement by a group of people to conceptualize and verbalize their perceptions of reality in a certain way. The theory also means that the differences between languages are differences between conceptual interpretations of reality. The theory states that it upholds the "relativity of all conceptual systems" thereby excluding the possibility of an objective conceptual system. Since each language is supposed to describe the particular subjective reality of its speakers, translation between two languages would actually be impossible on this view.

The Sapir-Whorf theory is currently considered too extreme in scholarly circles-but fundamentally not refuted. The view that translation is theoretically impossible is also still regarded as not refuted. But the Sapir-Whorf theory is the result of Modern Philosophy, specifically in the philosophy of Immanuel Kant (1724-1804). There is a link between Kant's philosophy and the idea that language shapes one's perceptions of the world.

According to Kant's philosophy, one's consciousness creates the external world: "the world men perceive and deal with, 'the phenomenal world', is a human creation, a product of fundamental mechanisms inherent in the structure of human consciousness." Wilhelm Von Humboldt, a nineteenth century German scholar and a student of this

philosophy applied Kant's philosophy to language. Von Humboldt (1836) claims that "language is not really learned--certainly not taught--but rather develops from within, of its own accord, by processes more like maturation than learning" (p.58).

This view relies on the idea of Kant's philosophy that the innate structure of the human mind creates an image of the external world independent of what the external world is. Von Humboldt implies that words are created by the innate structure, and concludes that language precedes the objects it describes:

> man lives with his objects chiefly--in fact, since his feeling and acting depend on his perceptions, one may say exclusively--as language presents them to him... Each language draws a magic circle round the people to whom it belongs, a circle from which there is no escape (1836:61).

Von Humboldt's view was carried further by Ernst Cassirer (1874-1945), a twentieth century Neo-Kantian German linguist. Cassirer added to Von Humboldt's view of the precedence of language over reality the idea of the superiority of language over reality: "If language is to grow into a vehicle of thought, an expression of concepts and judgments, this evolution can be achieved only at the price of foregoing the wealth and fullness of immediate experience" (1953:47). Writing essentially from this point of view, Noam Chomsky (1965) expresses the idea that

> normal human intelligence is capable of acquiring knowledge through its own internal resources… and it is capable of generating new thoughts and of finding appropriate and novel ways of them in a way that entirely transcends any training or experience (Chomsky, 1965:92).

The idea that language is created inside one's mind independently of outside experience eliminates the possibility that the external world is the common source of all languages. But a common source of all languages underlies any attempt to explain the

possibility of translation. Chomsky suggests that the common basis of all languages is universal phonetics and semantics, with the result that "certain objects of human thoughts and mentality are essentially invariable across languages." To the best of my knowledge Chomsky did not develop this idea in the direction of explaining the possibility of translation. In contrast, the linguist Eugene Nida (1964) insists that outside experience is the common basis of all languages when he writes that "each language is different from all other languages in the ways in which the sets of verbal symbol classify the various elements of experience" (p.84).

Nida did not provide the philosophical basis of the view that the external world is the common source of all languages. Such a basis can however be found in the philosophy of objectivism, originated by Ayn Rand (1905-1942). Objectivism, as its name implies, upholds the objectivity of reality. This means that reality is independent of consciousness, consciousness being the means of perceiving reality, not of creating it. Rand defines language as "a code of visual-auditory symbols that denote concepts." These symbols are the written or spoken words of any language. Concepts are defined as the "mental integration of two or more units possessing the same distinguishing characteristic(s), with their particular measurements omitted." This means that concepts are abstractions of units perceived in reality. Since words denote concepts, words are the symbols of such abstractions; words are the means of representing concepts in a language. Since reality provides the data from which we abstract and form concepts, reality is the source of all words--and of all languages. The very existence of translation demonstrates this fact. If there was no objective reality, there could be no similar concepts expressed in different verbal symbols. There could be no similarity between the content of different languages, and so, no translation.

Translation is the transfer of conceptual knowledge from one language into another. It is the transfer of one set of symbols denoting concepts into another set of symbols denoting the same concepts. This process is possible because concepts have specific referents in reality. Even if a certain word and the concept it designates exist in one language but not in another, the referent this word and concept stand for nevertheless exists in reality, and can be referred to in translation by a descriptive phrase or neologism.

The problem of stylistic and connotative differences between languages is not as fundamental as those who are sceptical about translation claim. The style of a language functions the way spice functions on food. Language would be stale and boring without the flavour of its idioms and sound effects, but idioms and sound effects have no conceptual function on their own, just as spice has no nutritious value by itself. For example, the idiom "keep your shirt on" has the conceptual equivalent of "don't get too angry" in any language. The idiomatic form has nothing to do with taking off one's shirt.

Another example is the sound effect of alliteration in Victor Hugo's novel *Ninety Three*. When Sergeant Radoub exclaims: "Everybody has parents, or has had them", the woman he addresses is bewildered by the sound of "or has had them", because it sounds "more like the cry of an animal than human speech." In French, "or has had them" is "*ou on en a eu"* which indeed sounds like the howling of a wild animal. The link between the meaning and the sound of this line in the French original can be explained in a footnote in any language, however.

The sceptical view of translation claims that reality is not described but created by language, and that each language creates its own reality. The evidence brought

forward to support this view, however, is drawn mostly from the problems of translating between modern and primitive languages.

For example, Ernst Cassirer writes that a certain Central American Indian tribe believes that both agricultural work and ritual dance make the crops grow, and that both acts are therefore identical. The tribesmen therefore have one word for "work" and "dance," a fact which makes it impossible to translate these concepts from their language into English, and vice versa. This problem can be resolved by observing reality: work and dance can be distinguished because they are not identical. Their differences can be perceived easily. In translating from English into the tribe's language, a descriptive phrase can distinguish between "work" and "dance." In translating from the tribe's language into English, it will be necessary to find out which act is referred to. But as a matter of fact translation is rarely confronted with such a gap between the world-views of two languages. The bulk of translation is done between modern languages, the world-views of which are much more similar. The majority of translation can therefore be explained by Ayn Rand's theory of conceptual equivalence.

Ernst Cassirer (1953) was doubtful about the correlation between objects and the words that designate them: "But how can such differentiae [of objects] exist prior to language? Do we not, rather, realise them only by means of language, through the very act of naming them?"

Cassirer's view demonstrates a common erroneous equivocation of concepts and words. He assumes that reality is interpreted verbally, without a prior stage of conceptualisation. Most people equate concepts with words because they never conceive of concepts as separate from words. It is impossible to conceive of a concept without naming it, which is why words are necessary. Words are necessary so that we

can grasp our mental integration of two or more units into a concept. Without naming the concept, man cannot hold it in mental focus.

Phases of conceptualisation are mentally experienced as an integrated single process. Thus it is easy for most people to believe that concepts are identical with the words that designate them, and that since words are optional, concepts are optional too. But only the selection of words, not of concepts, is by social agreement. The social agreement enables people to communicate their thoughts to one another.

The Sapir-Whorf theory reverses the temporal sequence of cause and effect, because it is the conceptual faculty that organizes the flux of perceptual experience into concepts, which are then named. There is no such thing as a linguistic faculty that creates concepts in the form of words as the theory claims.

That concepts and words are not equivalent is shown by the fact that one word can have more than one meaning in the same language. Each meaning represents a different concept. Mistranslations happen when in the source language one word represents several concepts, while in the target language each of the same concepts is symbolized by a different word.

To be accurate, the translator has to identify the concept and the referent that the word in the source language represents. But if the translator fails to distinguish all the different concepts that the word in the source language stands for, he/she will not be able to distinguish between the various referents that those concepts stand for, and may select a word in the target language that represents the wrong referent.

Conceptual equivalence makes translatability possible, as I have argued. There are still, of course, stylistic differences and cultural gaps among languages. These can be resolved by explanatory footnotes, which are a legitimate part of translation. The

direct and immediate response of the source audience to stylistic forms and culturally loaded references cannot be recreated for the target audience by these footnotes. But is the function of translation to guarantee that the target audience respond in the same way the source audience does? Even within the source audience there will be different responses to the same original work, depending on the different individuals who encounter it. I believe the function of translation is fulfilled when the conceptual meaning finds its equivalence in the target language. How to respond to this conceptual meaning is up to each individual.

2.3   Audiovisual Translation

According to Diaz-Cintas, "audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media" (Diaz-Cintas, 2001: 21). Diaz-Cintas suggests three possibilities:

- the message is conveyed only auditorily as, for example, in songs and radio programmes,

- or the only channel used is the visual one: comic strips, published advertisements, etc.

- or both auditory and visual channels convey the message as in products such as films, CD-ROMs or documentaries. Because of the mix of different communication systems such as images, sound (music, noise) and the verbal component (oral production, written text), the translation of audiovisual materials is characterised by particular limitations. These make audiovisual translation very different from literary translation.

2.3.1   Subdivisions of Audiovisual Translation

Audiovisual translation is divided into two groups: intra-lingual audiovisual translation in which the source language is the same as the target language and inter-lingual audiovisual translation in which television programmes and films are translated to foreign languages. According to Luyken (1991), the interlingual translation can be either visual which is known as subtitling, or oral, in which case the whole soundtrack is replaced (p.11).

2.3.1.1.   Intra-lingual Audiovisual Translation

There are four main types of intra-lingual audiovisual translation: subtitling for the hearing impaired, audio description for the blind, live subtitling and surtitling for the opera and theatre.

2.3.1.1.1.   Subtitling for the Hearing Impaired and the Deaf

As stated by Ivarsson and Carroll (1998), subtitles for the hard-of-hearing and the deaf are intended especially for people with hearing problems although other people can benefit from them as well. They are prepared specifically for this target group and are transmitted via teletext.

Ivarsson and Carroll also maintain that the subtitles for the hearing impaired differ from translated subtitles mainly in that they adhere to slightly different norms for reading speed and syntax and include additional information (e.g. indication of who is saying what, usually by assigning a special colour of subtitles to each of the main characters).

2.3.1.1.2   Audio Description for the Blind

This kind of translation is an additional narrative that fits between the original dialogue and describes everything that is seen in the film or on the stage. It includes for example descriptions of actions, facial expressions, clothing and scenery and helps the blind to understand the plot of the story. As far as TV, video and digital versatile disc (DVD) are concerned, the description has to be carefully balanced with the original soundtrack. As for the theatre, there are usually several people working as describers, as the task would be too demanding for one person.

2.3.1.1.3   Live Subtitling

Live subtitling might be sometimes used during news broadcasts. The main problem is that as writing at the same speed as normal speech is practically impossible with a standard keyboard, even with highly developed abbreviation programmes, special "chord keyboards" have to be used. These allow the typist to press two or more keys at the same time, i.e. to write syllables and even whole words instead of single letters. Together with special programmes, which are capable of correcting errors, it is possible to obtain the subtitles in a reasonable time limit (Ivarsson and Carroll, 1998:133).

2.3.1.1.4   Surtitling for the Opera and the Theatre

Ivarsson and Carroll also deal with surtitles or supertitles. These are often used during musical performances, especially the opera. In general, they are the translated or transcribed lyrics projected above the scene. They may be used either to translate the meaning of the lyrics to the audience's language, or to transcribe lyrics that may be difficult to understand in the sung form. They are usually displayed using a supertitling machine.

Surtitling for theatre follows the same principles as subtitling for television. The only exception is the speed of the surtitles. As the audience move their gaze a great distance from the actors to the display above the stage, the surtitles have to be even slower than subtitles in a film (Ivarsson and Carroll, 1998:19 – 20).

2.3.1.2   Interlingual Audiovisual Translation

The aim of interlingual translation is to make the audiovisual production (films, TV programmes, etc.) comprehensible for audiences who cannot understand the language in which it was made, and thus improve the possibility of exporting it abroad. Interlingual translation, designated for all cinema, television or video, can be divided into two groups:

- revoicing, which consists of lip-synchronised dubbing, voice-overs and narration and
- subtitling.

Luyken (1991) describes revoicing as

> …the replacement of a programme's voice track by a version, either of the same or new dialogue, translated into another language or dialect. The visual appearance of the programme remains unaltered from the original, but is usually edited so as to accommodate optimum lip-synchronisation (Luyken, 1991:39).

Subtitles are described by the same author as

> …mostly condensed translations of original dialogue (or on-screen text) which appear as lines of text usually positioned towards the foot of the screen. The subtitles appear and disappear in time with the corresponding portion of original dialogue or text. Some subtitles are 'reduced' or they can be bilingual (p.39).

Although these two types of production of audiovisual translation are obviously very different, they have one major feature in common: they interfuse linguistics, science, technology, art and aesthetics. All these have to be mixed harmoniously enough so that the final result (subtitles or dubbing) is comprehensible and comfortable as much as possible for the viewer. Any inconvenience can annoy the audience and thus negatively affect the final perception of the whole audiovisual product by the target language viewers.

It is important to point out that my research work will only deal with interlingual audiovisual translation. What is the history of this kind of audiovisual translation? How does each group of interlingual audiovisual translation function?

2.3.1.3 Interlingual Audiovisual Translation in the Past

Although all the production in the early years of film industry was silent, there was, according to Ivarsson and Carroll (1998), a very strong intention to convey to the viewers the dialogue, which is spoken by actors on the screen. This was solved by intertitles – which preceeded today's subtitles. The intertitles were short texts written on a paper and inserted between sequences of a film. Later on they started to be called subtitles.

Intertitles or subtitles in the original language were removed and after the translation they were placed again into the film. But there existed even easier ways. Sometimes a speaker translated the text simultaneously in the cinema during projection.

But after the invention of sound film in late 1920s, a new serious problem appeared as far as the translation of the dialogue is concerned. According to Kautsky (1970), the first way of dealing with this problem was multilingual filming. This means that one film was shot several times, successively in English, German, Italian and

French. The scenario of such a film was translated into these languages and every scene had to be shot four times on the same set. When English actors have finished, Kautsky claims, they were replaced by Germans, who were then replaced by Italians, and so on.

But this way of film internationalisation had to be abandoned very soon. Not only was it extremely expensive, but it was also very time-consuming (the shooting itself as well as the journey of European actors to the United States). Furthermore, people who did not speak any of these four languages did not understand the film anyway. That is why new ways of film translation had to be found. These new ways are subtitling and dubbing.

2.3.2   Types of Audiovisual Translation

There are two main types of audiovisual translation: subtitling and dubbing.

2.3.2.1   The Subtitling

2.3.2.1.1 Definition

The subtitling is a cinematographic technique which consists in the posting of texts at the bottom of the screen, during the diffusion of a film. It is the intimate meeting between the oral examination, the writing and the image. It is a particularly complex form of adaptation, because it represents a double transcription: from one language to another and speech with the writing.

Gottlieb (1992:162) defines subtitling as "a written, additive, immediate, synchronous, and polymedial form of translation." He follows Jakobson (1966) in distinguishing between different forms of subtitling. From a linguistic viewpoint, there is intra-lingual (within one language) and inter-lingual (between two languages) translation; whereas technically speaking, subtitles can be either "open" (not optional,

e.g. shown with the film) or "closed" (optional, e.g. shown via teletext) (Gottlieb, 1992:163; see also Baker, 1998). Gottlieb states: "subtitling can be both ''intra-lingual'' (and "vertical"), when the target language is the same as the source language, and "inter-lingual" (or "diagonal"), when the target language is different from the source language" (Gottlieb, quoted in Karamitroglou, 2000:5).

Film subtitling is therefore inter-lingual and open, which means that SL linguistic material (speech, other linguistic material) is transformed into TL subtitles, and that subtitles are broadcast simultaneously with the program. According to Shochat and Stam (1985:41), "the inter-lingual film experience is perceptually bifurcated: we hear other's language while we read our own."

2.3.2.1.2   History of Subtitling

As maintained by Ivarsson (2002), the main difference was that subtitles were not inserted between film sequences, but directly into the picture. The process was rather complicated and the results were very poor. Scientists in several European countries (mainly Hungary, France and Scandinavian countries) tried to improve the way of inserting subtitles on the distribution copies of the film. Success came in 1933 when chemical subtitling was invented in Hungary and Sweden (although the first subtitled film ever was shown in Copenhagen as early as 1929). Other techniques of transferring the translated subtitles to film followed (mechanical and thermal, photochemical, optical, laser).

Ivarsson (2002) also claims that an important landmark in the history of subtitling was its emergence on TV. When television broadcasting started to operate, it was only a matter of time when foreign cinema films were shown in this new medium. However, the showing itself was rather disappointing. It was found immediately that

subtitles made for the cinema are not convenient enough for television. As the picture on a TV set has a narrower contrast range than that on a cinema screen, the subtitles were almost illegible.

Furthermore, the ability of the audience to read subtitles on a TV screen is much slower than on a cinema screen. It thus started to be necessary to produce subtitles for TV, different from those designated for the cinema (Ivarsson 2002:7 – 8).

Later stages of subtitling history are described by Ivarsson and Carroll (1991). As for the making of subtitles, it was done by several people in separate work processes. The spotting was done by a technician who usually had no knowledge of the source language. He just marked the time codes in and out of every utterance into a dialogue list. Afterwards, these times were converted to a specific number of characters. The translator then had to fit his translation into this number of characters, usually without ever having seen the film.

Finally, another technician had the job of typing the subtitles onto the type plates or later on, onto the computer disks from which they were transferred to the film. The final result was very often full of errors. A turning point came in the 1980s. Advances in computer technology and new subtitling programmes allowed translators to carry out the whole process of subtitling (timing, translation and revision) on their own. They had the film on a videocassette and thus only needed a video recorder connected to their personal computer. Even that is now history, as films are now stored on DVDs which can be inserted directly into the computer.

2.3.2.1.3   Process of Subtitling

As stated by Ivarsson and Carroll (1998), a subtitler usually works with a script or dialogue list, which is provided to him in the source language. In the best case he

obtains a post-production script which includes the whole dialogue. If he is lucky enough, he also has a glossary where dialect words, slang, insider jokes etc. are explained. But it is important that every such dialogue list is checked. There are sometimes mistakes and discrepancies between this list and the actual film dialogue. It is always important to fit the subtitles to what is really being said (Ivarsson and Carroll, 1998:79 – 80).

According to the same authors, when the film is supposed to be subtitled into many language versions, a master list is available. This contains the in and out times, prepared by a technician in the country of origin. In addition, there is a transcription of the source language dialogue, but these are abridged. The subtitler's job is then just to transform it into his language. He has to observe the previous spotting as well as the subtitle length. This can be very inconvenient as the translator is not able to adjust it to the needs of his/her language (p.54 – 57).

In case the subtitler has not got the master list, he must do the spotting himself. He uses specialised software such as polyscript which facilitates the job significantly. All subtitling systems nowadays use time codes. Such a time code "provides an 8-digit address for every frame of a videotape (or every image of a film)" (Ivarsson and Carroll, 1998:141). In the past, when a video recorder was used for subtitling, this was recorded on the tape and when needed, it could be displayed. But in new subtitling programmes it is not necessary to use the VHS any more; the films are imported directly into the computer and are converted into an mpeg file. In such programmes the time codes are shown permanently.

The time code shows "hours:minutes:seconds.frames" like e.g. 01:28:15.09. There are colons between hours, minutes and seconds, but between seconds and fames

there is a dot. "The number of frames per second depends on the standard: 24 frames a second for film, 25 frames a second for phase alternation line (PAL) or *séquentiel couleur à mémoire* (SECAM) video and some films, and 30 frames a second for national television system committee (NTSC) video" (Ivarsson and Carrol, 1998:141).

With the assistance of the time codes, the subtitler can spot the film and then prepare the subtitles. During the whole process, however, he has to bear in mind certain rules which should be observed.

2.3.2.1.3.1 Position on the Screen

Subtitles should be placed at the bottom of the screen in order not to interrupt the image action. The only case when the subtitle can change its position is when something important is shown in the part of the screen where subtitles are inserted. These can be for example captions. The subtitles can then be moved either above these captions or even to the top of the screen.

2.3.2.1.3.2 Number of Lines

There can be two lines maximum, otherwise the subtitles would cover too much of the screen, which would be very disturbing. Furthermore, three lines would be difficult to read in the short time available. If there is only one line displayed, it can be positioned either on the upper or lower line.

2.3.2.1.3.3 Text Positioning

Subtitles can be either centred or they can appear at the left margin of the screen. In Western Europe for example, centred subtitles are used in the cinema while left-justified subtitles are used in the television. In some other countries, however, even the TV usually displays centred subtitles. This seems to be "due to unconscious adoption of

the principle applying in the cinema, or possibly to the fact that optical film stock was used for the subtitles" (Ivarsson and Carroll, 1998:49).

2.3.2.1.3.4 Number of Characters per Line

The majority of sources state that there should be maximally 35 – 40 characters in each line. If there were more, the characters would have to be too small and it may be difficult for the audience to read. On the other hand, if there were less, the text reduction and omissions would be unbearable.

2.3.2.1.3.5 Typeface and Distribution

According to Ivarsson and Carroll, it is advisable to use typefaces with no serifs such as Arial as their legibility is better than that of typefaces with serifs such as Times New Roman. As for the distribution, proportional types are preferable to monospace ones as the former save space (1998:42).

2.3.2.1.3.6 Duration of a Subtitle

While spotting, it is essential to bear in mind the fact that "subtitles which remain on the screen long enough to be read more than once are just as irritating as subtitles that disappear before the audience has had time to finish reading them" (Ivarsson and Carroll, 1998:67). That is why rules concerning the maximum and minimum duration of one subtitle have been introduced. Karamitroglou (2005) states that the average reading speed of subtitles is 150 – 180 words per minute, which is 2.5 – 3 words per second. As a full two-line subtitle contains about 14 – 16 words, it should be projected for some 5.5 minutes. After the addition of the time necessary for the eye to notice that a subtitle has appeared at the bottom of the screen, we get to the final result – 6 seconds. Thus, a full two-line subtitle should remain on the screen for 6

seconds, but at the same time it should not exceed this time, because viewers would immediately start to reread it.

As for a single-line subtitle, Karamitroglou (2005) argues that the optimum time for which it should remain on the screen is about 3.5 seconds. The half second is added because it has been proven that viewers tend to read two-line subtitles a little bit faster than separate one-line subtitles. These 3.5 seconds are again not only minimum time, but also maximum time.

Karamitroglou (2005) also introduces a rule for the minimum time of a single-word subtitle, however short or simple this word may be. He fixes this time at 1.5 seconds. If it disappeared sooner, the viewer's eye would not be able to recognise it, and it would seem just like an irritating flash.

If there are two consecutive subtitles, Karamitroglou maintains, there has to be at least a ¼ second gap between them. This is necessary for the eye to notice that there has been a change in the subtitles. If this break was not maintained, the viewer would not be able to distinguish the two different subtitles and would think it is still the previous one, especially if the two are approximately of the same length.

All these are of course recommendations rather than hard and fast rules and the times can vary according to the audience it is designated to (as the reading speed of the elderly is certainly lower than that of teenagers). Nevertheless, the more these rules are observed, the higher the quality of the subtitles.

Likewise, it is important to stick to the speed consistency. As the viewers very quickly get used to the reading rhythm, it should stay the same during the whole film and there should not be any deviations such as sudden acceleration or deceleration of the subtitles (Ivarsson and Carroll, 1998:69).

2.3.2.1.3.7 Synchronisation

In the early days the basic principle was to synchronise the subtitles perfectly with the speech. The subtitle appeared exactly at the same moment when the utterance started and disappeared the moment it ended. But the attitude soon changed and this practice has been abandoned (Ivarsson and Carroll, 1998:72).

The leading-in time should stick to the beginning of the utterance. Nevertheless, Karamitroglou (2005) argues that it is better to make a delay of ¼ of a second, as this is approximately the time the brain needs to "process the advent of spoken linguistic material and guide the eye towards the bottom of the screen anticipating the subtitle." On the other hand, according to Karamitroglou, the lagging-out time does not have to stick so closely to the end of the utterance and the subtitle can remain on the screen even after the utterance has been pronounced. Nevertheless, he argues that this should not exceed two seconds, because if it remains longer, the viewer has the impression that the subtitles do not correspond exactly to what is being said.

As for the synchronisation with camera takes and cuts, Karamitroglou claims that the subtitles should observe the major ones which signify thematic change and thus the subtitles should disappear before them. In case the cut is not particularly significant and does not mean any substantial change, the subtitle can remain on the screen.

2.3.2.1.3.8 Punctuation

Punctuation in subtitles is usually the same as in any other written language form. There are, however, some cases when particular rules are applied for subtitles in order to facilitate their reading to the audience. These rules have to be consistent and logic, otherwise they could confuse the viewers rather than help them to understand the film translation.

Two punctuation marks essential for subtitling seem to be hyphens and suspension dots. These have to follow particular rules. According to Ivarsson and Carroll, hyphens are used at the beginning of subtitles translating dialogue. As this is considered to be their main role in subtitling, all other usage of hyphens should be avoided (Ivarsson and Carroll, 1998:111):

-What happened?

-He had a car accident.

The same authors stress that it is important not to mix hyphens with dashes, which are slightly longer and have a different meaning. They are used in subtitling for distinguishing between sentences uttered by a single person which are addressed to different people:

"Did you prepare the meal? – You can tell us what you wanted to, Frank."

Suspension dots are also treated in detail by Ivarsson and Carroll. If they are used without spaces in the middle of a sentence, it means that the character is hesitating (1998:113 – 114):
He said…that he doesn't love her any more?

On the other hand, if a space follows, they mean the character was interrupted:

He said… Yes, that he doesn't love her.

It is necessary to repeat the suspension dots if they coincide with a subtitle break:

It is necessary…

…that we pay a visit to the parents

and ask if they don't need anything.

As for the other punctuations, the quotation marks, exclamation marks, question marks, and commas usually observe the same rules as in any other written text, while underlying, semicolons and parentheses should be completely avoided (Ivarsson and Carroll, 1998:114 – 116).

2.3.2.1.3.9 Other Conventions

There are certain other rules which affect the subtitles. Although these may vary in different countries, there is a tendency to bring them into line. These include the use of upper case and italics as well as some other particularities (subtitling of songs or letters).

According to Ivarsson and Carroll, upper case can be used in the subtitles to translate shouting or exclamations which are very loud (116): CATCH HIM!

The same authors also state that the use of italics is quite common in subtitling. They usually signify:

- speech which is not uttered by the character on screen – this can be for example a voice from telephone, radio or TV,
- interior monologue and dream scenes,
- narrator's voice,

- songs, and

- everything which would be written in italics in a normal text such as words in a foreign language or titles and names (Ivarsson and Carroll, 1998:118).

Songs are a specific case. If the lyrics are translated, Ivarsson and Carroll argue, it is advisable to put them down in italics. However, these authors stress that not every song in a film needs to be translated, it only has to be subtitled if it is important for the story or there is another serious reason. It is not necessary that the song translation rhymes, nevertheless it should stick to the rhythm of the song so that it is easy to read while listening to the original. Sometimes it is enough to subtitle only the beginning of the song in order that the viewer has some idea what it is about (Ivarsson and Carroll, 1998:120 – 122).

Very interesting is the subtitling of letters. It happens very often that a letter is read aloud in a film. The way this is subtitled differs according to various factors. Ivarsson and Carroll state six possibilities (1998:119):

- The writer of the letter thinks to himself while writing the text = interior monologue – Italics;

- The writer thinks aloud while writing the text = audible speech – normal style;

- The writer reads the letter aloud after writing it = quotation – normal style + quotation marks;

- The writer's voice is heard while the addressee is reading it – italics;

- The recipient reads the letter aloud – normal style + quotation marks;

- The voice of the recipient is heard while he reads the letter without moving his lips = interior monologue – italics + quotation marks;

There are, of course, other things which might cause some problems. These are for example currency, units of measurement, abbreviations or proper names and brand names. It is not necessary, however, to treat these here in detail, as the film translation of these usually observes exactly the same rules as the literary translation. The same applies for strong language used in a film.

2.3.2.1.4 Translation and Adaptation of the Subtitles

It is evident that if the above mentioned rules and time constraints are to be observed, subtitles have to be considerably shortened in comparison to the original dialogue. It is the subtitler's job to decide what will be kept and what will be omitted.

According to Ivarsson and Carroll, the subtitler sometimes has to decide between omission and paraphrase. Omission means that a whole part of the dialogue is left out, paraphrase, on the other hand, stands for modification of the dialogue in order to make it shorter. Out of these two, Ivarsson and Carroll argue, the former is more convenient as it seems to be less annoying for those who understand the original. Thus, the sentence "Well, I just want to tell you that yesterday Jane came to our room and told us that she has heard that everybody will have to sit the exam again some time in September." should be subtitled in this way:

Yesterday Jane told us

that everybody will have to sit the exam again.

Nevertheless, subtitlers usually take advantage of both these methods and use them simultaneously (Ivarsson and Carroll, 1998:87).

2.3.2.1.4.1 Omission

There are certain words and expressions which can be omitted without lowering the quality of the translation. As stated by Karamitroglou (2005), these include:

- Padding expressions such as "you know", "well" etc. can be omitted as they usually do not contribute to the semantic meaning of the utterance.

- Words that are presumably known to the target language audience and are pronounced separately do not have to be necessarily subtitled. Such words are for example "yes", "no", "sorry", "please", "thanks" or "ok". Similarly, according to Karamitroglou, names of the characters can be omitted if they are called out. But on the other hand, if these expressions are included in a larger context, they always have to be subtitled.

2.3.2.1.4.2 Use of Simple Vocabulary

If possible, common and simple words should be preferred to unusual ones. When the subtitler has the possibility of choosing between several words with the same or similar meaning, he should always bear in mind that the more common and simple the word, the faster it is read by the viewer. The only exception from this rule is, of course, the case when florid language plays a vital part either in the whole film or in the speech of a certain character (Ivarsson and Carroll, 1998:89).

2.3.2.1.4.3 Simple Syntax

Syntactic structures should also be simplified as much as possible. There are very often cases, when reduction of a complex sentence is possible without changing the meaning. Karamitroglou (2005) states seven particular cases:

- Active for passive constructions:

"It is believed by many people." => "Many people believe."

- Positive for negative expressions:

 "We went to a place we hadn't been before." => "We went to a new place."

- Temporal prepositional phrases for temporal subordinate clauses:

"I'll study when I finish watching this movie." => "I'll study after this movie."

- Modified nouns for the referring relative clauses:

    "What I'd like is a cup of coffee." => "I'd like a cup of coffee."

- Gapping for double verb insertion:

 "John would like to work in Germany and Bill would like to work in France." =>
"John would like to work in Germany and Bill in France."

- Straightforward question sentences for indicative pragmatic requests:

"I would like to know if you are coming." => "Are you coming?"

- Straightforward imperative sentences for indicative pragmatic requests:

"I would like you to give me my keys back." => "Give me my keys back."

2.3.2.1.5   Subtitles Editing

As one line usually is not enough, the translator often has to split the subtitle into two lines. This has to be done very carefully and the breaks should not be in contradiction with the sense of what is being said. Each line should be logically and grammatically compact. Moreover, according to Ivarsson and Carroll, one subtitle should correspond to one phrase or sentence or should be composed of several short

phrases or sentences. On the other hand, Ivarsson and Carroll argue, one long sentence spreading across several subtitles should be avoided (1998:93 – 96).

When the dialogue is too fast, two line subtitles are used. Each line then corresponds to what is being said by one character. The beginning of such a subtitle is always hyphenated and if it is a question and an answer, the former should always be on the top line and the latter on the second line. The only exception is the case when the answer cannot appear in the subtitle before it is actually uttered (Ivarsson and Carroll, 1998:94).

2.3.2.2 Dubbing

Dubbing is the most common type of revoicing in which we have also voice-over, narration and free commentary.

Voice-over, narration and free commentary are three names for approximately the same thing: a method when the new soundtrack is carried out by one single person or several people with no attempt to synchronize the lip movements with what is being said. The original sound is either not heard at all or is audible at a very low level. Sometimes at the beginning and at the end of a speech the original is allowed to be heard. The difference between voice-over and narration is only very slight: the voice-over refers usually to a single monologue while narration is a translation of the whole programme. Free commentary differs from the former two in that it is not a faithful translation of the original (Luyken, 1991:80 – 84).

According to Luyken, all these methods are quite simple and cheap. They are used mainly in documentaries and other non-feature programmes.

2.3.2.2.1   Definition of Dubbing

Dubbing is the post-production process of recording and replacing voices on a motion picture or television soundtrack subsequent to the original shooting. The term most commonly refers to the substitution of the voices of the actors shown on the screen by those of different performers, who may be speaking a different language. The procedure was sometimes practised in musicals when the actor had an unsatisfactory singing voice, and remains in use to enable the screening of audio-visual material to a mass audience in countries where viewers do not speak the same language as the original performers.

Films, videos and video games are sometimes dubbed into the local language of a foreign market. Dubbing is common in theatrically released film, television series, and cartoons given foreign distribution.

2.3.2.2.2   History of Dubbing

The history of dubbing is treated in detail by Kautsky (1970). His findings can be summarised as follows. The evolution of dubbing is different from the one of subtitling in that it varies from one country to another. Its origins are in the United States, but it has been used mainly in Europe, where it first appeared in 1936.

Kautsky claims that the first attempts at dubbing date back to the 1930s. The quality was very poor and it was rejected. At the beginning, it was usually one person (often the translator himself) who dubbed all the characters of a film. Later, several people started to perform post synchronisation. But the quality did not improve much. The dialogues sounded unnatural, the text was badly synchronised, the performance of

the actors was usually rather poor and as a whole it was acoustically very badly done. All these facts were very irritating for the spectators.

In the early days of TV dubbing, as claimed by Kautsky, only a few actors were involved. They simply read the subtitles at the same time when the subtitles were shown on the screen. One actor dubbed several film characters. Later on, an unsubtitled version of the film was broadcasted, but the performance of the dubbers was not much better.

The next evolution stage of dubbing was "live dubbing". In this process the dialogue was translated specifically for this purpose and the number of dubbing actors was the same as the number of characters in the film. But the main inconvenience was the fact that it was broadcasted live, which means that actors were performing only once without any possibility of correction or change. They successively took their turns on one chair using one pair of earphones. All the noise they made (such as coughing, moving the chair, putting the earphones on and off, and steps) was heard in the dubbing. The quality of the final product was obviously very low. It was only in 1964 that loop dubbing started. Its quality increased progressively. In the loop system the whole film is divided into several parts or loops, all actors are present and dub the whole loop so many times until the director is satisfied. This method ensures high quality of the dubbing, but is very time-consuming.

As stated by Bajerova, Skovrova and Tomicek (2005), full opening of the market for foreign films, the possibility of watching films on video and new TV channels in the 1990s caused a sudden rise in the demand for dubbing. New dubbing studios appeared. As everything had to be done as fast as possible, the quality of dubbing has dropped. This situation seems to be improving in the last few years as only

the best of these studios have survived and as the expertise of people doing this job has improved.

Besides, a new method appeared in the 1990s. It was the unilinear dubbing – there is always only one actor present in the studio who dubs his character continuously from the beginning to the end of the film. If the director is dissatisfied, they only have to retake only the particular part in which they made a mistake. As the unilinear dubbing is faster and cheaper than the loop dubbing, it is now preferred by an overwhelming majority of dubbing studios according to Barjerova, Skvorova, and Tomicek.

2.3.2.2.3   Dubbing Translation

As stated by Kautsky (1970), the dubbing translation is very different from the literary one. According to Kautsky, the main distinction between them is the fact that the translation in dubbing is not the final product which is presented to the audience, but only a semi finished work which is then passed on to the adaptor who finishes it. Kautsky claims that the translator usually produces a word-by-word translation, sometimes even with several suggestions how something could be translated. It is essential that the adaptor knows the exact meaning so that he can capture the sense and transfer it into the target language in utterly different words which enable the synchronisation. Thus, the translation has to be very raw.

2.3.2.2.4   Dubbing Adaptation

The adaptor then works with the raw translation. He does not necessarily have to speak the source language of the original, but if he does, it is undoubtedly a big advantage. Sometimes the translator and the adaptor are the same person.

Unlike subtitling, the final text does not have to be reduced in relation to the original, it has to have exactly the same length, start and end simultaneously with the original dialogue. Nevertheless, there are some other rules the adaptor has to observe.

2.3.2.2.5 Synchronism

Paquin speaks about three types of synchronism: phonetic, semantic and dramatic.

2.3.2.2.5.1 Phonetic Synchronism

According to Paquin, "phonetic synchronism" is simply matching the lip movements.

> Phonetic synchrony is achieved when the lip movements of the screen actor match perfectly the sounds produced by the studio actor, not only words, but also breathing, grunts, screams, etc. Actors do that in the studio, even if they are invisible. They make gestures, and get into their roles (Paquin 1998:39)

According to Paquin (1998), the adaptor has to stick to these basic rules if he wants to achieve good phonetic synchronism:

- the number of syllables of the adaptation should correspond to the number of syllables of the original (this contributes to the credibility of the adaptation. On the other hand this rule is sometimes not observed and that does not necessarily mean that the dubbing is bad).

- The main hard and fast rule is fitting the bilabials. If the protagonist pronounces "m", "v", "p", "b", "f" then the dubbing actor has to use one of these consonants too. They are well interchangeable and the audience is not able to tell them apart.

Thus, for example, French word "père" can be used for the original "father" without any problem. Kautsky (1970) argues that if the actor markedly closes his mouth at the end of his speech although the last sound he pronounced was a vowel, or, on the other hand, he markedly opens his mouth after a final bilabial, then the adaptor has to conform to what is seen and not what is heard in the original. The best way of the adaptor to help himself/herself if he/she cannot find appropriate equivalents in the target language is to change completely the word order. Then it is much easier to find a matching word.

Last but not least, it is important to say that phonetic synchronism should not, if possible, be achieved at the expense of appropriate syntax and lexis.

2.3.2.2.5.2 Semantic Synchronism

According to Paquin (1998), "semantic synchronism" means that the new dialogue in the target language should have the same meaning as the original. Nevertheless, Paquin argues, there are certain cases when this is not true. This concerns for example numerals, occupations, and so on. When for example the occupation is not important for the story it can be changed in the target language in order to achieve more convenient phonetic synchronism. Thus, it can be said that semantic synchronism is more important than phonetic synchronism only if the original meaning is essential for the whole story. In other cases the meaning can be slightly changed without any problem.

2.3.2.2.5.3 Dramatic Synchronism

The last synchronism Paquin (1998) speaks about is "dramatic synchronism." It is the realism with which the characters speak in the target language. What they say has to correspond to what they do (a person shaking his head obviously cannot say yes and vice versa) and the way they speak must be in accordance with what the audience expects. A fourth kind of synchronism can be added. It is the "nucleus synchronism" introduced by Luyken.

> Nucleus-sync concerns the fact that movements of the body, slight nods, raising of the eyebrows, or making gestures always coincide with the uttering of stressed syllables, which in linguistics are referred to as nuclei. Possibly, this parallel occurrence of stressed syllables and other movements can be seen as instrumental in the perception of speech (Luyken, 1991:160).

As conclusion to this part, I can say that film translation faces some conflicts. In the process of film translation, owing to the restraints on a film, there are four specific conflicts: length vs. content; word order vs. picture order; domestication vs. foreignisation; transliteration vs. semantic translation.

- **Length vs. Content**

Though the two languages involved in a film translation are totally different, the translators have to match the translated version with the source text. Briefly speaking, in dubbing, the translated version must be able to fill the time space of the source text without over-translating or under-translating the content. In subtitling-translation, the subtitles should be appropriate in length without pushing the audience to skip over the lines or boring them with simple lines which linger on the screen.

- **Word Order vs. Picture Order**

Different languages use different word order to express the same content. Sometimes the difference is so distinctive that the translator has to rearrange the word order in the target language. However, in film-translating, due to the constraints of actors' or actresses' performance, the rearrangement should and could not be conducted at random.

- **Domestication vs. Foreignisation**

Film translation is a mode of intercultural exchange. The translating of films is, in fact, the translating of cultures. Generally speaking, cultural translation involves domestication, alienation and hermeneutic translation. Briefly speaking, domestication is to replace the source text cultural information with that existing in the target language. Alienation (or foreignisation) is to retain the original cultural information by transplanting it literally. Hermeneutic rendering is to find a compromising approach when failing to achieve either of the above. It is worth noting that the film audiences are not a homogeneous group, with some favoring one approach and others supporting another. If any single approach is used too often, they may get bored.

- **Transliteration vs. Semantic Translation**

As we know, films are footnote-free. It is impossible to explain some figures of speech on the screen as in rendering a novel. When confronted with such ambiguous expressions requiring explanation, the translator has to fall back on either transliteration or semantic translation to help him out of the embarrassment. For example, many English names are puns, and it is hard to maintain both the pronunciation and the meaning at the same time.

The two main forms of film translation, translation for dubbing or subtitling, should take those conflicts into consideration, and the former form is more painstaking to produce. To achieve the functions of the original film such as entertaining and educating, we need better translation, and some contemporary theories can provide the necessary guidance. This makes me ask myself if film translation can be considered as any form of translation or if it is a language transfer.

2.3.2.3 Film Translation: a Transfer of Language

Although much has been written about translation in general in the past twenty years (for example, Nida 1964; Catford 1969; Nida and Taber 1974), the translation of films has hardly been studied. The majority of works which was devoted to the translation of films dealt primarily with dubbing (e.g. Rowe 1960). A limited number of studies dealing with subtitling have been published in countries where imported films are translated in this way (e.g. Welleman 1969).

It is a well-known fact that all translation, without exception, involves a certain amount of distortion of the information transmitted in the source language. Each language reflects socio-cultural concepts which have been crystallised over time, and even the most skilled translator cannot sever a language from the society which uses it. Färb describes translation as "a busy intersection at which at least five thoroughfares meet: the two languages, the cultures of the two communities and the speech situation in which the statement is uttered" (Färb 1981: 227). In this respect translating a dialogue in a film is more difficult than translating an article, because of the heavier influence of factors connected with the social ethos on the one hand and the situational factors on the other.

Film subtitling or dubbing primarily conveys translated dialogues. It is true that dialogues are translated in literary texts too, but in films the translation does not have the standing of an independent text. In the translation of written discourse the reader can decode the text in accordance with his own pace of reading. He can read selectively, if he so wishes, and having the text in front of him can choose which sections he wishes to read with greater attention. If he failed to understand a certain passage on his first reading, he can always go back to it and reread it. This obviously does not apply to subtitling and dubbing.

The problem of film translation is more perceptible in subtitling. As far as the viewer is concerned, subtitling is a form of simultaneous translation, for although the translator has prepared it in advance, the receptor perceives the translation in conjunction with the immediate situation in which the spoken message is transmitted in the source language: he reads the caption at the same time as the event occurs on the screen. The translator has to take into account the fact that subtitles are a one-time occurrence and must be synchronised to fit both the flow of events in the film and the viewer's reading speed. However, subtitling differs from simultaneous translation in one major aspect, as it is not merely the transfer of spoken discourse from one language to another but involves "double conversion", namely both from one language to another and from one medium to another.

This may entail - besides technical constraints stemming from the different speeds with which written and spoken utterances are decoded - also the danger of distorting the message. Obviously, a written message cannot convey all the subtleties of a spoken one. Moreover, it has been claimed that translation between different media is simply not feasible. Catford (1969: 53) contends that the substantial features relevant to phonic and graphic substance are absolutely different; "therefore there can be no

question of a phonological item being relatable to the same substantial features as a graphological item."

Thus, translation from the spoken to the written medium constitutes conversion rather than translation, because it does not involve the substitution of items of equal value. At any rate, even the most gifted translator cannot prevent certain distortions in the content of a message due to the transfer from the spoken to the written medium. Some of the difficulties of transferring "live" dialogue into a written form relate to the nature of the graphic symbols in the target language. Some languages script lacks graphemes to denote most of the vowel phonemes. This causes many instances of homographs. To be sure, homographs need not necessarily cause ambiguity in interpreting a written word embedded in an utterance, as the context generally supplies the reader with clues that enable him to choose the appropriate interpretation. However, when reading subtitles, which have a relatively short projection time, the viewer may have difficulties in selecting the intended phonological information for a written word.

It is the reason why some authors look at film translation and particularly subtitling as a form of language transfer (Mera, 1998; Diaz Cintas, 2001; 2003; and Hernandez Bartolome and Mendiluce Cabrera, 2005). Gottlieb (2004: 219) explains the disagreement which exists in subtitling for two reasons. The first involves the reduction in text, which is "something that is often not expected in translated texts"; this, coupled with the fact that "to most people the term 'translation' [...] means the transfer of written text in one language to written text in another" marks subtitling out from literary translation. It is this shift in medium that I believe distinguishes it from translation.

The simultaneous provision of meaning in two (or more) languages, one in oral and the other(s) in written text, is consequently a relatively new form of language

transfer created by film and further developed by television, video and DVD. Kilbourn (1989; 1993), and Diaz-Cintas (2001) also refer to subtitling and dubbing as a form of "language transfer" rather than as "translation", thus the term is well-used in the field. In fact, as Wolf (1947: 90) points out: "Subtitling, when properly and carefully done, is the most thankless and self-effacing task in existence." What is more, the film translator is open to criticism as the translation is, unlike with written translations, laid bare for the audience to compare to the original. As Wolf (1947: 90) further explains, "it is the only form of translation which can be imbibed in conjunction with its original version, and so encounters far more criticism than would otherwise be the case." This, again, highlights the difference between film translation and literary translation.

In addition, subtitling is an overt type of language transfer, as Caillé (1960: 108) states, "the spectator-listeners hear the original whilst reading the subtitle and notice mistakes very quickly." This point is also touched on by Kilbourn (1989: 428) "…the translator is in a curiously exposed position … since the original dialogue remains a tangible reality for the audience who will continue to draw tonal clues from what they hear and the context in which it is said."

Suspicions can therefore be quickly aroused as to whether they are getting the whole story. Thus, as stated above, film translation is not the same as translating a written text. The film translator is in a position to be permanently criticised by the audience, and not just by those who understand the source language. As Kilbourn (1989) points out, they are also under attack from those with little or no understanding of the source language.

One major point for consideration was discussed by Diaz-Cintas. He states:

> Subtitles involve a change from the oral to the written register and entail the omission of certain elements of the original linguistic message because they must respect the spatial synchrony, in that the delivery of the message is predetermined by the width of the screen which normally allows for no more than 32 to 35 characters per line and a maximum of two lines (Diaz-Cintas, 2001: 25).

Taking this into account, it could be said that subtitling is not a true form of translation. It is, as the above writers argue, more a form of language transfer, where meaning from one text type is transferred to another text type and another language. If I add to all these points of view the fact that in the dubbing the lip movement and gestures in the original form is more important than the translation itself I can conclude that film translation is a unique type of language transfer.

Many authors, however, as seen above, choose to use the term language transfer, and I am inclined to agree with distinguishing film translation and particularly subtitling from translation by using the term "language transfer."

Chapter 3: Research Methodology

A research work on film translation is particularly interesting because it offers many points of analysis. The first is the analysis of problems encountered by film translators when doing their job. The second point can take into account the problems related to the translated films. As stated above, these problems may be linguistic, cultural and technical. The last point which can be analysed is the didactic impact of film translation on teaching/learning a second or a foreign language. My thesis will deal with the first and the second points of analysis i.e. the problems translators and actors face when translating films and the problems in the translated films without obscuring the didactic perspectives of audiovisual translation.

To reach my goal, I have interviewed some film translation stakeholders, including film directors and producers. After this, I have decided to address some questionnaires to the audience, i.e., some persons to whom I have given some films and their translated version to watch. I observe film translation stakeholders, i.e., the translators, the technicians and the actors and actresses doing their job. I studied four films translated in Benin. These films are: *Abeni*, a film produced in Yoruba subtitled and dubbed in French; *Les médicaments génériques: moins chers et efficaces,* a film produced in French and dubbed in English. Finally, I have one film from Nigeria, namely, *Snake kingdom,* produced in English and dubbed in French; and *Who Loves Me*, a Ghanaian film also produced in English and dubbed in French. As awhole, I have one film subtitled: *Abeni* and four dubbed: *Abeni*, *Les médicaments génériques: moins chers et efficaces*, *Who loves me*, and *Snake kingdom*.

3.1 Interviews

My interviews are firstly addressed to film translation actors of Benin. As stated above, film translation actors are composed of the translators who translate the film to be dubbed or subtitled; the actors/actresses who place their voice on the translated films, especially in dubbing; the technician who records the actors/actresses' voice encrusts the subtitles on the film. The main objective is to know the difficulties each of them faces when doing his/her job and the solutions he/she can suggest to overcome these difficulties.

I also interviewed film producers and directors of Benin, Nigeria and Ghana who translate their films. The aim is to know the reasons why they translate their films and the problems they encounter. I have then decided to do the inventory of fixtures. I have made a list of film translation agencies in Benin. The directors of these film translation agencies gave me the address of their partners of Benin, Nigeria, and Ghana. By partners, I mean the film producers who ask for their films translation.

However, it has been discovered that direct tape recorded interviews often jeopardise the chance of gaining direct access to naturalness of speech, that is, the observer's paradox. As a result, the use of unstructured spontaneous recorded conversations becomes inevitable. Milroy (1980) confirms this, when he claims that recorded interviews render a speech unnatural and could mar the result of an investigation. In addition to these deficiencies of the recorded interview system, there is the recording of spontaneously surreptitious speeches on film translation problems and prospects.

The respondents to these unstructured spontaneously recorded speeches, i.e. the film translation actors, the film producers and directors, are later made to be aware of

the recording exercise. However, the investigation jealously guards against allowing the knowledge of the recording to mar and impede the chance of getting the wanted information. The recordings were played back to the respondents, for them to raise objections to any part of the recording if necessary, and this is immediately erased in order to avert suspicions. The interviews are later transcribed and written out. The following step of my research work is the film translation observation.

3.2   Questionnaires

This stage consists in distributing written questionnaires to film viewers. The fact that there are some films in English among the films I have chosen to study has obliged me to make my own audience because I needed some respondents who understood English and French. English teachers of secondary schools and some students of the English Department of Abomey-Calavi University were then involved.

It is important to mention that among the film viewers groups, there are some of them who understand Yoruba and Fon languages. I made ten film viewers groups. Each group is composed of fifty (50) persons and I made them watch a film and its translated form. I included the films I wanted to study. After they had watched the films I gave a questionnaire to each of the informants. Per group I chose one person who was in charge of collecting the questionnaires back for me.

The questionnaire consisted of sixteen (16) questions distributed to five hundred respondents. On the heading was an information part that stated that I am working on a Doctorate dissertation on film translation in Benin, its problems and prospects. The information text stated also that this was an anonymous questionnaire. The second part of the information expressed gratitude to the respondents for agreeing to conduct the survey, as the material on this subject in Benin was very limited. I also explained to

them that the number of respondents was crucial, as it had to be representative to support the thesis. On the footnote, there were my name and my phone numbers to allow the respondents to contact me if they have problems about the questions.

The questionnaire consisted of different sections. The background questions included the name of the respondent, his/her nationality, and the languages he/she understood among the ones involved in my study. It was stated that the respondents were not obliged to give me their names. The next two questions were on the respondent's film watching habits.

The following section of questions was on the respondent's knowledge about film translation. After this, there was a series of questions which were connected to how aware they were about film translation problems. They were asked whether or not they noticed the different linguistic, cultural, and technical features of translated films. The last three questions were about their perspectives about film translation. At the end of the questionnaire, there was a nota bene which stated that for some questions, the respondent had the possibility to tick more than one answer. The questionnaires for this study can be seen in the second volume of this research work.

3.3   Film Translation Observation

Another instrument used as part of this study is films translation observation. The aim is to know how exactly a film is translated from one language to another. Getting access to Benin film production and/or translation agencies was not difficult because as a film writer and director, I had already met most of film actors/actresses, technicians, and translators. I also had recommendations from the *Ecole Doctorale*

Pluridisciplinaire and the Department of English which helped me to meet film producers and directors of Ghana and Nigeria.

My observation mainly took place in three film translation agencies of Benin. The first I visited is Business Global Communication, commonly called BG Com, directed by Alexis Gnanguenon. I chose this film production/translation agency because of its experience in film translation. It is the only agency that translates telenovelas in Benin. This agency translated a lot of films for television channels. Among these films, we have: *Rosalinda, La Chacala, Luiz Clarita*, and so on.

The second agency I visited is *Centre International des Radios et Télévisions d'Expression Francophone (*CIRTEF) managed by Anselme Awanou. It is the oldest film production and translation agency in Benin. The third agency visited is Harley Dass production managed by Arley Dassi. This agency is specialised in film translation from English to French and vice-versa. This agency translated most of Ghanaian and Nigerian films sold in Benin.

3.4   The Study of the Films

After this, I studied the chosen films by pointing out the translation problems. Using Toury's (1995) adequacy-acceptability model, along with Brondeel's (1994) equivalence model, I will discuss the overall communicative and cultural effectiveness of the translation on these films. In doing this, I aim to critically evaluate the impact of the translation on the different films. Before going ahead, I shall clarify what I intend by criticising the translation of the films I have chosen as case study.

3.4.1 The Definition of Translation Criticism

According to the item of "translation and criticism" in *Chinese Translation Dictionary*, translation criticism means: "evaluating the process of translation and the quality and value of the translated version in all-round way in accordance to certain criteria" (Zhou Yi, 1999:144). Yet, different critics may have different opinions on the definition of translation criticism.

3.4.2 Significance of Translation Criticism

As translation has become a profession and an increasingly scientific profession, translation criticism undoubtedly gains a new and indispensable significance. Newmark believes that:

> translation criticism is an essential link between translation and practice; it is also an enjoyable and instructive exercise, particularly if you are criticizing someone else's translation or even better, two or more translations of the same text. You soon become aware not only of the large 'taste area', but that a text may be differently translated, depending on the preferred method of the translator (Newmark, 1988:184).

3.4.3 Plan of Translation Criticism

Comprehensive translation criticism has to cover five topics:

- A brief analysis of the source language text stressing its intention and its functional aspects;

- A selective but representative detailed comparison of the translation with the original;

- An evaluation of the translation: in the translator's terms and the critic terms;

- Where appropriate, an assessment of the likely place of the translation in the target language culture or discipline (Newmark, 1988:186).

Translation criticism could also be divided into: overall evaluation and detailed evaluation. Overall evaluation is to see whether the translator understands the source work to its full extent, whether the translated version is fluent, whether the style and essence of the source work could be presented in the translated version. Appreciation of and contrast between different versions of translation fall within this category. Detailed evaluation is criticism of language, ranging from words, phrases to clauses and sentences. Though detailed evaluation seems trivial, it is the basis of translation criticism and of great significance.

3.4.4 Principles of Translation Criticism

Zhou Yi summarises six objective, reasonable, and impartial principles of criticism on the basis of linguistics and semiotics:

- Logical assessment;

- Quantitative and qualitative analysis;

- Semantic analysis;

- Sample analysis;

- Contrast between versions and translation;

- Appreciation of successful translations (Zhou Yi, 1999:145-146).

The language of films is uttered language. Most of the scripts are words out of the actors' and actresses' mouths. Because the interlocutors are always switching, there is no such consistent discourse as the novels. Therefore the evaluation on details is more

practicable, reasonable and convincing. Film translation criticism tends to focus more on the words, phrases and clauses rather than on whole long passages. It is interested in the film's characteristics such as explicitness, audibility and life-likeness. Meanwhile, to make the criticism more convincing, different versions are often contrasted. Examples will also be cited to illustrate this. My corpus is composed of four (4) films dubbed and/or subtitled from Benin, Ghana, and Nigeria. It is important to mention that all the films used as case study are translated in Benin.

Chapter 4: Film Translation in Benin Republic

Benin is a West African nation on the Gulf of Guinea, between Togo, to the West and Nigeria, to the East. It is bounded by Burkina Faso and Niger to the North. The Republic of Benin was given that name only in 1975. Historically, it was one of the West Africa long-lasting kingdom, that of Dahomey. So the Republic of Benin is not to be confused with Benin, a state of Nigeria.

The population of the Republic of Benin is estimated at 9,056,010 inhabitants according to *Institut National de la Statistique et de l'Analyse Economique* (INSAE, 2010). Benin is a multilingual country where more than sixty languages are spoken (Capo 2007 and Tchitchi 2007). French is the official language in Benin. But other foreign languages such as English, Spanish, German, Chinese, and Portuguese are taught in Benin schools and universities. The most important of these foreign languages is English which is taught in some private nursery and primary schools. In the next section, I will present the audiovisual space management within such a sociolinguistic context of Benin.

4.1 Film and Audiovisual Space in Benin

The audiovisual space in Benin is made up of five (5) television channels and more than ten (10) film production agencies. The television channels are: *Office de Radiodiffusion et de Télévision du Bénin* (ORTB), *La Chaîne 2* (LC2), Golf TV, *Canal 3 Bénin*, and *Carrefour TV*. It is important to mention that ORTB is a public television whereas the others are private channels. ORTB, LC2, Golf TV, and *Canal 3 Bénin* are located in Cotonou, the economic capital city, and *Carrefour TV* is located in Bohicon, 143 km from Cotonou. My research work will only take into account ORTB and *Canal*

3 Bénin because they have a great audience in the population according to a survey of *Radio France Internationale* (RFI) in 2011.

Film production agencies are also part of the audiovisual space of Benin. There are many film production agencies among which we have: *Centre International de Radio diffusion et Télévision d'Expression Francophone* (CIRTEF), BG Communication, Gangan production, Laha production, *Centre de Réalisation de Matériel de Communication* (CRMC), and so on.

4.1.1 Films in Benin Television Channels

Films have an important place in Beninese television. Here the word "films" is used in a broad sense. It puts together TV series, soap operas, and documentaries. On ORTB channels, for example, they have allotted from six (6) to eight (8) hours per day for films on eighteen (18) hours of broadcasting. Here I am interested in the origin and the source language of the films. But before going ahead, I need to do a brief presentation of the television channels involved in my study, i.e., ORTB and Canal 3 Bénin.

4.1.1.1 *Office de Radiodiffusion et Télévision du Bénin* (ORTB)

ORTB is a public institution with social, cultural, and scientific characters endowed with the legal personality and with a financial autonomy. The current development of ORTB is the result of a long process. The organs created one after the other was added, at the same time, the progressive improvement of the technical means. From the first broadcast programme oin medium waves in 1953 to the satellite broadcasting today, the road has been long.

The first organ created on ORTB is the radio. The first radio program was broadcast on March 7, 1953, in a country still under the colonial administration,. The radio alone reigned over the national media landscape for some time. After a series of negotiations, the television started broadcasting on December 30, 1978. At this period, rare were the African countries which could boast of possessing a television station.

But the extension of ORTB continues. In 1983, the organ grew rich of a new member: radio Parakou. The inception of this station is the outcome of a long process to take into account the population of North-Benin which has difficulty in receiving the programs of Radio Benin. Then, comes Atlantic FM. This channel was created in Cotonou to insure the nearness of the populations by report.

ORTB mission is to produce and to broadcast programmes of general interest, radio and TV programmes interested in the political, economic, and socio-cultural concerns of Benin. So, ORTB contributes to the fulfilment of the right to information and the freedom of expression provided in the constitution of the Republic of Benin.

Apart from the news, the organs of ORTB supply the other services in broadcasting audiovisual production and communication. The national television is a channel of ORTB which is in charge of broadcasting television programs for the population. Its programmes are highly varied. It broadcasts magazines, documentaries, entertainment programs, and so on.

4.1.1.2 *Canal 3 Bénin*

The constitution of December 11, 1990 makes obligation for the Beninese people to build a state based on the rule of law andon a real pluralistic and participative democracy. This decision favoured in 1997, the birth of several press organs and private

broadcasting audiovisual media, logical result of the law N ° 97-010 of August 20, 1997. It is this liberalisation which gave birth to LC2 in 1997, Golf TV in 2004, and Canal 3 Bénin in 2005. It is important to point out the fact that ORTB covers almost all the country whereas the private stations cover only Cotonou and its area.

Canal 3 Benin settled in Cotonou, has given a new dimension to the Beninese broadcasting through the decoration of its set, its permanent concern to balance the information, its wild running in the scoop, and so on. All these aspects help Canal 3 Bénin to be one of the most watched televisions of Benin. Canal 3 Bénin is a part of the "*Fraternité*" press group which comprises a newspaper and a radio.

4.1.1.3 Origin of the Films Broadcast in Canal 3 Bénin and ORTB

Table 1: Films broadcast on *Canal 3 Bénin* channel from 2008 to 2012

TELEVISION CHANNELS	FILM BROADCAST	ORIGIN	SOURCE LANGUAGE
CANAL 3 BENIN	La Fille du Jardinier	Mexico	Spanish
	El Diablo	USA	Spanish
	Mon Amour, Mon Péché	Mexico	Spanish
	Rédemption	Brazil	Portuguese
	Rivales	The Philippines	English
	Shree	India	Hindi
	Main Teri	India	Hindi
	Coeur Brisé	Mexico	Spanish
	Tinsel	Nigeria	English

Source: Canal 3 programme service.

Table 2: Films broadcast on ORTB channel from 2008 to 2012

TELEVISION CHANNELS	FILM BROADCAST	ORIGIN	SOURCE LANGUAGE
ORTB	Sah Sandra	Côte d'Ivoire	French
	Jacob's Cross	South Africa	English
	Saga des Héritiers	Côte d'Ivoire	French
	La Chacala	Mexico	Spanish
	La Belle-Mère	Mexico	Spanish
	Luna	Colombia	Spanish
	Vaidehi	India	Hindi
	Le Roman de la Vie	Brazil	Portuguese
	Un Palace pour Deux	Brazil	Portuguese
	Au Cœur du Péché	Brazil	Portuguese
	Frijolito	United States/Argentina	Spanish
	Tourbillon de Passion	Venezuela	Spanish
	India, a Love Story	Brazil/India	Portuguese

Source: ORTB programme service

It can be concluded from the two tables that only two (2) films from the thirteen (13) broadcast on ORTB are originally produced in French i.e., 15.38% whereas all the films on Canal 3 are not originally produced in French. This fact pushes the necessity of film translation in the country in order to enable people to understand the films.

4.1.2 Necessity of Film Translation

4.1.2.1 The Film—a Special Literary Form

The year 1895 witnessed the birth of the first film in history in France. From then on, over the past one hundred years, the film has undergone drastic development and has become a very important part of people's daily life. As mentioned previously, the film is more than just an entertaining system. It is also a means of expression as well as a vehicle for cultural communication.

4.1.2.2 The Position of the Film in the Literary Circle

The film has experienced several periods in its process of growing. It has drawn inspiration from painting, and also imitated the play. Before the birth of films, plays were of great significance to people. How could it be? Shakespeare explains:

> For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure (*The tragedy of Hamlet*, Act 3, Scene 2).

For a long time, plays were used for the purpose of educating illiterate people. Later, the roles of plays have gradually shifted onto the shoulders of films. Nowadays people turn more and more to films for experiencing history, savouring life, and learning to reflect on them.

However, for a long time the film could not gain a fair position in society. Even until the 1950s, most critics considered it no more than a variety show. People have doubted whether it has much artistic value. Some theorists worked their way to remove

the public's prejudice on the movies. American film theorist John Gasner commented in the prelude to the first American film scripts series: "film scripts could be regarded not only as a new literary form, but also as a very important art form." The French critic Alexandre Asternvk (1948) predicated in "Cinecamera---pen": "In the near future, the film is most likely to create such works which may value the same as Faulkner's and Marlow's fictions, and Sartre's and Camuel's prose, both in the content and the thought-provoking effects" (Winston, 1983:1-3).

The prosperity of films has proved their predictions. With the boost of film technology and the media, film-making now has scored achievements on an unprecedented scale. It not only adopts the skills in novel-writing, such as the story-telling structure, metaphoric description, and monologue, but also builds up its own features such as the combination of sounds and colors which the novel lacks. Moreover, a film is capable of giving wider publicity to various kinds of novels, from classical novels such as Shakespeare's plays, to contemporary bestsellers like Tolkien's *The Rings of the Lord.* Only after the releasing of those revised films did the original novels become better known or even globally fascinated.

4.1.3 The Significance of Film Translation

During the process of film-promoting, the translation of the original films undoubtedly plays an indispensable role. As Lawrence Venuti states:

> The violent effects of translation are felt at home as well as abroad. On the one hand, translation wields enormous power in the construction of national identities for foreign cultures, and hence it potentially figures in ethnic discrimination, geopolitical confrontation, colonialism, terrorism, war. On the other hand,

translation enlists the foreign text in the maintenance or revision of literary canons in the target-language culture, inscribing poetry and fiction, for example, with the various poetic and narrative discourses that complete for cultural dominance in the target language (1995: 19).

In our age, the film, as a specific form of literature and audiovisual art, is bound to have promising prospects. Accordingly, it is of great significance to study and develop film-translating. At present, films produced in English take the leading role in the film-producing industry. Thus, the translation of English films is a field worth of attention and study. This thesis concentrates on the techniques and strategies employed in translating films in Benin and the relevant criticism.

4.1.4 History of Film Translation in Benin

The broadcasting of telenovelas draws the necessity of film translation in Benin. Film translation begins in Benin by the dubbing of TV series on HIV/AIDS from French into Benin local languages. It is the film production agency *Centre International des Radios et Télévisions d'Expression Francophone* (CIRTEF) which did it in 1998 to allow Beninese population to be informed about this illness and to know how to preserve themselves from it. After this, some film production and distribution agencies have realised that they can translate films instead of buying translated versions. This began by the dubbing of the telenovela *Rosalinda* in 2000 by BG Communication. This experience has been followed by many others, making Benin the crossroads of film translation in West Africa.

Estimated from 70 to 100 million CFA francs for all episodes of each title, telenovelas are very expensive to purchase. Television channels, not having the means

to cope alone, generally come together with communication agencies for the dissemination of these TV movies to the delight of advertisers.

Along with television, communication agencies are the main players in the sector of telenovelas. Four agencies (BG Communication, Marketia Media Afrique, Top Showbiz and La Commerciale) occupy the market for such TV movies typically acquired in two formats.

The first option is to buy the film from a distributor licensed by the producer: International Televisa (Mexico), TV Azteca (Mexico), Global TV (Brazil), Caracol TV (Colombia) and Vision-Vene (Venezuela). Distributors who hold the rights for Africa with the French are in France or in Côte d'Ivoire. "This option is too expensive" says Ben Morou, the managing director of Marketia Media Afrique, a film distribution agency.

The second approach is to directly buy the original version of the film from the producers and translate it into French or another language. This formula results in "a tedious job," say experts. "It takes six months to pass a 26-minute film but it is economically better than buying the translated version," noted Alexis Gnanguènon, the managing director of BG Communication.

Once purchased, the telenovelas are broadcast on the basis of well-defined partnerships. In the first type of partnership, the communication agency that has acquired the film's distributor buys from the crossing space of the film. On revenue generated by advertising, the agency grants a party to the diffuser.

Under the second type of partnership, the broadcaster agrees to place its program schedule in the series and receives in return a substantial portion of the revenues. There

are no official figures on the revenue. But advertisers must be between 300 000 FCFA and 500 000 FCFA to broadcast an advertisement for these prime times. When some soap operas are broadcast over more than twelve months, one can imagine what a profitable industry telenovelas are. Some advertisers, overwhelmed by these exorbitant costs, prefer to buy their own films. The Global Sysstem of Mobile Communication (GSM) operators, Moov and Libercom have tried the formula in 2008 with a bonus exclusive presence of advertising space.

In any case, everyone wins in the market of Benin telenovelas. Communication agencies make their butter; television channels not only have enough to fill their programs with an extra pride audience but also make money. Telenovelas are not the only genre of films translated in Benin.

4.2 Films Translated in Benin

Many films are translated in Benin, mainly films from Benin, Nigerian, Ghana, and telenovelas. Before going to the film translation itself, I want first of all to deal with the different films that are involved in Benin film translation industry. The first point of this development is devoted to Beninese films.

4.2.1   Films in Benin

Although no recorded actual short or long features, footage from the country dates back to the early 1910s and 1920s. Benin has only in recent years developed a name in the cinematographic world. In 1954 the first Beninese film was shot. *Lumière des hommes* (1954) of an unknown director was the first short (12 minutes) directed and produced in Benin. The next known Beninese production is another short called *Ganvié, mon village*, directed by Pascal Abikanlou in 1966. Abikanlou also directed the first

feature film ever "*Sous le Signe du Vaudoun* (Under the Sign of the Voodoo)" in 1974. The film describes the exodus of the rural Benin country to the cities. Richard de Medeiros debut short film *Le roi est mort en exil* (1970), which restores the truth on the exile of King Behanzin at Blida. His next film *Nouveau Venu* (1976), confronted the generations and mentalities of Beninese administration. Francois Sourou Okioh directed *Ironu* (1985), a daring film about the possibilities of the opposition in Benin.

To date, Jean Odoutan is the only Beninese filmmaker who has successfully broken into the film industry. He writes the script, directs, produces, composes the music for, and acts in all his films. Jean Odoutan directed his first feature film *Barbecue Pejo* in 1999 and presented it during the Milan festival in 2000. He also acted in several films between 1983 and 1995. In 1991, he worked as an assistant director before becoming a director himself. He made several video clips and four short films. After producing his second long feature film, *Djib* in 2000, *Mama Aloko* is, together with *La Valse des gros derrières*, his latest feature film.

The only actor with international recognition is Djimon Hounsou. He might be the first African black actor to make it in to the Hollywood front mall. Hounsou had played a Masai warrior who joined Lara Croft for part of her adventure in the Tomb Raider sequel. Hounsou has played several prominent film roles in his 12-year career, including Horus from *Stargate*, Cinqué from *Amistad*, and Maximus' friend Juba in *Gladiator*.

Other young directors of interest are Sanvi Panou with *Les Oubliés du bon Dieu* and Idrissou Mora Kpai with *Si Gueriki, la reine-mère*. N'Diaye Adechoubou made a French produced documentary on Cotonou. Sanvi Panou also heads the management team of *Image d'Ailleurs* - the only cinema hall in France that projects uniquely African films. At the Panafrican Film and Television Festival (FESPACO) in a joint effort

between Nigerian and Beninese film producers, a mobile cinema was launched, touring the major cities of Benin and other west coast African countries. In 2002 Cotonou, the economic capital of Benin hosted the *Festival International de Cinéma et de Télévision pour l'Enfance et la Jeunesse* (FICTEJ).

Nowadays, films like *Abeni* and *Afica Paradis* have revealed the potentialities of Benin in film-making. The creation of the film festival *Quintessence* by Jean Odoutan has greatly helped the emergence of young film directors.

4.2.2   Films in Ghana

Formed from the merger of the British colony of the Gold Coast and the Togoland trust territory, Ghana became the first country in colonial Africa to gain its independence in 1957. It is limited by the Republic of Burkina-Faso to the North, the Republic of Côte d'Ivoire to the West, and the Republic of Togo on the East. Ghana is the second industry of film making in Africa after Nollywood, the film industry of Nigeria.

Ghana's film industry called Ghallywood dates as far back as 1948 when the Gold Coast Film Unit was set up. In 1971, the Ghana Film Industry Corporation was created as a corporate body but ceased to exist as far back as 1996 when it was divested and a greater percentage of its equity holding were sold to Malaysian interests. Long before the divestiture, the Corporation had stopped the production of black and white films as from 1990. The laboratory itself was not properly functional and was limited to the cleaning of black and white negative films and some positive films. Some internationally recognised filmmakers have come from Ghana. Ghana's best-known filmmaker is Kwah Ansah of Film Africa fame whose two films, *Love Brewed in the African Pot* (1980) and *Heritage Africa* (1988) won more than twelve (12) awards.

In 1999 the Ghana Film Awards was instituted to acknowledge the efforts of distinguished crew and cast. Notable among the entries that were nominated and which won awards were *A Stab in the Dark*, and *Ripples*. Both were directed by Veronica Quashie, a graduate of the National Film and Television Institute (NAFTI).

In recent times there has been some collaboration between Ghanaian and Nigerian crew and cast with a number of productions being turned out. Among these co-productions were *Web* and *Lost Hope*, which received nominations at the Ghana Film Awards. Though Ghana shares borders with Francophone neighbours, so far there has not been any co-production to hit the Ghanaian screen. This has been attributed to the lack of funding as well as to language. Ben Musa Imora of Ghana, vice-president of the Video and Film Producers Association of Ghana in West-Africa, spoke about a video-boom in his country. These efforts of networking with other African countries to sell products were a cheaper way of making and marketing films. Many film makers used their own family members as actors in films to produce videos which were very popular. The videos were shown in humble venues such as garages, churches, and community halls.

Since the late 1980s, a booming video feature film industry evolved in Ghana. Established professional film makers initially met the initiatives of non-professionals and their use of the medium of video with suspicion. Yet, when they noticed the extraordinary success which these productions had in Ghana and realised that screening these films in local cinemas could generate sufficient funds to sustain a viable video film industry, they also turned to film production in the video format. Moreover, in order to improve the productions made by untrained — and, gradually, self-trained film makers, the Ghana Film Industry Corporation (GFIC) offered editing services and other

forms of advice to film makers in exchange for the right to show the film in its own cinemas in Accra. Gradually, production networks and systems of distribution evolved and since the beginning of the 1990s, each year saw the release of about fifty video movies made by private and GFIC producers. The GFIC was sold under the divestiture implementation programme. Some famous actors include VanVicker, Kofi Ajorlolo, Emmanuel Armah, Nadia Buari, and Jackie Aygemang.

4.2.3   Films in Nigeria

The Federal Republic of Nigeria, with 152,217,341 inhabitants (Kluge, 2011) is the most populous country in Africa. It has Benin to its Western side, Niger to the North, Chad to the North-East and Cameroon to the east and south-east. Its population is extremely diverse with well over 250 ethnic groups, some numbering fewer than 10,000 people. Ten ethnic groups including Hausa-Fulani, Yoruba, Ibo, Kanuri, Tiv, Edo, Nupe, Ibibio and Ijaw account for nearly 80% of the total population. Most of its population is concentrated in the southern part of the country, as well as in the area of dense settlement around Kano in the north.

The cinema of Nigeria grew quickly in the 1990s and 2000s to become the second largest film industry in the world in terms of number of annual film productions, placing it ahead of the United States and behind the Indian film industry. According to Hala Gorani and Jeff Koinange formerly at CNN, Nigeria has a US$250 million movie industry, churning out some two hundreds (200) videos for the home video market every month.

Nigerian cinema is Africa's largest movie industry in terms of both value and the number of movies produced per year. Although Nigerian films have been produced since the 1960s, the rise in affordable digital filming and editing technologies has

stimulated the country's video film industry. The Nigerian video feature film industry is sometimes colloquially known as Nollywood, having been derived as a play on Hollywood in the same manner as Bollywood for Hindu films.

Over the years, the Nigerian movie industry has evolved, developing and getting better, until the advent of the video, whereby it sped up, but the products were only on video. Recording on celluloid began to recede. The recession was perhaps occasioned by the cost of producing real movies in the American context: on celluloid.

Film making is beginning to come alive again after a dead period of about ten years. At one time, Nigeria was a leader in local production in Anglophone Africa. A colonial film unit was set up in 1947, but until the 1960's little more than documentaries were produced. Then came Nigeria's first film production companies, Latola Film (1962) and Calpeny Nigeria Ltd. In 1970, "*Kongi's Harvest*", based on Wole Sonyika's play, was produced by Calpeny and directed by American Ossie Davies. This was the first flowering of local film in the 1970s and 1980s.

Directors used English and local languages, especially Yoruba. During the 1980s, Nigerian films started circulating throughout West Africa and further abroad. Sanya Dosunmu, Jab Adu, Ola Balogun and Eddie Ugbomah head the list of Nigerian filmmakers with Ade Foloyan, Moses Adejumo Olaiya, Herbert Ogunde followed by Bankole Bello.

The birth of the greatly successful Yoruba language films, sometimes wrongly called "folklore" films, date back to 1976. Ola Balogun, with two features to his credit, wanted better links with his audience. His first film, *Ajani Ogun*, was incredibly successful, not only with Yoruba-speakers (more than 16 million) but also with the rest

of the country. After *Ajani Ogun* came *Ija Ominira* co-directed by Ola Balogun and Hubert Ogunde in 1977. The film makers were frustrated by the high cost of film production because the movies were recorded on celluloid.

Two films were produced in 1998: *Twins of the Rain Forest* by Odion Agboh and *A Place Called Home* by Mahamood Ali-Balogun, which was in competition in FESPACO 1999. *On the Edge* won the short film prize at FESPACO 1999.

With foreign exchange problems and the popularity of home movies on video, most indigenous film producers have now turned to making videos, usually of poor acting, filming and production quality, but which sell well. VHS copies are handled and marketed by distributors, who make them widely available and affordable. The video boom has left the film industry neglected.

The first international forum of the Nigerian video and cinema held in Lagos from 31st May to 2nd June 2001 has gathered more than four hundred (400) Nigerian professionals. The objectives of the forum were to present to the French and African professionals the abundance of Nigerian production and enable the Nigerian professionals to establish contacts with their foreign counterparts who would assist them in reaching the international network of production and distribution. On the occasion of the forum, director and distributor, Mr. John Riber (Media for Development Trust) in Zimbabwe, and Nigerian director and distributor Mr. Tunde Kelani (Mainframe productions) have signed an agreement on the distribution of their respective films. On the whole, 650 films whose quality is often average, are produced each year in Nigeria. In ten years, the explosion of this sector created nearly 4000 jobs and generated a turnover in the year 2000 of 420 million francs (US$ 65m).

4.2.4   The Telenovelas

A telenovela is a limited-run serial dramatic programming popular in Latin American, Portuguese, and Spanish television programming. Telenovelas are a distinct genre different from soap operas, for telenovelas have an ending and come to an end after a long run (generally less than one year). The telenovela combines drama with the 19th century *feuilleton* and the Latin American radionovela. The medium has been used repeatedly to transmit socio-cultural messages by incorporating them into storylines.

Due to the similarities between the telenovela and the American soap opera, the telenovela format is also colloquially known as a "Spanish soap opera". While most English language soap operas can continue indefinitely, almost all telenovelas run for a predetermined duration. They are usually shown five or six days a week and run for an average of 120 episodes.

4.3   Film Translation Practice

In this part of my study, I want to have a look on the agencies involved in film translation in Benin and the process of film translation in Benin.

4.3.1   Film Translation Agencies

Many agencies are involved in film production and distribution but only a few translate films. Among the agencies doing film translation, are BG Communication, Harley Dass Production, Laha films Production, and *Centre International des Radios et Télévisions d'Expressions Françaises* (CIRTEF). My choice is justified by the fact that the first, i.e., BG communication is the only in Benin that translates telenovelas. As far as Harley Dass Production, Laha Films Production, and CIRTEF are concerned, the films used for this study are translated by these agencies.

4.3.1.1 Business Global Communication (BG Com)

Created in 1997, Business Global Communication commonly known as BG Com is led by Alexis Gnanguènon. As other communication agencies in Benin such as Marketia Media Afrique (Mmedia Afrique) and La Commerciale, to quote just a few, BG Com is involved in film distribution. But because of the high cost of dubbed version of telenovelas, BG Com has decided to translate the telenovelas on the spot. It is in 2000 that they did their first experience in telenovela dubbing with *Rosalinda*, a Mexican film. Since then, BG Com has dubbed a lot of telenovelas among which we have *La Chacala*, *Luiz Clarita*, *Le Coupable*, and so on.

Telenovela dubbing in Benin has revealed some talents among the Beninese actors. The most known are Tola Koukoui who has dubbed five different men's voice in *La Chacala* and Kombert Quenum for being able to dub five or male characters in the same film.

4.3.1.2 Harley Dass Production

Harley Dass production is an agency which dubs Ghanaian and Nigerian films from English into French. This agency is managed by Arley Dassi. Its first experience in Benin began in 2006 with the Nigerian film "*Atlanta.*" To do the job, Arley Dassi contacted "*compagnie Chaslie*", a theater group led by Elaine Chagas. This first experience lasted less than a year (from March 2006 to December 2006) to have the dubbed version of the two parts of *Atlanta*.

This was just a beginning since today; Harley Dass production has conquered Nigerian and Ghanaian film producers for their film dubbing. Arley Dassi confessed that its agency is also implicated in the film distribution after the dubbing. This is to

help the film producers to have more benefits because it is expensive to have a dubbed version of a film and if they realise that the French version is not sold, they can stop dubbing their films.

4.3.1.3 Laha Films Production

After years of collaboration with Ghana in video film productions, Nigeria has discovered another partner in the neighbouring Cotonou, economic capital of Benin Republic. The man at the heart of that partnership is one of the country's young and successful businessmen, Abdel Hakim Amzat. His fascination with the art of motion picture has made him the biggest private investor in the arts in Benin Republic through Laha Films Production. Benin Republic might be a traditionally dependent on France and neighbouring countries for economic survival, but Amzat's desire is not just to produce popular video films for his country people, but also to borrow from the Nigerian model of home videos.

It is for this reason that his first film *Abeni*, produced in 2006, was used as the apt example of the Nigeria-Benin Republic collaboration. *Abeni* earned eight nominations at the 2007 edition of the African Movie Academy Awards (AMAA) held in Nigeria in March. This film producer, Abdel Hakim Amzat, says the vision he has in mind for African cinema has successfully germinated. He got Nigeria's most celebrated cinematographer, Tunde Kelani, to shoot and direct the film as collaboration between Kelani's Mainframe Productions and his own company, Laha Productions.

He acted the lead role and got an array of Nigerian and Beninese actors to star in the cross-border love story between the two countries. When approached, Abdel Hakim Amzat confessed: "We achieved a lot in *Abeni* in kick-starting our vision," he said. "But

the story was important. Part of my life story was in it, and I think that many people would have seen themselves in the film."

After *Abe*ni, Laha film production has produced a lot films among which are *Tcha Alifin, Assou Gbo, Mami Ambiance, Tangny Pompy*, and so on. Met he said to be inspired by the two great Nigerian artists, Hubert Ogunde and Adeyemi Afolayan, who typified the progression of the Yoruba artists from live theatre to the cinema. "As a youth who was always involved in music at the Quranic schools and later on the scene in Cotonou, I will always owe my inspiration to Ogunde and Ade Love (Afolayan). With their unique combination of music and drama, they represented the greatest expression of art to me," he said. That, perhaps, explains why Amzat, who had produced a number of the new generation music groups in Benin Republic, like the rap group - H20, has recorded his own version of Ogunde's soundtrack to the 1979 film *Aiye*.

4.3.1.4 *Centre International des Radios et Télévisions d'Expression Francophone* (CIRTEF)

Created in 1995 and having a unit of post-production, CIRTEF has become the headquarter of the training center and film production for West Africa. It has for objectives to develop the cultural identity and the educational needs of Africa, while strengthening the endogenous capacity of the African televisions. As such, it promotes the production and the post-production of specifically African broadcast films, to fill the inadequacies at present observed in this domain. CIRTEF has produced more than six hundred movies of any genres (documentaries, educational movies, fiction, dubbing, subtitling, etc). Most of these movies are produced or coproduced with national or international institutions such as: UNESCO, URTI, the EU, FAO, TV5, CFI, private

producers, the national or international television channels, etc. CIRTEF has produced films in many fields such as development, health, environment, education, and so on.

For example, in development series, we have a series of six films ordered by the European Union with the English version of each movie. Talking about education, we have a documentary fiction ordered by UNESCO-Accra on the children's schooling in rural areas entitled *L'éducation: un trésor est caché dedans* directed by Rissikatou Moustapha-Babalola. In the environment field, I can talk about *Un trésor dans la poubelle* directed by Mariette-Chantal Mêlé which won the special prize of the jury in FESPACO 2007.

4.3.2   Films: from the Source Language to the Target Language

This part of the study will deal with the process of a film subtitling and dubbing in Benin.

4.3.2.1 Process of Film Subtitling in Benin

Within the subtitling world, methods and procedures vary considerably according to studio and/or client. Standard procedure is not a term which is really applicable to this field and most studios would seem to have developed their own procedures over the years. During my survey on subtitling, I noticed four main methods, which will be outlined below.

In a world where technology is constantly advancing, studios must be flexible enough to adjust their services and their strategies to the needs of the client. Here, I will attempt to analyse the advantages and pitfalls of the four strategies I have identified in the light of problems arising from developments in digital versatile disc (DVD) and satellite broadcasting. As the lack of standardisation in subtitling extends to

terminolgy, I will use the terms the subtitling stakeholders employ in-house to describe what they do.

Pre-translation: Translation of dialogue list before creation of subtitles.

Adaptation: Separation and adjustment of pre-translated text into subtitle units.

TC-in / TC-out: The time code at which a subtitle begins and ends.

Coding or Spotting: Capturing of TC-in and TC-out for all subtitles.

LTC: Linear Time Code carried on an audio channel.

VITC: Vertical Interval Time Code, carried in the image within the interval between frames.

Simulation: Screening of film with completed subtitles.

Import: Transformation of adapted text into subtitle format.

Export: Transformation of subtitles into text format.

The four methods I have identified are as follows:

- Pre-translation – Adaptation – Spotting

- Pre-translation – Spotting – Adaptation

- Adaptation – Spotting – Translation

- Translation/Adaptation – Spotting

Regardless of the method, each project undergoes a two-step verification process. First, the subtitle file is read by a native speaker without watching the video. This allows for easier identification of incoherence and mistakes in spellings or punctuation in the subtitles. It is preferable that the person carrying out this stage has not seen the video previously, to maximise the identification of incoherent phrases and minimise interference from the original. However, this is not always possible, especially in a small company where the employees usually carry out more than one part of the subtitling process for each project.

The second step in the verification stage is simulation. Here the film is screened with the completed subtitles to check for any errors overlooked during the previous stages. The subtitling programme they use allows the subtitles to be projected on screen, simulating how the completed subtitles will look. Opinions vary as to the ideal person to carry out this stage. Some believe it is better for final editing to be carried out by someone with no knowledge of the source language, for similar reasons to those outlined above for step one.

Knowledge of the source language can often interfere with the reading and processing of the target language text. The skill of listening and processing one language while reading and processing another takes great concentration. The danger is that understanding of the source text can result in a type of "suggestion" whereby small mistakes can be missed. This is obviously even more of a problem where the translator performs the simulation. When the final stage is carried out by someone with no knowledge of the source language, this problem is avoided. However, if the first stage of the verification process has been carried out thoroughly, it is arguably better to have this final step performed by someone who understands the film they are watching, in this way mistakes in translation can be identified.

4.3.2.1.1 Pre-translation – Adaptation – Spotting

In a process akin to that of the dubbing script adjuster, a pre-translated script is adjusted or adapted into subtitle units before being spotted. This strategy is adopted for a variety of reasons. It may be that the client provides the translated script to be used for subtitling, or that, time constraints mean the dialogue list must be translated before spotting is carried out. A typical example would be that the client provides a dialogue list but no videotape for an urgent project. Here, the subtitler has two choices: wait for

an appropriate tape to arrive before beginning, or attempt to gain time by having the dialogue list translated.

Working within a word-processing package, or directly in a subtitling programme, the subtitle adjuster can then adapt the translation into subtitles, checking meaning and summarising where necessary. If the text has been word-processed, it is then imported into the subtitling programme and the TC-in and TC-out for each subtitle is captured, before verification.

4.3.2.1.2 Pre-translation – Spotting – Adaptation

A variation on the first method is to spot the film before adapting the pre-translated text. Here, the subtitler first captures the TC-in and TC-out for each subtitle, thus identifying the subtitle units and later adapting the translated text to fit, again either working within subtitling software or in a text document which is later imported.

The advantage of this system is that the subtitler identifies the "real" units of a dialogue, and will not be distracted by the quantity of information conveyed when making the decision as to where a subtitle will begin and where it will end. For this reason, the spotting stage will tend to be much faster when using this method.

Of course, this also has its consequences. When spotting precedes adaptation of text, the subtitler is less likely to search for alternative solutions to avoid excessive loss of information. Experience has shown that although it is possible to adjust the time codes in the following adaptation stage, subtitlers are less likely to do so than they are to adjust adaptation in the spotting stage when the process is reversed.

In addition to the time gained, the advantage of both these methods is that they allow for the use of freelance translators with no previous subtitling experience. The

translator requires only a PC, video, and monitor. The adaptation stage also provides for additional checking of the translation.

However, this method also has its disadvantages. Firstly, as is also often the case with translations for dubbing, the translator has no real control over the finished product. The constraints of subtitling mean that much of the translation is rewritten and summarised during the adaptation stage. From the point of view of the subtitler, this method also has its downside. The scripts or dialogue lists provided by clients are notorious. Often they contain text which does not appear in the film or worse, they are missing text which appears. These discrepancies may have gone unnoticed at the pre-translation stage. In the case of combined continuity and spotting lists which contain suggested subtitle units for translation, often at the spotting stage, they find that the text is too short, that more subtitles are not only possible, but necessary.

4.3.2.1.3 Adaptation – Spotting – Translation

When subtitling a project into various languages, the method employed is somewhat different. Here, the subtitles are created and spotted in the original language, and then translated into each language. There are two main alternatives. The text of the original language subtitles can be reduced to respect reading speed considerations, thus spoon feeding the translator to some extent as to how to summarise the dialogues and what information to omit. Alternatively, the text can be cut into subtitle units containing the entire text spoken, leaving the decision of text reduction to the translator. In the latter case, the translator is given a maximum number of characters for each subtitle in accordance with the time it will be on screen.

After the subtitles have been transcribed and/or adapted and spotted, they are exported to a text document containing the TC-in and TC-out, the duration of the subtitle, the text to be translated, and if appropriate, the maximum number of characters.

The advantage of this method is that subtitles can be translated into various languages simultaneously, without the need to spot each language. In the world of subtitling where deadlines are often unreasonably short, especially when subtitling DVDs, this can be done by freelance translators working from home and needing only a PC, video recorder and monitor. The translator also has more say in the finished product, choosing how to summarise information and what to omit.

But this method also has its disadvantages, not least the time which is often lost in transcribing the original text. For example, the directors' commentaries often included in DVDs, where the viewer can choose to watch the film while hearing explanations and anecdotes from the director instead of the original soundtrack, very seldom arrive with a dialogue list. The subtitler therefore has to transcribe the entire text before it can be translated. Of course, the option exists to have the translator work by ear, but this is not an option they consider.

Another disadvantage of this system is that the syntactic constraints of languages differ, and the translator is able to decide the "unit" of each subtitle; he may decide to separate the subtitles differently in a way more appropriate to each language. However, when working with short deadlines and into multiple languages, the ideal situation of each subtitle file cannot be created by a translator/subtitler.

4.3.2.1.4 Translation/Adaptation – Spotting

In this method, the job of the translator and the subtitler is combined. Translation and adaptation is performed simultaneously before spotting or the translator first spots then translates and adapts. The advantage here is that one person performs all stages of the process and has the option of finding the best solution within the constraints imposed by the medium.

Unfortunately, the fact is that very few translators combine the skills needed not only to translate and summarise, but to decide on the unit of information and sound to comprise each subtitle. In Benin experience, some translators who perform very well when translating pre-spotted subtitles, have been found incapable of learning the technical skills required to identify and spot subtitle units. Deciding when to use dialogue or when to use one long subtitle or two shorter is not only complicated but subjective. Although there are some rules in subtitling which cannot be ignored, other issues are more flexible and a matter of individual preference.

In my opinion, the last of the four methods outlined above leads to the creation of the highest quality subtitles. However, it would also seem to be the least common method used, mainly due to the lack of subtitling-coherent translators with real technical knowledge of procedures, lateral thinking skills and the ability to find more than just lexical solutions.

Ideally, a team of professional subtitlers/translators with combined native knowledge of all target and source languages would be able to eliminate many of the most common errors and problems encountered in subtitling. Subtitling is essentially a team effort. When all members of a team are able to perform all parts of the process, this allows for multiple checks through each stage. In an ideal scenario a translator

translates and adapts a film which is then spotted by someone whose first language is the source language to identify translation errors, finally undergoing the two stage check performed by someone without source text knowledge, to pinpoint unclear or incoherent translation.

4.3.2.2 Process of Film Dubbing in Benin

Film script translation for the purposes of dubbing is one of the most peculiar disciplines within the field of translation. For one thing, the text delivered by the translator is not definitive; indeed it is not even one of the final phases of the overall project. The translator produces a text which will serve as the starting point for a lengthy and complex process during which the text will pass through many hands and operations, which may be more or less respectful of the original translation.

Film dubbing process comprises several closely linked phases, which must follow an established order and rhythm, something akin to a production line. If one of these phases is delayed or runs into problems the entire line may be affected. Also, so many different people are involved that problems do tend to occur.

Although the main steps of the dubbing process are basically the same everywhere, it may change depending on the country, even depending on the studio. In this part of my study, I will analyse the Beninese reality, which may, to a greater or lesser extent, differ from that found in other countries.

The dubbing preproduction process starts when the client, usually a film producer or distributor, sends a copy of the film to the dubbing studio. Normally, this copy, known as the master, comes accompanied by the original script to facilitate translation, and by a set of instructions on such issues as, for example, whether songs are to be

dubbed, whether screen inserts are to be subtitled, and whether certain dubbing actors should take certain roles, and so on.

The head of production sends a copy of all the material received to the translator, who is almost always independent of the dubbing studio. The translator usually works from two originals, the film itself and the written script. Very often however, the written text can be quite different from the actual film. This may be because the script is the preproduction copy as opposed to the definitive, or because it is a less than perfect transcription. In other words, the translator may receive an incomplete script, one which differs from the original or, in some cases, no script at all, in which case he or she will work exclusively from the film.

Once the translation is complete, it is usually, though not always, sent to a proof-reader. Some film translation agencies have their own readers and language specialists and this revision phase is a sine qua non; others however, may dispense with it entirely.

The next phase is synchronisation of the translated dialogue so that it matches the actors' mouth movements and the other images as closely as possible. Sometimes, it is the translator or proof-reader who carries out the synchronisation, although very often it may fall to an actor or the dubbing director. The synchroniser, like the proof-reader, must try to ensure that the modifications do not stray too far from the meaning of the original text. He may have to eliminate superfluous information or add additional sound effects, such as the background noise for a football match or a hospital emergency ward.

Once synchronised, the text now goes to the production department, where it will be given the final touches before dubbing work begins. This phase consists of physical preparation of the translated and synchronised script so as to facilitate dubbing. Depending on the type of product — whether a film, a series or documentary — there

may be some variations, but the process is basically the same. The production assistant first divides the text into takes, i.e., segments of up to eight lines when there is more than one participant, and up to five when there is only one, in accordance with agreed procedure. Also, when the scene changes, the take ends no matter how short it is. The TCR (Time Code Record), which appears on the screen, is noted at the start of each take and the takes are numbered. Then a chart is drawn up setting out how many takes each character appears in, the actor who is to dub the character's voice — a decision usually taken by the dubbing director — and how the takes are to be organised into dubbing sessions, i.e., when each actor has to come in and for how long.

Organising a dubbing session is a sort of jigsaw puzzle, and calls for a distribution of takes and actors into general sessions so as to complete the dubbing work in the minimum time and at minimum cost. There are many factors conditioning the dubbing session, including whether the recording room is available or not, whether the actors are available or not, the actual difficulty of the takes, etc.

Once all the sessions have been organised, the assistant draws up a schedule, which serves as a guide to the director; setting out the time when each actor will arrive, the character (s) he or she is to dub and the takes to be recorded. On occasion, the client asks for voice samples from two or three dubbing actors for given characters in the film, and then choose the one they find most suitable.

On the day of the dubbing session, the director, with all the material now in the recording room, tells the actors the characters they are going to dub and how he wants them to do it. The director's task, in addition to supervising the actors' performance and avoiding all errors, especially errors of pronunciation or content, is to ensure that all the planned takes are dubbed, leaving no loose ends for later.

Before the dubbed product is sent to the client, it has to receive another language check. If there are any errors, the particular fragment in which they occur has to be re-recorded. Now the only remaining task is to add in subtitles to the dubbed material, should there be any, and to carry out the final mix, that is, coordination and fine-tuning of the image and sound between the various channels on which the dubbed voices have been recorded. The dubbing process is highly complex then, and involves a great many factors. It is virtually inevitable that the translation initially delivered by the translator will undergo modifications. Indeed, film translation is probably the discipline in which the text undergoes most change from start to finish. All the stages of the process involve manipulation to some extent of the text submitted by the translator.

As already pointed out, after the translator submits the completed translation, the text may be sent to a proof-reader and then may undergo synchronisation. These two phases involve modifications of the text, which sometimes may be necessary and sometimes not particularly so.

It must also be born in mind that in most cases, neither the proof-reader nor the synchroniser understands the original language. As a result, there is a risk that the changes introduced may differ from the original text. It could be said that form is a priority in both cases, while content receives rather less attention.

Examples of the changes that may be made by the proof-reader or synchroniser include such simple changes as replacing "*per favor*" (*s'il te plaît*) meaning "please" in English with "sisplau" so as to have the sounds /*s*/ and the /*p*/ of "*sisplau*" coincide with the /*s*/ and the /*p*/ of the original "*s'il te plaît*" and eliminating the /*f*/ of "*per favor*", said the dubbing director of BG Com.

Another example is the English phrase "what do you think?" which can be translated in several different ways in French: "*Qu'en penses-tu*?", "*Quel est ton avis*?", and so on. However, the synchroniser will probably opt for "*Que proposes-tu*?" to make the English /ɵ/ coincide with the final *t* and *u* of "*tu*". Similarly, the most natural translation of the English "Don't talk like a fool" would probably be "*Ne dis pas des bétises*"; however, a version such as "*Ne sois pas ridicule*" (don't be ridiculous) would echo the last syllable of the original without any significant change in meaning.

When proof-reading and synchronisation is complete, the following step is dividing the text into takes. Of all the stages in the process, this is undoubtedly the one which most respects the text in terms of content, despite the fact that in physical terms it is systematically broken down into segments. In theory, there need not be any modification of the translated text at this phase since the text is accepted and worked on as a complete unit, without analysis of quality or appropriateness; although, the person in charge of marking the takes is unlikely to understand the original language of the film. This is the phase in which most formal errors can be detected — omissions by the translator, mismatch between text and image, and so on.

The text may also be modified during the final dubbing phase; if synchronisation was not carried out by the director, he may wish to make certain minor changes in keeping with personal taste or because there are errors. In addition, the actors may also change the text, through improvisation or because of difficulties with a given phrase or word. However, all changes are subject to the director's approval.

In conclusion, film dubbing is a highly complex process comprising many stages. And although those working in this process form a team, their work tends to be carried out on an individual basis. Particularly unusual is the way the product of the translator's

work is often not the final product but a sort of draft version which is polished and adjusted to the needs and demands of the medium.

4.3.2.3 Partial Conclusion

Thus, it can be said that both subtitling and dubbing are influenced by several constraints which make both kinds of translation very different from the literary one. This is because the constraints are very different for these two techniques, the final results are also very different.

From this point of view, there are two things that have to be taken into account:

- the length of the target language version and
- the fidelity of its meaning.

As for subtitling, the length is always reduced in comparison to the length of the original, but the meaning has to correspond to the original as much as possible, because the audience can notice any minor discrepancy. Moreover, the dubbed version has the same length as the original, but it is not necessary to stick to the exact meaning. What is important is only the plot-carrying meaning. In other words, if the adaptor needs to modify the dialogues in order to match the lip movements, he is perfectly allowed to do so.

Chapter 5: Evaluation of Some Films Translated in Benin

In this chapter, I do the evaluation of the films used as case study. First of all I will present the corpus and the synopses of the films I choose. After this, I will deal with the different languages involved in my study, i.e. Yoruba, French, and English languages. The third part of the chapter will point out the problems of film translation in Benin through the films used as case study.

5.1 The Corpus

The corpus of my study comprises (4) films produced in Benin, Nigeria, and Ghana. All these films are subtitled or/and dubbed in French or English in Benin.

5.1.1 Presentation of the Corpus

A work on film translation and the analysis of filmed sequences appears particularly interesting to me from the point of view of teaching/learning of cultural competence - competence that all learners must acquire. This work should indeed make it possible to also consider the differences concerning the area of reference, as well as on those concerning the management of the interpersonal relation and the system of communication and, possibly, bring a light on the attitudes and/or the representations relating to a group.

The semantic search for loss between the translated and original version should thus provide a tool allowing the learner to become aware of what its communication system has as arbitrary and relative. My corpus is based on four (4) films: *Abeni*, a film in Yoruba subtitled and dubbed into French; *Les medicaments Génériques: Moins Chers*

et Efficaces is produced in French and dubbed into English whereas *Who Loves Me* and *Snake Kingdom* are all produced in English and dubbed into French.

5.1.2   Synopses of the Films

A synopsis of a film can be defined as the summary sequence after sequence of the scenario of this film. The synopsis helps the readers to understand a film without watching it. Here are the synopses of the five films involved in my study.

5.1.2.1 *Abeni*

Abeni is a two-part film produced in 2006 by Laha Film Productions in collaboration with Mainframe Productions. It is important to mention that Laha Productions is located in Benin and managed by Amzath Abdel Hakim whereas Mainframe Production is located in Nigeria and directed by Tunde Kelani. The film is co-written by a Beninese, François Okioh and a Nigerian, Yinka Ogun and directed by Tunde Kelani. It took place in Benin and Nigeria. *Abeni* won the prize of the best music at Zuma Film Festival 2006. *Abeni* is originally produced in Yoruba; subtitled and dubbed into French.

Abeni is a melodrama about the story of two adolescents, Akanni and Abeni who felt in love with each other. Akanni was a Beninese boy and his father was the gateman in Abeni's father's house in Nigeria. Abeni's father did not appreciate the relation between the two teenagers because of the social class difference. On Abeni's birthday, Akanni had a fight with the son of Abeni's father's friend. This made Akanni's father lose his job and he came back to Benin with his family. Back in Benin, he enrolled Akanni in school. Akanni has succeeded at school and has had a good job. He was also a singer in his spare time.

One day, after work, he went to a restaurant to have a lunch with some friends. There, he met Abeni who was in Benin to do research at Centre Songhaï. Sixteen years have passed. They realised that they still love each other. Akanni's father was dead but his mother did not agree with this relation because she did not want her only son to suffer.

Akanni has taken two weeks' leave and went to see Abeni in Nigeria. But unfortunately, Abeni's father (Chief Bello) has come to see his daughter and introduced Ogagu as the son of his best friend and business associate. He met Akanni in Abeni's house and was disappointed because he was arranging a marriage between Abeni and Ogagu.

Chief Bello offered a lot of money to Akanni and asked him to leave Abeni. Akanni refused and Chief Bello decided to use stratagems to get Akanni out of his daughter's life. He pretended to accept the relation between the two lovers because Abeni threatened to commit suicide if her father obliged her to marry Ogagu. He invited Abeni and Akanni to have a dinner and offered them a present.

But after leaving Abeni's father's house, Akanni was arrested because the police called them out and found drugs and alcohol in Abeni and Akanni's car. Akanni claimed his innocence but nobody believed him. Akanni was thrown in prison. Abeni's mother, aware of the power of her husband and the possibility to make Akanni executed, decided to ask the help of an old friend of her, a police officer. They found a solution to help Akanni but Abeni must accept to marry Ogagu.

On the wedding day, Abeni told her parents that she forgot the wedding ring at home and she must go to bring it. At the same moment, Akanni felt ill in prison and

must go to the hospital. Abeni's mother and the police officer helped the two lovers to run away from Nigeria and they came to Benin.

After this, the police officer who was the fiancé of Abeni's mother before she got married with Chief Bello asked her if the subject she wanted to discuss with him twenty-five years ago was about Abeni. Abeni' mother confessed then that the police officer is actually Abeni's biological father and begged him not to break her family.

Chief Bello suspected his wife to have helped Abeni and Akanni to run away and promised to make her life unbearable. A year after, Abeni gave birth to a child. Her mother told a lie to her husband and came to Benin to see Abeni. Chief Bello whose dream was to punish Akanni and Abeni for the humiliation of the weeding day decided to come to Benin and find them. After the description of Akanni to a friend of his, this one took him to Akanni and Abeni's house. He was surprised by the beauty of the house. He was not sure that Akanni can build such a house. There, he saw Abeni's mother and the new born, his grandson. Abeni's father finally accepted the relation between Akanni and Abeni.

5.1.2.2 *Les Médicaments Génériques: Moins Chers et Efficaces*

Les Médicaments Génériques: Moins Chers et Efficaces is a film of thirteen (13) minutes produced in 2008 by CIRTEF/Benin for the West African Regional Program for Health. Directed by Modeste Houngbedji, this short film tells the story of Ali, a seller of doubtful medicines. He asked Ami, medicines seller at the village hospital to help him sell his medicines. Ami refused because the expiration dates of these medicines are illesible.

Mariam, Ali's wife was sick and Awa, a woman from the neighbouring house gave her some medicines to take. Mariam was pregnant and lost her baby. Furious, Ali invited Awa to the police. Awa declared that she has bought the medicines she gave Ali's wife at Boubacar's shop. Ali was confused because he was the one who gave Boubacar the medicines for selling. Ali decided then to run away but he was caught up by the police and put in jail.

5.1.2.3 *Who Loves Me*

Produced in Ghana in 2010 and directed by Franck Rajah Arase, *Who Loves Me* is the story of Chantal. After the death of her parents in a car accident, she was charged to run all the family's enterprises and lived with her old grand mother. Chantal became a notorious business woman but was condemned to death because she had heart illness. One day, when having a business lunch at a restaurant, David, a drawer met her and thought she was the woman he wanted to pass his life with. He drew immediately Chantal, sent her the picture and left the restaurant. Chantal felt into tears.

At her office, during a meeting, Chantal had a heart attack and was sent to see her doctor. When leaving the hospital, she saw a woman at the pharmacy who had not enough money to buy medicines. She helped the woman. This woman was David's mother. On her way to house, Chantal saw her drawn picture at all the crossroads of Accra. Her grand mother was proud to see that Chantal had a secret lover.

Chantal did her best to meet David and revealed that she will die soon. This revelation broke David's heart. David's mother was unhappy to see her son suffering thus. She decided, after medical tests to offer her heart to Chantal that saved her once so that David, her unique son could live.

Actually, David's mother had a cancer and she had less than three months to live. David did not know it. When his mother addressed him a letter, he knew what she wanted to do. He wanted to stop her but it was too late. His mother had committed suicide. Her heart was removed and was transplanted to Chantal with success.

After Chantal's recovery, she and David organised a feast for their engagements. But this day, there was an unexpected guest, Rick. Rick is in fact the fiancé of Chantal who disappeared without sign of life, years ago. Rick asked to help Chantal to manage the enterprises because her health is even fragile. Then Chantal, still in love with Rick asked to break her engagements with David against a strong sum of money. All this was not appreciated by Chantal's grandmother that decided to organise a stratagem to discover who of the two loved Chantal.

Chantal made a relapse and was driven to the hospital. She was declared dead. Her twin sister Jasmine, who was living abroad, until then unknown of Rick and David came back to manage the family's enterprises. Rick hastens then to woo Jasmine by pretexting her resemblance with Chantal. But as for David, Chantal is irreplaceable. By Chantal's death, he did not only lose his beloved but also his mother, since Chantal carried the heart of this one.

Rick who believed that David wanted to remove Jasmine from him threatened to kill him. Rick was arrested by the police and David discovered that Chantal had not died and had no sister. Chantal and Jasmine are one and the same person.

5.1.2.4 *Snake Kingdom*

Snake Kingdom is a seventy-five (75) minutes film produced in Nigeria in 2010. Directed by Ikenna Udo-Igwe, this film is the story of a religious conflict which took

place in Umueke village. In this village, everybody worships the snake Ichieke and all the members of this tradition are able to become a snake whenever they want. But one day, Ochukwu, an ancient member of this tradition who becomes a Christian comes back to the village with all his family for the holidays. With the pastor of his church, he went to greet the King with a gift. The King's ministers did not agree with this gift because it was a drink without alcohol. Ochukwu must know that the king only takes alcoholic drinks but he told them that as a Christian, he could not give such a drink to anybody, even the king of the snake kingdom. The king told him that he will see the anger of gods.

The anger of gods comes very quickly. The pastor who went to see the king with Ochukwu died mysteriously. Nchioma, Ochukwu's sister-in –law died after a snake bite. She was a mother of twins and there is a part of the village river she could not fetch water and she did it. The most important problem of Ochukwu is that Julie, his daughter has a love affair with the prince, Ikena.

Julie's parents as well as Ikena's did not agree with this relation. Julie was avoided to go out but Ikena becomes a snake and visits her. Julie gets pregnant without knowing that Ikena can become a snake. The prince was warned, by his father the king that he would rather marry Ikechi, his fiancé if he wants to be the following king of the snake kingdom.

Ikena planned to run away with Julie. They went to one of his friend's house. In the room, Julie saw a snake and shouted. Immediately, Ikena also became a snake. Afraid, Julie ran out of the house and went to the church. There she lost her pregnancy. Ikena tried to convince her back but she had to go back to Lagos for school and has promised to marry Jonathan, a Christian, according to her parents' will.

5.2 Presentation of the Languages Involved in the Corpus

As said above, four films are involved in this study. *Abeni*, a Yoruba film subtitled and dubbed in French; *Les medicaments génériques: moins chers et efficaces*, a French film dubbed n English; *Who loves me* and *Snake kingdom*, two films produced in English and dubbed in French. Three languages are then involved in this study: Yoruba, French, and English.

5.2.1   The Yoruba Language

5.2.1.1 Ife and the Rise of Yoruba States

Dates for the foundation of the city of Ife vary, but it is generally accepted that an urban settlement on the present site existed 1200 years ago. Ife has always had a pre-eminent religious position for all those who now call themselves Yoruba. It is the place of origin of the nation. Before the rise of the state of Oyo, it was also the political centre of Yoruba land. It was certainly a flourishing artistic and political centre from the 11th to the 15th centuries.

The primacy of the city of Ife is embodied in the myth of Oduduwa descending from heaven at the behest of his spiritual father Olorun, the sky god, to Ife. He created dry land, founded the city and eventually sent out princes (seven or sixteen of his children or grandchildren, depending on the version) to form settlements in the surrounding region. Their connection with the royal line was legitimised and symbolised by the possession of beaded crowns.

The number of Oni or rulers of Ife since Oduduwa is disputed, ranging from 48 to over 400. Ife appears to have always existed on the same site. Evidence comes from

an examination of the town walls, the stone monuments in the vicinity and increasingly from the archaeological record.

5.2.1.2 Origins

Yoruba is the language spoken by a set of people in Western Africa. Its native name is 'Ede Yoruba', that is the Yoruba language. The language has its origins in the Yoruba people, who are believed to be descendants of Oduduwa, the son of a powerful god called *Oludumare*. They refer to themselves as '*Omo Oduduwa'*, which means Oduduwa's children. The Yoruba people originated from the Western Nigeria. Places where the language is spoken are termed '*Ile Yoruba'*, the Yoruba land. The Yoruba lands span across the western region of Nigeria, from far south-western of Lagos state to the mid-western Kwara state cutting across other states including Ekiti, Ogun, Oyo, Osun and Ondo. Yoruba lands extend beyond the boundaries of Nigeria into nearby countries like the republic of Benin, Togo, and mid-eastern Ghana.

The language is the pride of the Yoruba people with over 22 million speakers. The language has also been noted to be spoken in neighbouring countries such as Benin and Togo. Traces have also been found in Sierra Leone where it is called 'Oku' and in Cuba where it is called 'Nago'. It is argued that traces of the language can also be found in communities as far away as Brazil.

5.2.1.3 European Incursion

The first contact by Europeans with this part of the West African coast was by the Portuguese in 1472, followed soon after by visits to Benin City itself, for the purposes of trade. This was initially in peppers and ivory, but was soon replaced by the far more

lucrative trade in slaves, both directly from Benin and via the island of Sao Tome'. Other ports were established along the coast during the following two centuries, within the region of Yoruba influence, at Lagos and Badagry, as well as in the Niger Delta.

The Atlantic slave trade, a crucial element in the so-called three-cornered trade between Europe, West Africa and the eastern seaboard of the Americas, grew and flourished between about 1500 and 1800 into a forced migration of at least 11 million people. It is impossible to over-emphasise the catastrophic consequences the removal of this number of able-bodied people from West Africa has had on the economy of the region. It affected the Yoruba states as well as all the other regions. All the states were either capturing slaves, dealing in slaves, suffering from the political instability which resulted from slave-raiding or becoming debilitated by the reduction in productive population, both male and female, which slave-raiding brought about. The break-up of the Oyo Empire in the early 19th century destabilised the surrounding states.

Before the abolition of slave trade, the Yoruba people were known as '*Akus*' by the Europeans. The name was derived from a common word often used when greeting in Yoruba language. For example '*ẹ̀ku arọ*", which means good morning or '*ẹ̀ku ọsan'* which means good afternoon. The common 'eku' sound in the greetings was the basis for this name (Akus).

5.2.1.4 Yoruba Language Varieties

Yoruba land is not a country, although the number of people now calling themselves Yoruba is greater than the population of many countries with a seat in the United Nations. No one really knows how many Yoruba there are. There may be as many as 22 million speakers of the dialect of the Yoruba (Kluge, 2011: 2).

The vast majority live in the south west of Nigeria, but a considerable number makes up one of the major cultural groups in the neighbouring Republic of Benin (not to be confused with the City of Benin). There are also enclaves in Togo, particularly around the town of Atakpame. A considerable number of people around the world can also claim Yoruba ancestry.

Due to the tribal variation among the Yoruba people, the language also has various dialects. Roughly speaking, Yoruba has over ten dialects spoken among the various tribes in Nigeria. However, these dialects can be broadly categorized into three types based on their geographical location. North-West Yoruba (NWY) is spoken by the Yoruba people from Lagos up north to Osun state, and through areas like Abeokuta, Ibadan and Oyo. Central Yoruba (CY) is spoken in the western central areas of Nigeria in places like Ife, Igbomina, Ekiti and Akure. South-East Yoruba (SEY) is spoken in the mid south eastern parts of the country, in areas like Ondo, Owo, and parts of Ijebu.

Due to the different pronunciations in each dialect, the vowel system in each dialect is dissimilar. However, currently only one of these variations is used for purposes of writing and literature. It was developed in 1884, by a Yoruba man called Samuel Crowther. He translated the Holy Bible from the Standard English version to a comprehensive Yoruba version. Afterwards, his work was accepted as the standard for Yoruba language among all the different dialects. A substantial body of literature exists in the Yoruba language including newspapers, books, and pamphlets.

5.2.1.5 The Yoruba Language in Benin

The following information is taken from Parrinder's (1947) article entitled *Yoruba-Speaking Peoples in Dahomey* in which he relates the history of migration of

the Yoruba people from modern Nigeria westward into Benin. According to tradition, hundreds, perhaps even thousands of years ago, there was a migration of Yoruba people westward, perhaps from the region of Ilesha (Oyo State, Nigeria). During the last century or two, there have been other waves of immigrants from Nigeria, this time Egba people from the region of Abeokuta (Ogun State).

The immigrants spread from the ethnically mixed town of Porto-Novo (Benin Republic), near the Nigerian border, northward, taking in Sakété, Pobè and Kétou. From there they spread right across the ancient kingdom of Abomey, reaching the towns of Dassa-Zoumé, Savè, and Kilibo. "From here the Yoruba extend up to the limits of the 'cercle' of Savalou" (Kluge 2011:122). There are even scattered groups in the area of Djougou and of Bassila, which, neighbouring the Kotokoli language area, marks an approximate limit. Descendants of these first immigrants called themselves "*Sha*" or "*Itsha*" which might still be seen from the names of some of their principal towns, such as *Dasha* (Dassa), *Sha-bè* (Savè), *Sha-bè-lu* (Savalou), or *Ba-shida* (Bassila). "From Bassila the Yoruba spread east to the edges of the Bariba tribe, where the frontier Yoruba villages are Alafia and Tchaourou, both names being Yoruba formations" (Kluge 2011:122). The ethnologist Gordon in 2005 estimated all Ede speakers of Benin at 1,147,000 people.

In Benin, the Yoruba language, together with Aja, Bariba, Dendi, Ditammari, and Fon, was selected in 1992 by the government for large-scale non-formal adult education (*Direction de l'Alphabétisation* 1992). Since Yoruba is linguistically close to Benin's Ede varieties and serves as language of wider communication for those communities, non-formal adult education programs among the Ede speech communities are also conducted in Yoruba, presupposing that all Ede speakers would be able to benefit from the already existing Yoruba language development and literacy efforts.

Concerning Yoruba literacy, a variety of materials are available. Already in the 1970s and 1980s, *Direction de l'Alphabétisation et de la Presse Rurale* (DAPR) published literacy materials in Yoruba, including a set of primers, a guide to the transcription of Yoruba and a book with stories. In 1993, DAPR revised the set of primers from 1975 and published an arithmetic book.

5.2.2   The French Language

French is descended from Vulgar Latin, the vernacular Latin (as distinguished from literary Latin) of the Roman Empire (see Latin language). When ancient Gaul (now modern France) was conquered by the Romans in the 2nd and 1st century B.C., its inhabitants spoke Gaulish, a Celtic language, which was rapidly supplanted by the Latin of the Roman overlords. In the 5th century, the Franks, a group of Germanic tribes, began their invasion of Gaul, but they too were romanised. Although modern French thus inherited several hundred words of Celtic origin and several hundred more from Germanic, it owes its structure and the greater part of its vocabulary to Latin.

By the 9th century the language spoken in what is now France was sufficiently different from Latin to be a distinct language. It is called Old French and was current from the 9th to the 13th cent. The earliest extant text in Old French is the *Oaths of Strasbourg,* dated 842. Of the various dialects of Old French, Francien (the north-central dialect spoken in Paris and the region around it) in time became the standard form of the language because of the increasing political and cultural importance of Paris. French from the 14th through the 16th century is known as Middle French. During this period many words and expressions were borrowed from Latin, Greek, and Italian, and a group of French poets, the Pléiade, encouraged the French to develop and improve their language and literature.

The modern period of French began in the 17th century. In 1635 the French Academy was founded by Cardinal Richelieu to maintain the purity of the language and its literature and to serve as the ultimate judge of approved usage. While the vocabulary and style of Modern French have been influenced by movements such as romanticism and realism, structurally French has changed comparatively little since the Middle French period. Standardization of the French language has been aided in modern times by more widespread education and by the mass media.

French is the third-most widely spoken mother tongue in the European Union. It is also the third-most widely understood language in the European Union, after English and German, and is one of the three working languages of the European Commission, again, along with English and German.

According to the Constitution of France, French has been the official language since 1892 (although previous legal texts have made it official since 1539). France mandates the use of French in official government publications, public education except in specific cases (though these dispositions are often ignored) and legal contracts; advertisements must bear a translation of foreign words. In addition to French, there are also a variety of regional languages and dialects.

5.2.3 French Language in Benin

Over fifty languages are spoken in Benin. Of those, French is the official language, and all the indigenous languages are considered as national languages. French was introduced during the colonial period. French language learning was a priority for the colonisers and this is clearly stated in the Official Journal of French West Africa by: "The French language must be imposed to the biggest number of native speaker and

acts as lingua franca in all the West African French colonies. Its learning is obligatory for the new chiefs" (1924:309-316, my translation).

This objective of the colonisers has not changed. Since the Constitution of February 1959, the French language has been proclaimed as "official language." This is also highlighted in Benin Constitution of December 1990. In this respect, it plays a major role in public and politic affairs and Benineses take it for granted.

5.2.4   The English Language

5.2.4.1 Origins

English is West Germanic language that arose in England and south-eastern Scotland in the time of the Anglo Saxons. It has been widely dispersed around the world to become the leading language of international discourse, and has become a lingua franca in many regions. It is widely learned as a second language and used as an official language of the European Union and many Commonwealth countries, as well as in many world organisations.

Historically, English originated from several dialects, now collectively termed Old English, which were brought to the eastern coast of the island of Great Britain by Anglo-Saxon settlers beginning in the 5th century. English was further influenced by the Old Norse language of Viking invaders.

After the time of the Norman Conquest, Old English developed into Middle English, borrowing heavily from the Norman-French vocabulary and spelling conventions. One of the incoming Germanic tribes was the Angles who moved entirely to Britain from their previous home. The etymology of the words 'England' (from Engla

land "Land of the Angles") and English (Old English Englisc) are derived from the name of this tribe.

Modern English developed with the Great Vowel Shift that began in 15th-century England, and continues to adopt foreign words from a variety of languages, as well as coining new words. A significant number of English words, especially technical words, have been constructed based on roots from Latin and Greek.

5.2.4.2 English as a Global Language

Approximately 375 million people speak English as their first language. English today is probably the third largest language by number of native speakers, after Mandarin Chinese and Spanish. However, when combining native and non-native speakers it is undoubtely the most commonly spoken language in the world, though possibly second to a combination of the Chinese languages (depending on whether or not distinctions in the latter are classified as "languages" or "dialects").

Because English is so widely spoken, it has often been referred to as a "world language," the lingua franca of the modern era, and while it is not an official language in most countries, it is currently the language most often taught as a foreign language. Some linguists believe that it is no longer the exclusive cultural property of "native English speakers," but is rather a language that is absorbing aspects of cultures worldwide as it continues to grow. It is, by international treaty, the official language for aerial and maritime communications. English is an official language of the United Nations and many other international organizations, including the International Olympic Committee.

English is the language most often studied as a foreign language in the European Union, by 89% of schoolchildren, ahead of French at 32%, while the perception of the usefulness of foreign languages amongst Europeans is 68% in favour of English ahead of 25% for French. Among some non-English speaking European Union countries, a large percentage of the adult population can converse in English - in particular: 85% in Sweden, 83% in Denmark, 79% in the Netherlands, 66% in Luxembourg and over 50% in Finland, Slovenia, Austria, Belgium, and Germany.

Books, magazines, and newspapers written in English are available in many countries around the world. English is also the most commonly used language in sciences with Science Citation Index reporting as early as 1997 that 95% of its articles were written in English, even though only half of them came from authors in English-speaking countries.

The impact of the English language globally has sometimes had a large impact on other languages, leading to language shift and even language death and to claims of "English Language Imperialism". English itself is now open to language shift as multiple regional varieties feed back into the language as a whole. For this reason, the 'English language is forever evolving'.

5.2.4.3 Dialects and Regional Varieties

The expansion of the British Empire and since World War II the influence of the United States has spread English throughout the globe. Because of that global spread, English has developed a host of English dialects and English-based Creole languages and pidgins.

Two educated native dialects of English have wide acceptance as standards in much of the world—one based on educated southern British and the other based on educated Midwestern American. The former is sometimes called BBC or the Queen's English, and it may be noticeable by its preference for "Received Pronunciation"; it typifies the Cambridge model, which is the standard for the teaching of English to speakers of other languages in Europe, Africa, the Indian subcontinent, and other areas influenced either by the British Commonwealth or by a desire not to be identified with the United States. The latter dialect, General American, which is spread over most of the United States and much of Canada, is more typically the model for the American continents and areas (such as the Philippines) that have had either close association with the United States, or a desire to be so identified.

Apart from those two major dialects, there are numerous other varieties of English, which include, in most cases, several subvarieties, such as Cockney, Scouse and Geordie within British English; Newfoundland English within Canadian English; and African American Vernacular English ("Ebonics") and Southern American English within American English. English is a pluricentric language, without a central language authority like France's Académie Française; and therefore no one variety is considered "correct" or "incorrect" except in terms of the expectations of the particular audience to which the language is directed.

Scots has its origins in early Northern Middle English and developed and changed during its history with influence from other sources, but following the Acts of Union 1707 a process of language attritition began, whereby successive generations adopted more and more features from Standard English, causing dialectalisation. Whether it is now a separate language or a dialect of English better described as Scottish English is in

dispute, although the United Kingdom government now accepts Scots as a regional language and has recognized it as such under the European Charter for Regional or Minority Languages. There are a number of regional dialects of Scots, and pronunciation, grammar and lexis of the traditional forms differ, sometimes substantially, from other varieties of English.

English speakers have many different accents, which often signal the speaker's native dialect or language. Within England, variation is now largely confined to pronunciation rather than grammar or vocabulary. At the time of the Survey of English Dialects, grammar and vocabulary differed across the country, but a process of lexical attrition has led most of this variation to die out.

Just as English itself has borrowed words from many different languages over its history, English loanwords now appear in many languages around the world, indicative of the technological and cultural influence of its speakers. Several pidgins and creole languages have been formed on an English base, such as Jamaican Patois, Nigerian Pidgin, and Tok Pisin. There are many words in English coined to describe forms of particular non-English languages that contain a very high proportion of English words.

5.2.4.4 English Language in Benin

English teaching is promoted as an important subject in Benin secondary school curriculum. However, nowadays students feel great difficulties and show less interest to its learning. Only a handful of students can actually communicate in English after completing the secondary school. In consideration of the importance of English language today, Benin government in the national reform of education policy has decided to experiment English teaching in primary school curriculum in 2001. Owing to

the decree n°0034/MEPS/CAB/DC/DEP/INFRE-D/SP of October 4, 2001, the Ministry of Primary and Secondary Education advocated the experimentation of English teaching in 30 pilot schools, in urban as well as rural areas. The objective in term is its generalisation, and then leads Benin primary school to a bilingual system: a French-English speaking system.

With regard to the importance of English today, such a decision is worthwhile because pupils will certainly gain more by learning this language early. The Education Law 2003-17 of November 11, 2003 in its article 8 has clearly prescribed that "Teaching is mainly dispensed in French, in English, and in national languages" (my translation). In such a perspective, English teaching program in primary school has been conceived and tried out in some primary schools. Unfortunately, still at the experimental stage, the project seems to have been abandoned but some private primary schools continue to teach English. The educational authorities should think about the reintroduction of English in primary school to make Beninese students competitive.

5.3 Some Problems of Film Translation in Benin

5.3.1   Problems in Subtitling

With the rapid developments in high technology, both in software and hardware, in recent years, more and more information has been presented in or transferred to audio-visual formats, such as films in digital video disc (DVD) or video compact disc (VCD) formats, and that has increased the interface between technologies, language and culture. Amongst these media, subtitling is a key technique for facilitating communication with viewers and has recently been widely discussed, especially in comparison with dubbing.

Inter-lingual subtitling encompasses the communication from one language into another and from spoken dialogue into written condensed translation which appears on the screen. This corresponds to what de Linde and Kay (1999) have to say in their book, that "the amount of dialogue has to be reduced to meet the technical conditions of the medium and the reading capacities of non-native language users" in its attempts to "achieve something approaching translation equivalence when conducting subtitling" (p.45-46). Accordingly, I assume that the information in the source language may be different from that of the target language with inter-lingual subtitling, and this kind of translation process from oral to written language may have more to do with technical factors, when compared with traditional text translation.

In order to adapt to the requirements of the target language and culture, the constraints of film subtitles translation should be taken into account. Though sometimes the application of reduction may cause some cultural vacancy, it is a must in accordance with target culture and it will make the subtitles easy to understand for the viewers. Omission is then used to emphasise a much more relevant information.

Subtitle translators usually adopt the following strategies and techniques under the above principle: simplifying the original text, reserving the original meaning and text feature with the excerpt of the original language dialogue and highlighting the core component of the dialogue. To maintain subtitles and dialogue simultaneously, the translator ought to delete the information which will not affect the story plots. Now, I look at how technical and linguistic challenges are raised in *Abeni*, the only subtitled film used for this study.

5.3.1.1 Technical Problems in Subtitling *Abeni*

This part deals with the technical issues and my aim here is to explore the ways in which the technical constraints in subtitling are dealt with by the subtitlers in *Abeni*, the film chosen for this study. In order to do this, I will look at the points outlined below from chapter two regarding the display and timing of the subtitles. As stated previously, this display issues include the way the subtitles look on the screen and the length of time for their display.

To look at these display issues, I will consider the general presentation of the subtitles in the film; discuss how they look in the film with regard to their position on the screen, the size of the font and the typeface. For typeface, I will pay particular attention to the length of the lines, the line spacing, the height of the letters so as to discuss their legibility and readability. At the end of this part, I will look at how much of the screen subtitles actually take up. The amount of the screen subtitles take up is important because some authors consider subtitles to be intrusive, no more than "un mal nécessaire" (Caillé, 1960; Nornes, 1999; Diaz-Cintas, 2001), and the choice of font influences just how intrusive the subtitles actually are.

Another aim of this part is to assess how easy the subtitles can be read, and compare this to the timing with a view to establish whether the choice of font, the on-screen action and the linguistic density of the subtitles affect the length of time the subtitles are displayed. I will then examine how long the subtitles are displayed on the screen and the gaps between each subtitle. As discussed in chapter two, there is a three seconds rule, which means that, in general, it takes on average six seconds for the spectator to read two lines of subtitled text; for one line, it is estimated that it takes three and a half to four seconds (Karamitroglou 1998; Diaz-Cintas 2001). Specifically, I am

interested in whether this rule is adhered to, and whether the font size, the density of information presented or on-screen action affect this rule at all. Logic would dictate that the smaller fonts, or fonts which are more visually complex, need to be displayed for longer time because they are more difficult to read, and this leads to a larger reduction in the text. Furthermore, in scenes where there is a great deal of on-screen action accompanying long speeches, it is important that the text remains on screen for less time, and for scenes in which the dialogue is more linguistically complicated, the subtitles remain on screen for longer time to ensure sufficient reading time. Bearing this in mind, I will analyse the subtitles of *Abeni*, looking at the average display times, and the display time for specific scenes of interest, in order to see whether these suppositions are correct.

5.3.1.1.1   General Subtitle Display

Abeni is a video compact disc (VCD) release in which the subtitles are presented centred on the screen with the bottom line of two-line and the whole of one-line subtitles presented in the bottom wide-screen border, and the top line of two-liners hovering just above this boarder. This top line, including the leading between the letters and the widescreen border, takes up approximately 8% of the picture. The letters are bright white. They have a relatively large height, with short ascenders and descenders. These shorter ascenders and descenders are coupled with larger height and small counters of the letters, meaning that the legibility is slightly reduced, although the words are still readable. The figures below illustrate this situation.

Figure 1: Example of one-line subtitles (CD1, part 1, TC: 00:48:19).

Figure 2: Example of two-line subtitles (CD2, part 1, TC: 00:29:05).

Figure 3: Examples of two-line subtitles and legibility of subtitles against different colour backgrounds. (CD1, part 1, TC: 00:04:31 and TC: 00:04:42).

With two-line subtitles (figures 2 and 3), there is no consistency with the line lengths; sometimes the top line is longer, sometimes it is the bottom line that is longer. It would, however make more sense in this film to have only one-line subtitle as it is displayed on the figures 1, and this would also make the subtitles less intrusive.

When two speakers are presented in one subtitle, the lines are centred on the screen as it is showed in the figure 4. When the two persons' speeches appear on the screen at the same moment, each line is presented with a hyphen at the start to differentiate this from a two-line subtitles (figure 5).

Figure 4: Example of two-line subtitles   (CD1, part 1, TC: 00:04:35).

Figure 5: Example of turn taking   (CD1, part 1, TC: 00:09:16).

Another issue with the display of the subtitles in *Abeni* is a clash between image and written information on the screen. As for the subtitles, they are not on the picture of the person who is speaking (figures 6 and 7).

Figure 6: Example of clash of image with on-screen information

(CD1, part 1, TC: 00:24:31).

Figure 7: Examples of subtitles which are not on the right speaker (CD1, part 1, TC: 00:23:58 and CD1, part 1, TC: 00:46:07).

5.3.1.1.2 Display of Specific Features

In general, pauses, continuations and unfinished sentences are found in almost all subtitled films but in *Abeni*, they have been hardly used. Pauses are frequently written into scripts to provide emphasis; they are used both as plot devices and characterisation, and so need to be represented in the subtitles. Both ellipses and commas are devices which are commonly used to show a pause or an unfinished sentence. The film used for this study has hardly used punctuation marks. Here ellipses are used to show unfinished sentences (figure 11). As for continuations or pauses, no punctuation mark was used; even capital letters are not used to show the beginning of sentences (figures 8 and 9). This makes *Abeni* subtitles difficult to read because the spectator does not know when

the subtitles continue and where they stop even if sometimes the subtitler has used interrogation mark for questions and exclamation mark to show a surprise.

Figure 8: Example of sentence without capital letter and full stop (CD1, part 1, TC: 00:18:43).

Figure 9: Example of a continuation without comma (CD1, part 1, TC: 00:20:01).

Figure 10: Example of sentence with a comma (CD1, part 1, TC: 01:01:31).

Figure 11: Example of unfinished sentence (CD1, part 1, TC: 00:59:00).

Figure 12: Example of a pause (CD1, part 1, TC: 00:59:45).

The figures above (8, 9, and 10) indicate that no device is used to show the continuation of a subtitle in *Abẹni* and those ellipses are only used here for the unfinished sentences. As for commas, they are generally used as they would be in 'normal' written language as punctuation.

All the pictures above relate to the display of the subtitles and I think that despite the inconsistencies and the problems I have highlighted, the technical issues do not adversely affect the subtitler's ability to make it clear to the audience what is going on. What is evident from the finding thus far is that there are limitations to just how the subtitler can present the more subtle linguistic communication, since the key features of the film which are songs or written information are not subtitled.

5.3.1.2 Linguistic and Cultural Problems in Subtitling

It was stated above that language and culture are inter related, so the linguistic and cultural issues of the translation of *Abẹni* will be studied simultaneously. My research points out different problems which can be classified as follow:

- Problems related to omission of terms in the subtitles;

- Translation with semantic loss in the target language;

- The problem of the translation of proverbs;

- The problem of language mixing;

- Grammatical errors in the translated text

5.3.1.2.1   Omission of Terms in the Subtitles

In this study, omission can be defined as the intentional dropping of terms or elements which are considered as redundant and superfluous. In fact, it is in

subtitling translations that omission attains its peak in use. Nonetheless, there are two kinds of omissions in translation: reduction and condensation.

On the one hand reduction consists in omitting an element in the target text because it is regarded as redundant, or even misleading. In reduction, the translator reduces the number of elements that form the source language text. This procedure should respect the principle of relevance, that is, the translator should make sure that no crucial information is dropped in the translation.

One the other hand condensation procedure entails producing a more economical text in the target text without changing the meaning of the original text. In *Abẹni*, the film used as case study, I have found thirty-eight noticeable omissions which can be classified according to the following typology:

- Omission of data which are not always easy to translate in an economical way. These omissions do not affect the "understanding" of the original text.

- Omission of expressions with a loss in the translated text which would have allowed by inference a better comprehension of the stating situation. These omissions could have allowed the explanation of some terms.

- Omission of some superfluous softeners (in the subtitled version at least) which correspond to empty units in taking into account the contents. What these softeners bring, according to the sense relates only to the management of the relation.

After these types of omissions I have a fourth type related to some omissions which are not noticeable when watching the films. These omissions do not have any lexical or grammatical materiality, but remove a share of identity of the source culture. I call them invisible omissions and they are made of the songs used in the film. To

illustrate all these omissions, I have listed some examples from *Abẹni* related to each kind of omission and these examples are in the volume 2. The examples are numbered.

5.3.1.2.1.1 Omission with Economy of Subtitles

It corresponds to the omission of superfluous terms allowing the economy of the subtitles as illustrated in the following examples. Example 1 *Emi nan mọn bẹ, aman oti di dandan ki o lọ.* translated into French as "*Oui, mais tu n'as pas le choix.*" indicates the omission of *Emi nan mọn bẹ*. In fact, the ideal translation should be "*Moi-même je le sais mais tu n'as pas le choix.*" The omission of the expression "*Moi-même je le sais...*" does not have any influence on the understanding of the original text. It is the same remark with the examples 3, 6, 9, 11, and 12 (p.1, vol.2). The non translation of the expressions such as *O ma wa...* in the 3th example, *O ṣe pataki ju...* in example 9, *K'ọlọrun dẹ ṣanu mi, ki ọn ma ko t'iwọn ba t'emi...* in the 11th example, and *...abi nkan miran...* in example 12 do not prevent the understanding of the message because these terms can be considered as superfluous. As for example 6, the omission of the repetition of *...iwọ Akanni, Akanni iwọ...* in French is due to the fact that this expression is redundant.

In example 2 *Aman, inu mi ki dun bi mo ba lọ si bẹ, tori pe won ko fẹran mi ; Abeni nikan lọ fẹran mi.* translated into French as "*une visite chez eux me rend triste. Ils ne m'aiment pas, sauf Abeni*'', the condensation of *Abẹni nikan lo fẹran mi...* translatable into French by "*C'est seulement Abeni qui m'aime...*" meaning "It is only Abẹni who loves me…" does not remove anything to the comprehension either the term *...lo fẹran mi…* can be considered as redundant. That is the same thing with examples 4 and 10. But the full translation of example 10 would have permitted to the audience to know that Chief Bello, Abẹni's father was surprised by the attitude of Akanni who refused the

amount of money he gave him to go out of Abẹni's life. The translation of …*eniyan ni mo pe ẹ.* which in French becomes "…j*e croyais que tu étais un homme*." meaning "…I thought that you were a human being" would have helped the audience to realise that for Chief Bello, a normal human being cannot refuse to become rich because of his/her love; he then concluded that Akanni was "an animal."

It is also the case with examples 5, 7, and 8. The full translation of the example 5 may have allowed the target audience to understand that Chief Attiba, Ogagu's father was greatly disappointed by the way his son behaved. The proposed translation has omitted the expression *Bi lo ti lọ ba eyi pade? Abi ṣe ajọ ran yin lọ ile iwe papọ ni*? translatable into French as "*Où vous êtes-vous rencontrés? Est-ce qu'on vous a envoyés à l'école ensemble?*" The translation of this expression would have surely helped the audience to understand that Chief Attiba thinks that Laku, Ogagu's friend had negative influence on Ogagu.

The omissions of the expressions *Awa, o mọ ohun ti o ṣẹlẹ*? in the 7th example; and of *Ki lo sọ*? and *Ṣe ipade pe ẹ pada wa fẹ ara yin ni*? in example 8; despite the fact that they do not remove anything to the meaning of the speech cannot help the viewer to understand that Akanni was embarrassed by the situation and he wanted Awa to understand him. As for Awa, it is not understandable for her to lose her fiancé two weeks before the weeding, be it for "a first love". This is greatly expressed by *Ki lo sọ*? meaning "What have you said?" and *Ki lo nsọ jade l'ẹnu?* translatable as "What are you putting out of your mouth?"

All the omitted words or expressions in the translated text in this section do not prevent the understanding of the source text. The subtitle's objective here is to shorten the subtitles to make them easier to read on the screen. Nevertheless, the full translation of

some of these words or expressions may have helped the audience to better understand some aspects of the film. In the next section, I want to deal with the omission of terms or expressions which remove some meaning to the understanding of the target text, which in this case is French.

5.3.1.2.1.2 Omission with a Loss in the Target Language

This omission removes elements which could have allowed the non initiated witness to infer the direction of a term or the situational context. Sixteen from thirty-two examples found in *Abẹni* belong to this type of omission. In the first example of this section which corresponds to example 13 (p.1, vol.2), in the French translation of Chief Bello's speech as "*je ne veux plus vous voir ici*", the target audience could not immediately understand that Akanni's father has then lost his job. The omissions of *Iwọ kẹ eti ẹ ki o gbọ...* and *...ẹni kẹ ni yin...* remove something from the understanding of the target text.

In the following examples *Ki eyan ge ọmọ jẹ bayi? Ṣe abi jonlẹ lo ge jẹ ni*? translated into French as "*quel diable a fait ceci ?*" and *...eyan buruku wo lo ge ọmọ mi jẹ bayi?* translated as "*Quel abruti a fait cela à mon fils?*", the audience could not infer what is meant by "*ceci*" or "*cela*". The omission of *...ge jẹ...* in these two examples do not allow the viewer to know that "*ceci*" and "*cela*" refer to "*ge jẹ*" which can be translated into French by "*mordre*"; meaning "to bite".

The examples from 16 to 20 (pp.1-2, vol.2) concern the discussion between Akanni and his mother when he brought Abeni home. The speech of Akanni's mother *Bello! ọmọ Bello kọ yi* ? translated as "*la fille de Bello?*" does not clarify all the aspects of the situation in which the speech was made in Yoruba. In fact, Akanni's mother knew that Chief Bello is powerful and it is not possible for Akanni and Abeni to make him

accept their love. This is expressed by *Bello*! And to this, she added *…ọmọ Bello kọ yi?* meaning "…isn't Bello's daughter?" This expressed the surprise of Akanni's mother to see Abẹni. The anxiety of Akanni's mother continues with examples 17, 18, 19, and 20. The non translation of the examples 18 and 20 which are respectively *ẹrin pa yin?* and *Akanni! Heeee ! o dara, ko buru. Hun hun ! awọn ọmọ yi*! in the original version remove something to the understanding of the viewer who does not understand Yoruba. When Akanni's mother asked Abẹni and Akanni where they met, they laughed. With the translation of *ẹrin pa yin*? translatable into French as "*Cela vous fait rire*" meaning "It makes you laugh", the non initiated viewer would have inferred that Abẹni and Akanni's laughter may turn into tears if Chief Bello see them. This thought of Akanni's mother has been reinforced when she said *Akanni! Heeee ! o dara, ko buru. Hun hun ! awọn ọmọ yi !* translatable as "*Akanni! Ben! Ce n'est pas grave. Ah! Ces enfants*!" In the 19th example, the translator has omitted *A ma sọ to ba ya* translatable into French as "*On en reparlera après*". This omission in the French subtitles may make the audience think that Akanni has ignored his mother's question about his reunion with Abẹni. This removes a part of Yoruba culture in which a good child cannot ignore his/her parents, especially his/her mother.

As for examples 21 and 22 (p.2, vol.2), they are about the discussion between Awa and Akanni after she has discovered that Akanni has lied when he said that he was going out with a friend. In fact, Akanni had an appointment with Abẹni and when they went to the club, some of Awa's friends saw them. This is only perceptible in the speeches of Awa. In example 21, she said "*e o mọ bo ṣe ri l'ara mi igba ti awọn ọrẹ mi ọn sọ fun mi pe o kọrin f'obinrin?*" In the original version, it is clearly understood that Awa got her information from her friends who were in the club when Akanni sang a song dedicated to Abeni and his love for her. The translated text is "*Sais-tu ce que j'ai*

ressenti?". The ideal translation can for example be "*Sais-tu ce que j'ai ressenti quand mes amies m'ont dit que tu chantais pour une femme?*" The omission of …*igba ti awọn ọrẹ mi ọn sọ fun mi pe o kọrin f'obinrin?* prevents then the target audience from understanding how Awa has had the information. It is the same problem in the following example, i.e. example 22 in which the original text is *Akanni, ohun k'ohun to ba wa l'arin iwọ ati ọmọn obinrin yi, mi o tiẹ fẹ bere ni pa rẹ; mo dẹ fẹ ko tan s'ibẹ, ko pari s'ibẹ*. The translation of this text into French as "*De toute façon, je veux que cela cesse là.*" is ambiguous because one can ask himself/herself what is meant by the word "*cela*". For example, it can be thought that "*cela*" means that Awa does not want Akanni to sing again for Abẹni, which is not true. In the Yoruba version, it is clear that Awa's will is that Akanni forgets about Abẹni. This will is greatly expressed by "*Ohun k'ohun to ba wa l'arin iwọ ati ọmọ obinrin yi, mi o tiẹ fẹ bere ni pa rẹ; mo dẹ fẹ ko tan s'ibẹ, ko pari s'ibẹ.* translable into French as "*Quelque soit ce qu'il y a entre toi et cette fille, je ne veux pas savoir; je veux simplement que ça finisse là, que ça cesse.*" The proposed translation does not help the target viewer to infer all the aspects of Awa's speech.

The fact is the same in all the remaining examples of this section. In the 24th example (p.2, vol.2), the omission of *ẹgbọn mi la sọ rọ rẹ ni bi o*! in the translated version makes the target audience lose a part of Yoruba culture. This sentence, translatable into French as "*C'est de mon grand frère que nous parlons ici*!" meaning "It is my senior brother we are talking about here!" would have allowed the target audience to know that in Yoruba culture, it is important to consider ones' in-law. Akanni must not then ignore the opportunity to meet Laku, Awa's only brother.

The non translation of the 26th example (p.2, vol.2), does not tell the target audience that Chief Bello has understood that Abeni's mother knew something about

the plan of Abeni to run away on the day of her weeding with Ogagu. This is expressed by "*jẹ ka de le l'ọhun, wa gbami l'ọga!*" meaning "let us go back home, you will know who I am!"

The full translation of the last example of this section, i.e., example 28 on page two of the second volume of this research work may, have helped the audience to infer the situational context of the sentence. Here, Akanni was talking about his stay in prison. The sentence "…*des repas qu'un chien ne pourrait manger…*" in the subtitles appears out of sense because there is no link between this sentence and the previous text which is "….*de nombreuses detentions des innocents.*" With the full translation of the original text which is "*Ti ẹ ba ri ohun ti wọn fun ni jẹ, ẹ ko ti ẹ le fun aja jẹ.*" translable into French as "*Si vous voyiez ce qu'on nous donne à manger, vous ne pouvez même pas le donner au chien.*", the audience will understand the situation in which this sentence is taken out. In fact, the problem about this sentence is twofold. The first is what I have already developed and the second problem is the translated text itself. It is clear that there is a nuance between "*des repas qu'un chien ne pourrait manger*" and "*des repas qu'on ne pourrait donner à manger à un chien*". If Akanni, a human being in this prison was obliged to eat this meal, it means that a dog can also eat it. But it is not everything a dog can eat that we give him. Then, instead of "…*des repas qu'un chien ne pourrait manger*", the sentence "…*des repas qu'on ne pourrait donner à manger à un chien*" would have better expressed the intention of Akanni in the original language. Let me now go to the next type of omission in *Abẹni*, the omission about the relation between the characters in the film.

5.3.1.2.1.3 Omission of the Relation between the Characters

As stated above, this type of omission is about the non translation of some superfluous softeners which correspond to empty units in taking into account the contents. What these softeners bring, according to the sense, relates only to the management of the relation between the characters. In the first example of this series, the omission of "*baby*" translatable as "*chérie*" in the target language may appear superfluous but it is important to express the relationship between Abeni and Akanni. The omission in the 30th example (p.2, vol.2) of *...iyawo mi kekere...* which can be translated into French as "*…ma petite chérie….*" erase the close relationship which existed between Abeni and her father.

In the following example, the translation into French of *…ọkọ mi, ma f'ẹkun she ra rẹ l'eṣe. Ṣanu mi.* as "*…ne te tue pas de chagrin, jeune dame.*" omits the expressions *ọkọ m*i and *ṣanu mi* respectively translatable as "*ma chérie*" and "*aie pitié de moi.*" Despite the fact these exressions do not remove anything to the understanding of the original text, they may have help to infer the relationship between Abẹni and her mother. The use of the expression "*jeune dame*" in the subtitles is not appropriate.

As for the last example (31) of this section, i.e., the 32nd example (p.2, vol.2), it is not as such a case of omission. It is rather a mistranslation. The text is fully translated but instead of using the second person singular "*tu*" as it in the original text, the translator has used the second person plural "*vous*". This distorts naturally the intention of the author in the source text to show that Chief Bello and Chief Attiba are very close friends. The following section of my analysis is about the translation of the text with a semantic loss in the target language.

5.3.1.2.2   Translation with Semantic Loss in the Target Language

Before I deal with the analysis of the examples in this section, it is important for me to say what "semantics" is. According to Wikipedia, the free encyclopaedia, "semantics is a branch of linguistics dealing with the meaning of words, phrases and sentences." The study of the semantic loss of a given word, phrase or sentence can be understood as the study of the loss of the meaning of this word, phrase or sentence. This section is composed of nineteen examples from the film *Abẹni*. It goes from example 33 to example 51 (pp.2-3, vol.2). The difference between this section and the one on omission is that all the examples here are fully translated. The problem with them is that the Yoruba language audience and the viewers who do not understand Yoruba cannot have the same comprehension of the text.

In the 33rd example, the original text is *Arifi nla si ni bi ẹ ba lọ si bẹ.* translated as "*Donc c'est impoli de rater l'occasion."* The target audience can wonder what opportunity could Akanni miss if he did not go to Abeni's house. An example of translation can be "*C'est impoli de ne pas y aller*". In the following example, the translation of *Bọ ya mo le gbagbe...* as "*A moins que j'oublie...*" is not appropriate. *Bọ ya mo le gbagbe...* means "It can happen that I forget…" whereas "*A moins que j'oublie...*" means "Unless I forget…" It is then clear that the original speaker and the target language speaker do not have the same understanding of this expression. It is the same thing with the third example in which the Yoruba the sentence …*iwo na ma ri pe anfani nla lo jẹ fun ẹ lati wa nibi.* is translated into French as "*...comme ça, tu peux t'associer avec eux.*" The Yoruba version in English corresponds to "…you must know that it is a great advantage for you to come here." whereas its translated form into French means "…like that, you can associate with them." The association of Akanni with the high social status could perhaps come from the fact that he has friends among them but the important aspect

which can be drawn from the original text is the friendship Akanni could have with the high social status children.

As for examples 36 and 37 of the corpus, the translated version is a restricted meaning. In example 36 (p.2, vol.2), the word *ẹranko* is translated as "*chien*" in the target language. In fact, *ẹranko* means "wild animal" whereas "*chien*" means "dog". If we consider the dog as a wild animal, the meaning of this sentence from Yoruba to French is restricted. It is the same case with example 37 (p.2, vol.2) in which "*le dîner*" meaning "the dinner" is used to name *ohun jẹ* meaning "meal".

There is a problem of mistranslation with examples 41, 44, and 50 (p.3, vol.2). In example 41, the original version Ṣ*e ki nwa l'alẹ la ti ma gbe ẹ*? translatable as "Est-*ce que je viens te chercher ce soir*?" is rendered into French as "*Je vais t'espérer.*" The translation of *Awa, wo ma lọ* as "*Tu continues*" in the 44th example is not appropriate. For example, the translator could have translated this sentencee as "*Awa, tu peux partir.*" The problem with the last example of this series is that there is language mixing in the subtitled form. The word *ma* in Yoruba meaning "*maman*" in French has not changed in the target language and this cause some understanding difficulties to the target audience.

As far as the remaining examples of this section are concerned, i.e., examples 38, 39, 40, 42, 45, 46, 47, 48, 49 and 51, they have also a problem of mistranslation but here, the mistranslation is more perceptible than in the previous series. The more relevant are examples 39, 40, 45 and 48. In the 39th example, Ogagu's mother's statement *...ma ma yan ju ti ọrẹ ẹ bo ba ya.* in the original text is translated in the subtitles as "…*ton ami devra chercher un logement.*" The target audience will think that Ogagu's mother did not want Laku, Ogagu's friend, to stay in their house. In fact, she said that she would find a room for Laku after because she did not know that Ogagu was coming with a friend. In

the following example, the Yoruba word *Coco* is rendered in the subtitles as *"Coco."* *Coco* in Yoruba means "tarot" whereas *"coco"* in French means "coconut". These two words are false friends.

In the 45ᵗʰ example, there is a problem of the subject of the verb. The sentence *Wo, awọn ọrẹ mi wa mbẹ l'ana. Wọn ri ẹ bo ṣe nfi ararẹ ṣe yẹyẹ l'ori podium l'ana nitori ọmọ iranu kan.* is translated into French as *"Mes amis étaient là-bas la nuit dernière, chantant pour une fille bonne à rien."* From the French version, one can think that it was Awa's friends who were singing for Abeni whereas in the Yoruba version, it is clear that the singer is Akanni. Then, instead of *"Mes amis étaien là-bas la nuit dernière, chantant pour une fille bonne à rien."*, the translator could have said *"Mes amies étaient là-bas la nuit dernière et t'ont vu chanter pour une fille bonne à rien."*

The translated version of example 48 is meaningless because the sentence *"Je devrais épouser Ogagau pour sauver le cou de Akanni."* has no meaning in French. In fact, what is expressed by Abẹni in this sentence is her anxiety about the plan of Akanni's lifesaving which consists pretending to marry Ogagu. Abẹni knew that if the plan failed, she would be obliged to marry Ogagu otherwise her father will get Akanni killed in the prison. The next point is about how proverbs are translated in *Abẹni* subtitling.

5.3.1.2.3 The Translation of Proverbs

I would like to widen my analysis to a particular problem: the translation of proverbs. The initiated witness feels sometimes a lack in the subtitling which can take on variable phenomena. It is well known that proverbs are related to the cultural realities of each community. A proverb can briefly be defined as a short saying or sentence that is generally known by many people of the same culture. The saying usually contains words of wisdom, truth or morals that are based on common sense or

practical experience. It is often a description of a basic rule of conduct that all people generally follow or should follow.

This interdependence of proverbs with the culture of a given community or people makes the translation of proverbs very difficult. As for the Yoruba people, a proverb is considered as everyday fact. This iscommonly expressed in the language in the statement *Aibọ ọrọ la nsọ fun ọmọ olu abi,* which can roughly be translated as "we speak to a good child in half word." In other words, a Yoruba cannot speak without proverbs; even the simplest thing is often expressed through a proverb. In the film under study, I found twelve proverbs among which nine were translated. This finding appears to be an improvement to the findings of Moustapha-Babalola (2012) where only one proverb was translated into English out of thirty-five in Yoruba.

For the analysis of this section, I divide the corpus into two groups. The first group is composed of the proverbs which are translated into French. The second group is made of the proverbs which are not translated.

As far as the first group is concerned, it is made of nine examples: 52, 53, 54, 55, 57, 58, 59, 60, and 62 (p.3-4, vol.2). Example 52 which in Yoruba is *Bi waju ko* ṣe *lọ, o yẹ kẹyin o* ṣe *pada si...* is translated into French as "*Cela demande une action énergétique…*" This translation, despite the fact that it takes into account the context in which this sentence is put is not appropriate. This proverb can find its equivalent which is *Si l'on ne sait pas où l'on va, l'on doit savoir d'où l'on vient* in French. In the following example, the translation of *A*ṣọ *nla kin* ṣe *eyan nla*. as "*L'argent ne fait pas le Bonheur.*", even if it is close to the original may have been translated as "*L'habit ne fait pas le moine.*" The translation of "*…oju inu l'awọn agba ma fi riran...*" as "*…les personnes âgées voient avec les yeux de l'intérieur...*" in the 54th example has no

meaning in the French culture. This proverb can, for example, be expressed by "…*les personnes agées ont un sixième sens…*"

The subtitle "*Tu agis comme un aveugle.*" given by the translator for *Ohun ti o nwa lọ ni ṣokoto, ohun lo nbẹ l'ẹnu ṣokoto yi* in example 55, could be better expressed by "*Pourquoi cherches-tu au loin ce qui est près de toi?*"in French. Similarly, examples 57, 58, 59 and 62 could respectively be expressed by "*Ne confions pas notre gigot de viande au chat*", "*La rivière ne saurait oublier sa source*", "*Pourquoi tiens-tu à me contredire*?" and "*Fais ce que doit, advienne que pourra.*" It is important to mention that the translation I propose for example 59 is based on the context because the equivalent of this proverb does not exist in French. The best of this section is the right translation of the 60th example given by the translator. The Yoruba version "*Ologbo ati ekute l'ọrọ emi ati ẹ*" translated as "*nous étions comme chien et chat*" is a great feat because the translator may have been confused by the literal translation of this proverb which is "*nous étions comme le chat et la souris.*"

As for the second group of proverbs in which we have examples 56, 61 and 63, they have not been translated. All of them are part of long sentences and the translator has chosen to simply omit them. I want to deal now with a fact which makes film translation in general and subtitling in particular very difficult, that is, language mixing.

5.3.1.2.4   Language Mixing

Language mixing is also referred to as code-mixing. Some scholars use the terms "code-mixing" and "code-switching" interchangeably, especially in studies of syntax, morphology, and other formal aspects of language. For them, code-switching and code-mixing refer to two different phenomena. Others assume more specific definitions of code-mixing and code-switching. Hence, for Bokamba (1989):

Code-switching is the mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries within the same speech event… (while) code-mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from a co-operative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand (p.37).

It can be simply put that code-mixing refers to the mixing of two or more languages or language varieties in a speech, whereas code-switching is the use of more than one linguistic variety in a manner consistent with the syntax and phonology of each variety. For the purpose of this study, both code-mixing and code-switching refer to the same phenomenon: the use of more than one language in a speech. It is the reason why I choose to use language mixing to name the two phenomena in the film *Abẹni*.

It is obvious that language mixing in the subtitled version of *Abẹni* is only noticeable in the source language text, the target text here being rendered in a written form. In *Abẹni*, the original language, Yoruba, is mixed with French, English, Fọngbe, and Gungbe languages. This mixing creates some problems to the translator because he/she does not know which of the two languages he/she would take into account in the subtitles: the original language (Yoruba) or the target language (French). Normally, the original language being Yoruba, if there is a speech in another language, the subtitles should be in Yoruba. In *Abẹni,* the subtitler had not respected this rule. He has chosen to translate into French the speeches in the mixing languages, but all these kinds of speeches are not translated. This is why in *Abẹni*, we have two language mixing aspects: the language mixing with subtitles in French and the language without subtitles. We have seventeen examples without subtitles and eight with subtitles.

Talking about language mixing with subtitles, they are composed of only two languages: Yoruba and French. We have five examples in which the language spoken is only French (examples 81, 84, 85, 86 and 87) and three in which the speakers mixed French and Yoruba (82, 83 and 88). All these examples are on page 5 of volume 2.

As for the mixing language without subtitles, the translator had translated them. This is the case of examples 66, 67, 68, 69, 74 and 79 (p.4-5, vol.2). The first four examples of this series are originally in English whereas the following is in Fọngbe and the last one in Gungbe.

With regards to examples 64, 65, 70, 71, 72, 73, 75, 77, 78 and 80 which are in French, the translator would have chosen to write the subtitles in Yoruba. As far as the 76th example which is a mixing of Yoruba and French, the translator would have written the subtitles in French as he did in the examples 82, 83 and 88. I will now deal with the last problem I have noticed in the subtitled version of the film *Abẹni*, the grammatical errors in the subtitles.

5.3.1.2.5 Grammatical Errors in the Subtitles

Grammatical errors are about the mistakes we have in the subtitles. In *Abẹni*, I have identified forty-seven grammatical errors. For a better illustration, I have pasted some pictures in which we have some of these errors.

Figure 13: Example 102 (p.2, vol.2) (CD1, part 1, TC: 00:23:38).

Figure 14: Example 109 (p.6, vol.2), (CD2, part 1, TC: 00:04:21).

Figure 15: Example 116 (p.6, vol.2), (CD1, part 1, TC: 00:47:07).

Figure 16: Example 122 (p.2, vol.2) (CD2, part 1, TC: 00:05:19).

As can be seen in figure 13, we have a problem of the verb use. In fact, the verb "*embauché*" is used as a reflexive verb, but it is not. The correct text is then "*Je suis embauché par une grande société de comptabilité.*" In figure 14, the subtitler miswrote the word "*haute*" and intead of "*Nous avons rejoint la haute classe sociale*", one can read "*Nous avons rejoint la hute classe sociale.*" As far as fifure 15 is concerned, it is written "*…ma bagarre avec ce brute le jour de ton anniversaire*". The problem here is with "*ce brute.*" "*Brute*" in French is a feminine word and the demonstrative adjective corresponding to it is "*cette.*" As for figure 16, the word "*marriage*" is written with a double "r" intead of one "r" as it is recommended in French.

5.3.1.3 Conclusion on Film Subtitling

Subtitling is a complex task, and does not just involve the provision of a film dialogue in written captions presented at the bottom of the screen. It is a discipline which began in the early 1900s and at that time was devoted to only television programs. Subtitling films is further complicated by the myriad of cultural issues which the subtitler has to attempt to include in the subtitles. From the study of *Abẹni*, it can be noticed that subtitling seems to be a very subjective matter and that there are few

consistencies even when subtitling from the same language (see examples 81, 84, 85, 86 and 87 of the annex pages). Subtitling must be a task which may benefit from some standardisation even if subtitlers need to have their own creative freedom.

5.3.2   Problems in Dubbing

As in subtitling, the problems in the dubbed films used as case in this study are of three kinds: technical, linguistic, and cultural. Here also, linguistic and cultural problems have been analysed simultaneously. My analysis of the cultural aspect in the translated text here has taken into only account the film *Abeni* because the other films under study, i.e. *Who loves me*, *Snake kingdom*, and *Les médicaments génériques: moins chers et efficaces* have been translated from one foreign language to another. As I cannot pretend to master French or/and English cultures, I have preferred to base my cultural analysis on *Abẹni*, the only film in the national language. At the end of the section, I have also compared the two translated forms of *Abẹni,* the subtitled and the dubbed versions.

5.3.2.1 Technical Problems in Dubbing

The technical problems in the studied films are not numerous. *Snake Kingdom* and *Who loves me* do not have any technical problem. As *for Les médicaments génériques : moins chers et efficaces*, the most important technical problem lies in the fact that some actors who are speechless in the original version are given additional speech or speeches which are part of other actors' speechees. In the stage 1 for example, Ali and the driver are given additional speeches. As for Rissi in stage 7, she is given a part of Ami's speech. As far as *Abẹni* is concerned, some of the general information about the film is not given in French.

5.3.2.2   Linguistic and Cultural Problems in Dubbing

The linguistic and cultural analyses of the films used as case study have been done through the translated texts criticism which according to Newmark (1988:186) cover five topics: the analysis of the source text, the translator's method, the comparison of the translated text with the original, the evaluation of the translation, and where appropriate, an assessment of the likely place of the translation in the target language culture or discipline. Here, only the first three points, i.e., the analysis of the source text, the translator's method, and the comparison of the texts are taken into. As for the assessment of the likely place of the translation in the target language culture, I cannot study it because all the films I have chosen are translated either into French or into English, two foreign languages. By comparing the source text with the translated one, I will point out the problems of translation which I observed in them.

5.3.2.2.1. Source Language Texts Analysis

As stated above, *Les médicaments génériques: moins chers et efficaces* is a sensitisation film produced in 2008 by *Centre International des Radios et Télévisions d'Expression Francophone* (CIRTEF). This short film is written and directed by Modeste Houngbédji and translated from French into English by Communication and Business Company (CO.BU.CO), a translation and interpretation agency. As for the second Beninese film used in this study, i.e. *Abeni* it is translated from Yoruba into French by Sébastien Davo. The two English films of this study are translated into French by Harley Dass production.

Modeste Houngbedji who is the author of *Les médicaments génériques: moins chers et efficaces* text is well known in Benin cinematographic world. As film writer and director, he acts in almost all his films. The most known of his films is *Les enfants*

sorciers produced in 2002. Here, as in all his writings, Modeste Houngbedji has chosen to make the message simple and clear. The author's intention is to show the drawbacks of medicines sold in the streets for both the buyers and the sellers.

The language in the film *Les médicaments génériques: moins chers et efficaces,* is simple, natural, informal, and non-technical. Almost all the sentences of this script are simple sentences. Further, it contains no metaphors, no idioms, and no culturally-bound words. All these factors make the text easier to translate into English.

François Okioh and Yinka Balogun who are the authors of *Abeni* original text are well known in the film writing sector of Benin and Nigeria. The intention of the authors of this text is to put the spectators in the daily life of a Yoruba family. The language in this film even if it appears simple, natural, informal, and non-technical is very difficult to translate because it is full of proverbs and the mixing of the original language with languages such as English, French, and even Fongbe and Gungbe, two Beninese local languages. The authors surely wanted to make the film humoristic by putting together people of different languages who tried to make themselves understood.

As for *Who loves me*, its author used a simple language to put the audience in the daily life of Chantal, a young, beautiful, and rich woman who had some difficulties to know whom of her two courtiers really loved her. The language here is formal with few idioms and no-culturally bounded words. This made its translation easier than the *Snake kingdom*. The intention of the author here is to put the spectators in a village in which tradition was very important. The language used is informal and the text is full of culturally-bound words and expressions which sometimes made the text untranslatable. This made the translator to be imaginative and he tried to find ways to fill in the gaps.

5.3.2.2.2 Translator's Method

The translator's intention in *Les médicaments génériques: moins chers et efficaces* was to reproduce the precise contextual meaning of the original text. This is expressed by the English title given to the film which is *Generic medicines: at an affordable cost and efficient*. The translator has attempted an accurate and natural version of the original. Even if it seems to be a literal translation, the semantic aspect has also been taken into account.

As far as *Who loves me* is concerned, the translator has done a semantic translation which puts out the naturalness of the original text. Most shifts or additions from the source language to the target language are in conformity with the norms of the target language and do not require innovative expressions.

With regards to *Snake kingdom*, the translator goes from word-for-word translation to sense-for-sense translation. However, the intention of the source language text's author which was to show a religious conflict in Umueke village has been attempted by the translator.

Abẹni's translator has tried his best to make the authors' intention known to the audience even if there are some mistranslations. The disappearance of the language mixing of the original text in the target text has made some stages misunderstood. This means that in *Abẹni*, everything was important, even the title is meaningful. The translator here has used two main procedures to translate the text: calque and adaptation. Some cases of under-translation and over-translation have also been found.

5.3.2.2.3 Comparison of Target Language Text with Source Language Text

The comparison of the target texts with the source texts has helped to highlight the problems of the translated texts. This comparison takes into account the title and problems related to grammar. It helps me to say whether we have under translation, over translation and/or some possible mistranslations in the texts of the films. For the discussion and analysis of all these points, I plan to do it film by film. First, I discuss *Les médicaments génériques: moins chers et efficaces*.

5.3.2.2.3.1 *Les Médicaments Génériques: Moins Chers et Efficaces*

In every film, the title is the audience's first contact with the film. One can decide to watch a film only because he/she thinks its title is attractive. The title of a film is then very important as it is the first element of motivation. If the original version of a film has an attractive title, its dubbed version should also be.

In *Les médicaments génériques: moins chers et efficaces*, the title is suitable as a sensitisation film. If this film was to be sold, the producer can have some difficulties to find buyers because the title is too long and it is not attractive. Short title as easier to bear in mind and it is important to remember the title of a film we want to buy or to recommend to someone, and it is difficult to remember long titles. Its English version, *Generic medicines: at an affordable cost and efficient*, is only the literal translation of the original.

- **Grammar**

The punctuation is preserved in the text, keeping sentences as units of translation even if in some sentences, the punctuation has changed from the source to the target language. This is the case of *Des médicaments venus de chez les Blancs*? in the fourth

stage (p.7, vol.2) which is translated as "The medicines have come from the White men country." Here the interrogative sentence of the source language text has become an affirmative sentence in the translated version. The same thing occurred in the fifth stage (p.8, vol.2) in which *S'il vous plaît grand frère, trouvez-nous quelque chose contre le palu.* is translated as "Please brother, can you give us something against malaria?" Here, it is an affirmative sentence which is translated as interrogative. In stage 9 (pp.9-10, vol.2), the interrogative sentence *L'important, c'est que ta femme s'en sorte bien non*? becomes affirmative in the target language text and is then translated as "What is important now is your wife's recovery."

The last punctuation problem in *Les médicaments génériques: moins chers et efficaces* script refers to the use of the interjections "oh" or "ah". If these interjections are used, the sentence is exclamative; this means that if they are omitted or added in the target text, they change the punctuation in the sentence. It is for example the case of *Pas d'inquiétude* in the second stage (p.7, vol.2) which in the target language is "Oh, don't worry!" Here the addition of the interjection "oh" has changed the punctuation which goes from a full stop (.) in the source language to an exclamatory mark (!) in the target text. In the following example that is *Ah, j'ai pas dit ça*! translated as "I've not said so.", we have an inverse situation. In this example extracted from stage 4 (p.7, vol.2), it is the original text which is exclamative. The deletion of the interjection "ah" in the translated version has made this sentence affirmative.

Another grammatical problem in the dubbed version of this film is about verb shifts or additions in the translated text. In this series, we have for example, the sentence *Il n'y a rien dedans.* translated as "Nothing." in the first stage. In stage 8 (p.9, vol.2), the sentence *Espérons que nous serons livrés ce soir.* is rendered into English as "We'll be supplied this evening" and in stage 10 (pp.10-11, vol.2) we have *Aller aux toilettes.*

which is translated as "To toilet". In these three examples, we have verb shifts. As for the sentence *Allez, au lit.* in the third stage (p.7, vol.2) translated as "Come on, let's go to bed", we have a verb addition.

Finally, we have some problems of under translation in the film *Les médicaments génériques: moins chers et efficaces.* In stage 9 (pp.9-10, vol.2), Ami said : *J'avais raison de refuser ton affaire pour un pagne.*' This sentence is translated as "I was right for having turned out your offer." This translation has missed the phrase *pour un pagne* and hence does not point out that Ali had given a loincloth to Ami to make her accept his business. Another under translation is about the word *chef* in the tenth stage (pp.10-11, vol.2). This word is simply rendered as "sir".

- **Lexis**

Lexis refers to the meaning of a content word that depends on the nonlinguistic concepts it is used to express. Here, I have pointed out some words whose translation is questionable if we consider the lexical meaning. It is important to note that as the translator has chosen to do a literal translation for this film, I have found only three words with lexical problems. The first one is the word *belle* in the fourth stage translated as "queen" instead of "beautiful". In the same scene, we have the word *affaire* rendered in the dubbed version as "concern" instead of "business." In fact, the use of the English word "concern" is ambiguous because the word "concern" can also be understood in French as "*inquiétude.*" The last example is about the translation of *quel* as "who" in stage 10 instead "what."

5.3.2.2.3.2 *Who Loves Me*

The title *Who loves me?* has been translated into French as *Vrai amour*. The original title is not translated by its standard equivalent which could be *Qui m'aime?* It can be seen from the translation that the translator has chosen to give here a descriptive equivalent of the original title. This technique is sometimes chosen by some translators to capture the attention of the viewers. Now, let us discuss some grammar points in the film.

- **Grammar**

The first observation is that punctuation has been preserved in the translation of *Who loves me?* Only one sentence has changed from the interrogative form to exclamative in the text. It is "Do you hear what he said?" in stage 4 (p.13, vol.2), which has been rendered as "*Entends ce qu'il dit, s'il te plaît!*" by the translator. The translator has chosen to highlight the plea of Chantal's grandmother whereas the source text seems to consider Chantal as the responsible of her illness.

Some compound sentences of the English text have become two simple sentences in the French version. This is the case for the sentence "Why is every single morning you have to ask me the same question when your make-up team has the job to make you beautiful?" in the first scene which becomes "*Pourquoi faut-il que chaque matin tu me poses la même question? Le travail de ta maquilleuse est de te rendre belle.*" In the translated text, the adverb "when" disappears and the adverbial clause "when your make-up team has the job to make you beautiful" becomes an independent clause in the target language text. Another example is found in stage 3 (p.12, vol.2) where the complex-compound sentence "The livelihood of thousands of family who depend on their job in this company at in the palace and you bring someone who doesn't know anything about

the key cases of subsidiaries to run because of your go-down 40%?" becomes "*Le gagne-pain de ces milliers de personnes qui dépendent de la viabilité de la société est en jeu et vous voulez mettre quelqu'un qui n'y connaît rien dans la gestion à la tête de l'entreprise? Qui n'a aucune expérience? A cause de vos foutus 40%?*" Here, the source language text sentence becomes three sentences because the translator has added the sentence "*Qui n'a aucune expérience?*" The last example regarding grammar is about sentences that have changed form from the source language to the target one. For example, in stage 34 (pp.30-31, vol.2), the affirmative sentence "Chantal, do you realise that by the grace of God you have a second chance to live" becomes "*Chantal, ne réalises-tu pas que par la grâce de Dieu, tu as une deuxième chance de vivre*"; which is a negative sentence.

The enterprises' names *ICC*, *Diamond Conglomerate*, *Thank Hotel*, *and Inkoom Hospital* are not translated even if the later is rendered as "*Inkoom Hôpital.*" As for the acronym *MOU*, it is translated as "*accord d'entente.*" The fact that the names have not been translated does not affect the understanding of the film.

Another related problem is about some words that are singular in the source language and plural in the target language. We have "reprimand" in the fifth stage (pp.13-14, vol.2), "doctor" in stage 23 (pp.23-24, vol.2), and "action" in the 26th (p.24, vol.2). If the translator had paid more attention to the subject person of the verbs, he would have inferred that these words are not used in plural. As for "make-up team", the translator has rendered it as "*maquilleuse.*" The problem is that the collective word "team" has not been taken into account. Maybe the translator has taken into account the person of the verb that is in singular in the source language text because "team" being considered as a unit always has its verb in the third person singular.

The last grammar problem I have found in this film is about the use of the French language. In stage 41 (pp.32-33, vol.2) for example, it is said "***J'ai jamais** vu quelqu'un d'aussi fort comme ta sœur*" instead of "***Je n'ai jamais** vu quelqu'un d'aussi fort comme ta sœur.*" The negation form "*ne*" has been omitted. In the same scene, we have the sentence "*Il y a beaucoup de choses **qu'on** doit en parler*" instead of "*Il y a beaucoup de choses **dont on** doit en parler.*" We have also the sentence "*Demande **les***" instead of "*demande **leur**.*" In stage 46 (p.35, vol.2), we have "*La réalité en fait, c'est qu'il ne **la** restait que à peu près trois mois à vivre*" instead of " *La réalité en fait, c'est qu'il ne **lui** restait que à peu près trois mois à vivre.*" The last example is the word "*blème*" used to mean "*problème.*" In fact, the intention of the translator here was to put out the audience in the world of Rick who is a rude and vulgar even if he is rich, always well dressed, and with body guards everywhere. Moreover, the translator has shown that going in the film is of everyday life and thus the conversation among the characters should not appear too formal whatever their status. I want now to deal with the lexis in *Who loves me*.

- **Lexis**

According to *Collins English Dictionary* (2003), lexis is the totality of vocabulary items in a language, including all forms having lexical meaning or grammatical function. Simply speaking, it is the general sense of a word without taking into account the context in which this word is used. In translation, the sense of a word can be sharpened, i.e. more specific from the source language to the target language or broadened. When the sense is broadened, the word used in the source language is more specific than the one used in the translated text.

In stage 4 (p.13, vol.2), the word "people" is rendered by the translator as "*collaborateurs.*" The word "*collaborateurs"* used by the translator is more specific than

"people." The sense of "people" here is sharpened. It is also the case of the word "child" in stage 5 (pp.13-14, vol.2) which is translated as "*fille*." As for "woman" in this stage, it is rendered as "*quelqu'un*." Here the sense goes to a more specific to a general one. The sense is then broadened. There is also the word "friend" in stage 6 translated as "*fille.*"

- **Metaphors**

According to Wikipedia, the free encyclopedia, a metaphor is a literary figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object. Metaphor is then a type of analogy and is closely related to other rhetorical figures of speech that achieve their effects via association, comparison or resemblance. In translation theory, metaphors are not normally translated but expressed by their equivalents in the target language. We have four examples of metaphors in *Who loves me?*

The first one has been found in stage 3 (p.12, vol.2) where we have the expression "…leading the company straight to water." rendered as "*conduire la société droit dans le mur.*" It is a cultural metaphor, the rendering of which is excellent, taking into account the way it is used in the target language culture.

In stage 31 (pp.27-28, vol.2), the sentence "Have you lost your mind?"in which we have the metaphor "to lose ones mind" is translated as "*As-tu perdu la tête?*" Here, it is a standard literal translation of standard metaphor. This is also the case of the sentence "Want you throw it by the windows?" translated as "*Veux-tu la jeter par la fenêtre?*" in stage 34 (pp.30-31, vol.2).

As for the sentence "I was lost in this world…" in stage 42 (p.33, vol.2) rendered as "*J'étais errant dans ce monde...*" in which we have the metaphor "…lost in this world…" the translation is excellent.

- **Under-Translation**

We have under-translation when the translation of a text is less expressive than the source language text. In stage 4 (p.13, vol.2) for example, we have the sentence "How are you?" rendered by the translator as "*salut*". This translation is poor because the doctor, apart from the usual greetings, would want to know how Chantal feels after her admission to the hospital.

In stage 6 (pp.14-15, vol.2), through the sentence "*Elle ressemble à une fille que j'ai vue aujourd'hui*", the source language text has lost some precisions when compared to the source language text which is "She looks like a friend I met this afternoon." The first is that for David's mother, Chantal is not only "a girl" because she considered her as "a child" as she said in the fifth stage. Secondly, she has not only seen Chantal but they got on well and Chantal has helped her.

In stage 31 (pp.27-28, vol.2), the sentence "I don't mind giving him all that I have" is translated as "*Je lui donnerais aisément tout ceci.*" The problem with the target language text here is that the audience cannot infer what is meant by "*ceci.*" "*Je lui donnerais aisément tout ce que j'ai.*" could be more expressive.

In stage 33 (pp.29-30, vol.2), we have the sentence "So I have to be in this aspect of your life and then we will manage the company together." Which is under-translated. It is clear through this sentence that Rick wanted to be implicated in the management of Chantal's company. The translated text "*…afin de m'impliquer dans tous les aspects de*

ta vie et…et de mieux t'aider dans les nombreuses cibles de tâche." does not clearly point out Rick's will to manage the company.

As for the sentence "How can Chantal die?" in stage 41 (pp.32-33, vol.2), it is more a complaint about the death of Chantal than inquiring on the way she died as it is the case in the French version which is "*Comment ma sœur Chantal est-elle morte*?"

In stage 44 (pp.33-34, vol.2), the sentence "I don't remember confirming that." is rendered as "*Je ne me souviens pas avoir pris un tel rendez-vous.*" According to the target language text, Chantal was not informed that Rick had invited her. In fact, from the source language text, she was informed but she has not accepted.

The last example of under-translation is from stage 47 (pp.35-36, vol.2) in which the sentence "Jasmine, what I want, there is no one who can give me." is translated as "*Jasmine, ce que je veux, tu ne pourras jamais me le donner.*" The translation of 'no one' as '*tu*' made the target language losing part of its power.

- **Over-Translation**

We have over-translation when the translator adds some information which are not in the original text and by this, he/she makes the target language text more expressive than the source language text.

In stage 4 (p.13, vol.2), we have the sentence "Reassign people to do certain duties for you." Its translation "*Délègue des pouvoirs à des collaborateurs*" is more expressive than the source language text. The translator, by choosing to use the word "*collaborateurs*" for "people" instead of "*gens*" has made the target language text more clear than the original text.

In stage 5 (pp.13-14, vol.2), the sentence "You don't have to thank me" is rendered as "*C'est à moi plutôt de te remercier.*" Here, the translator goes beyond the idea of the author of the original text.

In stage 7 (p.15, vol.2), we have "Drive." translated as "*Attends, arrête-toi, roule.*" This translation fills in some gaps of the source language text. The spectators of the original version of the film could ask themselves why the driver has chosen to stop the car. "Drive" appears then as an injunction.

In stage 8 (p.16, vol.2), the sentence "Can I have my pen?" is rendered by the translator as "*Pourrais-je avoir mon crayon*?" The translation has corrected a mistake of the source text because in the film, David was working with a pencil, not a pen.

In stage 15 (p.19, vol.2), "You want?" is translated as "*Je le ferai.*" The question put by Chantal in the original version was not necessray because David said that he was available at "anytime" she wanted to see him if she gives him a call. The rendering in the target language appears a better answer Chantal could have given: "I will do so."

In stage 18 (p.20, vol.2) "Mr Potins" is rendered by "*le D.G.*" In fact, Mr Potins does not refer to anyone known in the film. It is the first and unique time this name is mentioned. As for "*D.G*", it has been already mentioned in the stage 12 (p.18, vol.2) as "the general manager."

In stage 23 (pp.22-23, vol.2), the sentence "It is hard to hear what the doctor has said." is rendered as "*C'est dur de savoir que celle que tu aimes va mourir en un jour seulement, c'est dur.*" Through the original text, the spectators could think that the doctor had said something about David's accident. In fact, David's concern was about Chantal and this is clearly expressed in the translated text.

In stage 37 (pp.31, vol.2), the target language text "*Jasmine est partie en Hollande il y a quelques années...*" gives more information about where Jasmine was, compared to the source language text which is "Jasmine left the family a time ago..."

- **Possible Mistranslations**

Mistranslation can be defined as the errors of translation we have in a translated text. To illustrate this, I have made a list of translation errors in *Who loves me*.

Stage 2 (pp.11-12, vol.2): "…the officials of Diamond Conglomerate" is translated as "…*les officiers de Diamond Coglomerate.*" The rendering of 'officials' as "*officiers*" is erroneous. "Officials" can be translated as "*fonctionnaires*" or "*dirigeants*."

Stage 3 (p.12, vol.2): "My 40% share in Diamond Conglomerate has given me the right to have a huge input on who runs some of jobs for security". The translation of this sentence as "*Mes 40% d'action dans Diamond Conglomerate me donne droit à un regard sur la gestion courante des brasseries*" has something wrong. What does "*brasseries*" stand for. A possible translation can be "*Mes 40% d'action dans Diamond Conglomerate me donne droit à un regard sur la gestion courante de certaines affaires pour raison de sécurité.*"

Stage 8 (p.16, vol.2): "Stop treating me like a child, please" is rendered as "*Arrête de déranger ma concentration s'il te plaît*" instead of "*Arrête de me traiter comme un enfant.*"

Stage 9 (pp.16-17, vol.2): "It is not because you're saying it now, but because I know my son." is rendered as "*Parce que tu le dis maintenant, mais parce que je connais mon fils.*" The omission of 'not' in the translated text has made this one misunderstood.

Stage 10 (pp.17-18, vol.2): "*Je préfère avoir des regrets pour ce que tu n'as pas fait*" is the translation of "Or you rather prefer to have regret about what you didn't do?" "*Ou préférerais-tu regretter ce que tu n'as pas fait?*" could be a better translation.

Stage 11 (p.18, vol.2): "1 p.m" is translated as "*12h*" instead of "*13h*."

Stage 19 (pp.20-21, vol.2): "*Je ne voulais pas te faire ça. Je suis vraiment désolé*" is the translation of "I'm not ready to talk about it, please." instead of "*Je ne suis pas prêt pour en parler, s'il te plaît.*"

Stage 19 (pp.20-21, vol.2): "What we can't change, we leave it in the hand of our creator." Is rendered as "*Nous ne pouvons pas changer, nous la laisserons dans la main de l'Eternel.*" instead of "*Ce que nous ne pouvons pas changer, nous le laissons dans la main de l'Eternel.*"

Stage 32 (pp.28-29, vol.2): "Do you think that I would not even give you my heart; I could not do something?" is translated as "*Penses-tu que si moi j'étais au pays avec le cœur que j'ai, face à ta maladie, je ne pouvais rien faire?*" instead of " *Penses-tu que je ne donnerais même pas mon coeur, que je ne ferais rien?*"

Stage 33 (pp.29-30, vol.2): "I don't go anywhere…" is rendered as "*Tu ne vas nulle part…*" instead of "*Je ne vais nulle part…*"

Stage 43 (p.33, vol.2): "*Pas si fatiguée que ça, hein ! On est encore prête pour tirer un coup, n'est-ce pas ? Alors, sors de mon lit* !" is the translation of "Now, I want to take a bath; before I come back, I want you out of my bed, ok." instead of "*Maintenant, je veux prendre un bain et je ne veux pas te retrouvr ici à mon retour, est-ce clair?*"

- **The Use of Tenses**

Even if the tenses of the verbs in the original text seem to have been generally respected by the translator in the target text, there are nevertheless some noticeable changes in the use of tenses is parts of translations from the source language to the target language. In stage 3 (p.12, vol.2) for example, the sentence "My 40% share in Diamond Conglomerate has given me the right…" is translated as "*Mes 40% d'action dans Diamond Conglomerate me donnent droit...*" The verb of this sentence which is in the present perfect tense in the original text is rendered in the simple present tense in the French text.

As for "I give you the one your money can afford" in stage 5 (pp.13-14, vol.2) translated as "*Je vous ai servi ce que vous pouvez payer*", the tense goes from the simple present tense in the English text to the passé composé in the target language text. In the two cases, the change of tense is justified because depending on the context, the present perfect in English can be rendered in simple present or passé composé in French. It is the same remark with "A child who has been blessing from the mother's breast never be cursed" translated as "*L'enfant qui est béni de sa mère ne souffrira pas.*"

As far as "I'm looking for the man who gave you the portrait the other day" in the 7th stage (p.15, vol.2) rendered in French as "*Je suis à la recherche de l'homme qui vous a donné le portrait la dernière fois*" is concerned, the change of tense from the preterit of "gave" to the passé composé of "*a donné*" does not appear acceptable. According to the context, it could be rendered by using the plus-que-parfait and becomes "*Je suis à la recherche de l'homme qui vous avait donné le portrait la dernière fois.*"

- **Translation of Proverbs and Idiomatic Expressions**

The only idiomatic expression found in this *Who loves me?* is "Consider the pros and cons before putting all your eggs in the same basket." It is translated as "*S'il te paît Chantal, considère le pour et le contre avant de mettre tous tes œufs dans le même panier*" As for "the cat has got his tongue", it is an idiomatic expression rendered in French as "*il a donné sa langue au chat.*" The translation of the two sentences is acceptable.

- **Omissions and Additions**

In *Who loves me*, we have omissions of words, expressions, or sentences in only seven stages whereas we have additions in thirty. This clearly explains why in almost all the stages, the French text is longer than the English one. The omissions in general do not prevent the understanding of the translated text by the audience. Here are the omissions found in this film:

Stage 12 (p.18, vol.2): "What is my timing of tomorrow?"

Stage 15 (p.19, vol.2): "Take care."

Stage 19 (pp.20-21, vol.2): "Trust me" and "Because there is nothing to do."

Stage 31(pp.27-28, vol.2): "What do you have with her now?"

Stage 32 (pp.28-29, vol.2): "There is only one love."

Stage 35 (p.31, vol.2): "What?" and "Yes, she is in a critical condition."

Stage 47 (pp.35-36, vol.2): "Your bag."

As for additions, they are words or expressions the translator has added to the target text. They are

Stage 1 (p.11, vol.2): "*Bonjour grand maman.*" and "*Comment vas-tu?*"

Stage 3 (p.12, vol.2): "*Qui n'a aucune expérience ?*"

Stage 4 (p.13, vol.2): "*C'est important.*"

Stage 5 (pp.13-14, vol.2): "*Ma fille!*", "*De rien*", "*Mon enfant*", ":*Eh Dieu!*", and "*Il n'y a pas de quoi. Ok, on y va.*"

Stage 6 (pp.14-15, vol.2): "*Oh, mon Dieu!*"

Stage 7 (p.15, vol.2): "*Oui madame.*"

Stage 12 (p.18, vol.2): "*Allez, fais comme je te dis.*"

Stage 13 (p.18, vol.2): "*A la prochaine.*"

Stage 15 (p.19, vol.2): "*Ça me fait plaisir.*", "*Comme tu veux... Quand tu veux, et c'est parti.*", and "*merci à toi.*"

Stage 19 (pp.20-22, vol.2): "*J'aimerais te voir heureux.*", "*Ça va.*", " *Merci.*", "*Celle dont je t'ai parlé.*", "*parce que Dieu en a décidé autrement.*", "*Oui !*", "*Dieu !*", " *Oui !*", "*Oh, mon Dieu !*", " *Maman, que puis-je?*", "*Je l'aime et je la regarde mourir; mais il n'y a rien à faire, rien que je puisse faire !*", " *je l'ai peinte pleine de vie*", " *Je suis désolée.*"

Stage 20 (p.23, vol.2): "*Oh, que c'est si beau !*", "*On y va.*", "*Oui, ravie de vous revoir, maman.*", and "*Merci, au revoir.*"

Stage 23 (pp.23-24, vol.2): "*Je ne peux rien faire maintenant, je n'en peux plus, maman. Fais quelque chose, s'il te plaît, oh maman!*" and "*je veux mourir. Si elle s'en va, je meurs.*"

Stage 24 (p.24, vol.2): "*Excuse-moi un instant, j'arrive, d'accord?*"

Stage 26 (pp.24-25, vol.2): "*De la part de ta mère.*", "*Une lettre?*", "*Oui.*", "*Pourquoi une lettre?*", and "*Calme-toi, calme-toi...Attends un moment, soit fort. S'i te plaît, comporte-toi...*"

Stage 28 (p.25, vol.2): "*Tu as entendu ?*"

Stage 30 (pp.25-26, vol.2): "*Tu es sérieuse?*" and "*Va-t-en, va-t-en! Je ne veux plus jamais te revoir, va-t-en!*"

Stage 32 (pp.28-29, vol.2): "*Toi, colle-moi la paix, qu'est-ce que tu me veux à la fin? Qu'est-ce que tu veux?*", "*Chantal, ce que tu as fait dehors ne te suffit pas ? Tu dois te comporter mieux!*", "*Réfléchis.*", and "*Reconnais-tu le vrai amour?*"

Stage 32 (pp.28-29, vol.2): "*Ecoute, il n'y a qu'un saint qui peut faire ça et c'est exactement ce que je suis!*" and "*...de toute mon âme, de tout mon esprit.*"

Stage 33 (pp.29-30, vol.2): "*...ou plutôt dans peu de temps...*"

Stage 34 (pp.30-31, vol.2): "*Je suis adulte et aux yeux de la loi...*", "*...une vie digne.*", and "*...une femme de mœurs légères? Je ne peux pas choisir tes amis pour toi.*"

Stage 37 (p.31, vol.2): "*...me laissant seule gérer les affaires de la famille...*"

Stage 39 (p.40, vol.2): " *Excusez-moi.*"

Stage 41 (pp.32-33, vol.2): "*Je la vois autrement mais ça aurait été mieux si vous étiez ensemble*."

Stage 44 (pp.33-34, vol.2): "*Qu'est-ce qui ne va pas avec toi?*", "*Alors en ce qui me concerne, tu peux mettre ton invitation où je pense!*"

Stage 45 (pp.34-35, vol.2): "*J'ai rêvé d'elle tous les jours ; je nous ai vus dans le futur entrain de vieillir ensemble. C'est pur ça que j'ai fait ce tableau afin que ces rêves durent pour toujours.*", "*C'est ça ma vie, tu comprends ? Je l'aime et personne ne peut prendre sa place, je te le jure. Je l'aimerai…jusqu'à la mort.*", "*Les tableaux, n'est-ce pas ? Ces tableaux te font penser à elle?*", "*Oui.*", "*Tu sais, je ne l'oublierai jamais… elle ne me quittera jamais; Dieu même ne le voudra pas…jamais, jamais.*", and "*Je…je vais dehors.*"

Stage 49 (p.37, vol.2): "*Ok, laisse-moi aller régler ça; t'inquiète pas. Ça va aller, ok?*"

Stage 51 (pp.37-38, vol.2): "*Mettez-le bien dans votre tête et…*" and "*Bâtard*!"

Stage 54 (pp.38-39, vol.2): "*Et toi, tu te calmes, d'accord ? Calme-toi!*"

Stage 55 (pp.39-40, vol.2): "*Je t'en prie…*" "*…et actuellement, elle n'est plus là.*" "*Toi aussi, ce n'est qu'une passade.*"

Stage 56 (pp.40-41, vol.2): "*Le seul moyen pour vraiment savoir ce que tu ressens…*"

Now, I want to evaluate *Snake kingdom*, another film chosen for this study.

5.3.2.2.3.3 *Snake Kingdom*

Just as *Who loves me?* I want to compare the original text of *Snake kingdom* with the target text. The main characters of this film are: Ikena who is the king's son, Julie, Ochukwu's daughter, and Pastor James.

The French title *Le royaume du serpent* given to *Snake kingdom* by the translator is very close to the original. It is a literal translation of the original title which respects the structure of the French language.

- **Grammar**

The punctuation has been preserved from *Snake kingdom* to *Le royaume du serpent*. However, we have some sentences in which the punctuation marks have been changed. In stage 15 (pp.52-53, vol.2), the sentence "And you will be ready to undergo the rage of Ichieke." is translated as "*Es-tu prêt à subir la fureur de Ichiéké*?" In the 16th stage (pp.53-54, vol.2), the affirmative sentence "I want you go to sleep." becomes "*Pourquoi ne vas-tu pas dormir*?" in the translated text. In these two examples, we have affirmative sentences renderd as interrogative. In stage 26 (pp.58-59, vol.2), it is the interrogative sentence "You refuse to succeed me?" that has been translated as "*C'est toi qui va me succéder*.", an affirmative sentence. The last example of this series is from stage 43 (p.68, vol.2) in which an exclamatory sentence, mainly "You know that that god is not powerful than Ichieke!" is translated as "*Voulez-vous dire que ce dieu est plus puissant que Ichiéké*?", an interrogative sentence.

Apart from punctuation problem, I have found in *Snake kingdom*, other grammatical problems. The first is about the use of pronouns. In stage 5 (p.44, vol.2) for example, the translator has not been consistent when rendering the speeches of Ochukwu when he was speaking to pastor Uche. Sometimes, the "you" of the original

text is translated as "*tu*" as in "*Oh, comment vas-**tu** pasteur?*" or in "*Ma femme va prendre soin de **toi**, je sais ce que **tu** veux.*"; and sometimes by "vous" as in "***Vous**-même **vous** savez que, l'homme doit toujours penser à ses origines si on ne veut pas être alliéné.*"

The second problem is about the use of the target language. In stage 3 (p.43, vol.2), we have "*Tu vois combien gros était son ventre*". Here the word order of French is not respected. It must be "*Tu vois combien son ventre était gros*" In stage 28; we have "*Préviens lui.*" instead of "*préviens la.*"

- **Lexis**

As stated above, lexis deals with the general sense of a word without taking into account the context in which it is used.

The sense of words is sharpened in:

Stage 5 (p.44, vol.2):   ese palace: "*palais royal*", this: "*ce cadeau* "

Stage 25 (pp.57-58, vol.2): close: "*fiancée''*

Stage 27 (pp.59-60, vol.2): leave: "*fuir''*, the eyes: "*la malediction''*

Stage 44 (pp.68-69, vol.2): that: "*mésaventure''*

As can be seen, in all the words mentioned above, the translated words seem to be more explicit than the words of the original text. If we take for example, "ese palace", we do not know what the word "ese" refers to. But through the translation, one can understand that "ese palace" is used to name the "king palace."

- **Over-Translation**

As it is previously stated, we have over-translation when the target language text is more understandable than the source language text.

Stage 8 (pp.47-48, vol.2): "….from the festival that will get down." is rendered as "*…de la répétition pour le festival.*"

Stage 27 (pp.59-60, vol.2): "I'm not ready to be pregnant." is translated as "*Je suis presqu'à trois mois de grossesse.*"

Stage 28 (p.60-62, vol.2): "My father is going…" *Papa va me tuer.*" Here, the translator has completed an incomplete sentence.

- **Possible Mistranslations**

By mistranslation, I mean the errors we have in the translated text.

Stage 1 (pp.41-42, vol.2): "I don't also know how to thank you." is translated as "*Tous ceux qui m'ont aidé à remercier ton mari*" instead of "*Les mots me manquent pour te remercier.*" As for the sentence "I'm saying this is because you and your late husband used to doing idole practices. You didn't go to church", the translation is "*je suis entrain de dire tout ceci parce que toi et ton feu mari aviez l'habitude de vous adonner aux pratiques occultes bien que vous alliez à l'église.*" I think that "*Je dis ceci parce que ton feu mari et toi avez l'habitude de vous adonner aux pratiques occultes. Vous n'alliez pas à l'église.*" can be a better rendering. The translator has omitted the "not" of "You didn't go to church."

Stage 3 (p.43, vol.2): "This is not a matter of disgrace" is translated as"*que ce soit des jumeaux ou un seul enfant…*" instead of "*Ceci ne devrait pas être un problem.*"

Stage 6 (pp.44-46, vol.2): "I 'm happy to hear from you all that every arrangement had been concluded for the thank giving festival to our great god Ichieke." is translated as "*Je suis content de vous voir tous ici. Est-ce que toutes les dispositions sont-elles déjà prises pour la fête d'action de grâce en l'honneur de notre grand dieu, Ichiéké ?*" As for "take an egg and show the usual respect to our god Ichieke!" its rendering as "*agenouille-toi et rends notre hommage habituel à notre dieu Ichiéké!*" is not appropriate. A possible translation can be "*Prends un oeuf et rends l'hommage habituel à notre dieu Ichiéké!*"

Stage 7 (pp.46-47, vol.2): *"Girls, I can see you all ready now. Now listen…"* is rendered as *"Les filles, j'ai une bonne nouvelle à vous annoncer. Le comité souhaiterait qu'on fasse bien et souhaite que nos costumes soient bien repassés, que tout soit...*" This translation has no link with the original text. "I went to give my father food." Is translated as "*Je devrais préparer à manger pour mon oncle.*" Here, we have confusion by the substitution of "father" by "uncle." The last example of this scene is the sentence "Pastor Uche is not even sure if he is a Christian or a traditionalist." Its translation as "*Pasteur Uché ne montre même pas s'il est chrétien ou traditionaliste*", even if it seems to be very close to the original has the group of the word "…is not even sure…" mistranslated. It can be rendered as "…*ne sais même pas...*"

Stage 16 (pp.53-54, vol.2): In this scene, I have found two examples, "Have you already prayed?" and "I will when I awake." That are respectively translated as "*Tu dors déjà ?*" and "*Je suis un peu fatigué.*" instead of "*As-tu déjà prié?*" and "*Je le ferai quand je me réveillerai.*" I will deal now with the translation of proverbs and idioms in *Snake kingdom*.

- **Translation of Idioms and Proverbs**

There are many proverbs and idiomatic expressions in *Snake kingdom*. In general, they are well translated. In stage 15 (pp.52-53, vol.2), we have three proverbs. The first is "A goat that does not ask where the father went will go the same way." which is translated as "*Un mouton qui ne sait pas là où est allé son père, prenant le même chemin.*" This proverb is incomplete in the two languages because it is neither French, nor English. In fact it is an African proverb which full translated can be equivalent to "a goat that does not want to undergo the same situation as his father must ask where the father went first."

As for the second proverb in the same stage, "The man who brings ill wood to his house should expect the visit of the lezards.", its translation as "*Un homme qui amène chez lui des bois gâtés doit s'attendre à des lézards.*" is acceptable. The third proverb is made in fact of two different proverbs that refer to the same idea. The translation of "A man who throws to the water should expect to get wet; like a hunter who is going to touch the dog house of the bees must expect the stings of the bees." as "*L'homme qui se jette dans l'eau doit s'attendre à être mouillé et un chasseur qui va toucher la niche des abeilles doit s'attendre aux piqûres des abeilles.*" is not bad but it would be better to link the two proverbs by "*tout comme*" instead of the coordinating conjunction "*et.*"

In stage 26 (pp.58-59, vol.2), the proverb "It is only the fool that can go where it is forbidden" is translated as"*Ce ne sont que des imbéciles qui vont là où il est interdit d'aller.*" The translation is acceptable.

In stage 31 (p.63, vol.2), the sentence "What has happened has happened." is rendered through the proverb "*Le vin est déjà tiré, il ne reste qu'à le boire.*" by the translator. This is an excellent translation.

As far as idiomatic expressions are concerned, we have an idiom in stage 25 (pp.57-58, vol.2). It is "if it is the will of God, you and I have to see it as wises." translated as "*Si telle est la volonté de Dieu, qui suis-je pour dire le contraire?*" "To see it as wises" is an idiom. Its translation as "*qui suis-je pour dire le contraire*?" is a kind of explanation of the idioms, its equivalence being "*Nous devons l'accepter avec sagesse.*"

- **Omissions and Additions**

In *Snake kingdom* as in *Who loves me*?, the French text is longer than the English one. We have text additions in almost all the stages. We have also some omissions which are:

Stage 2 (pp.42-43, vol.2):"…but you refuse."

Stage 3 (p.43, vol.2):"Thanks for coming."

Stage 5 (p.44, vol.2):"You are welcome.", "Thank you very much."

Stage 6 (pp.44-46, vol.2): "Don't."

Stage 7 (pp.46-47, vol.2): "He's just come with his daughter. Her name is Julie.", "Take it to what will be changed. What do you think?"

Stage 11 (pp.49-50, vol.2): "What's wrong?"

Stage 13 (pp.50-51, vol.2): "We can go on"

Stage 19 (p.54, vol.2): "Please take heart."

Stage 25 (pp.57-58, vol.2) :"Good evening."

Stage 27 (pp.59-60, vol.2):"Can't you see it?", "We have to be away and…"

Stage 28 (pp.60-62, vol.2):"Are you hearing me?"

Stage 31 (p.63, vol.2):"Come here, come here."

Stage 37 (pp.65-66, vol.2):"How do you behave like that?", "I have to go with you."

Stage 41 (pp.67, vol.2):"What is this?"

Stage 44 (pp.68-69, vol.2):"I have to go with you."

The additions are:

Stage 1 (pp.41-42, vol.2): *"Ecoute-moi…"*

Stage 4 (p.43, vol.2):*"Cela mérite d'être célébré. J'ai voulu que vous soyez tous ici... Buvez seulement."*

Stage 5 (p.44, vol.2):*"…si on ne veut pas être alliéné."*

Stage 6 (pp.44-46, vol.2) :*"Ochukwu, pasteur, merci beaucoup, merci, prenez siège mes bien aimés.", " Soit le bienvenu mon frère."*

Stage 7 (pp.46-47, vol.2):*": Ok, c'et bon, ça va ; Ok, c'est bon, ça va.", " Sois la bienvenue, bonne arrivée."*

Stage 8 (pp.47-48, vol.2) :*"Où est-ce ?", " La voiture est garée là-bas ? Ikéna, tu devrais aller à la rivière prendre un bain, il fait très chaud ; qu'en penses-tu ?", " Comment ça va ?", " Demande-lui."*

Stage 10 (p.49, vol.2):*"Comme tu le veux", "Je serai avec toi tout de suite.", " S'il te plaît, faut pas mettre long.", "…tu m'as séduite."*

Stage 11 (pp.49-50, vol.2) :*"Tu es furieuse !", "… je vais le voir."*

Stage 13 (pp.50-51, vol.2) :*"Jésus-Christ, chérie nous sommes enfin arrivés.", "Oh, oui ! nous sommes arri Absolument.", "Mon frère, merci, merci beaucoup. Nous sommes arrivvés par la grâce de Dieu", "Ne vous inquiétez pas, pasteur James", "D'accord, chérie, entre d'abord."*

Stage 14 (pp.51-52, vol.2) :*" Regardez-moi ça.", " pardon, laissez-moi le passage.", " Ne l'écoute pas, quand elle verra les conséquences, elle comprendra. Elle ne connaît rien."*

Stage 15 (pp.52-53, vol.2) : *"Mon amour, je ne sais même pas d'où ils sont sortis.", "Pourquoi seraient-ils fâchés ?" "Le ciel et la terre ont été donnés grâce à son fils unique notre seigneur."*

Stage 16 (pp.53-54, vol.2): *"Je suis fatigué…"*

Stage 19 (p.54, vol.2): *"C'est exact.", "Arrête ça."*

Stage 21 (p.55, vol.2): *"…franchement mes parents doivent me demander à la maison.", " Ikéna, pourquoi tu te comportes comme ça?"*

Stage 25 (pp.57-58, vol.2) : *"…mais ce n'est pas vrai.", "Julie n'est pas là?", " La simple raison.", "Bon, tu me rejoins donc comme tu le fais d'habitude."*

Stage 27 (pp.59-60, vol.2): *"Ecoute, souviens-toi de notre pacte.", "Il faut qu'on trouve une solution.", "Je suis désolée, pardonne-moi, pardonne-moi,"*

Stage 28 (pp.60-62, vol.2): *"Mon Dieu, tu me fais honte."*

Stage 29 (p.62, vol.2): *"as-tu dit sans raison? Il y a cinq ans que Ikéna et moi avons commencé par sortir ensemble.", "Maintenant, il refuse le mariage.", " il se rendra*

compte de ses bêtises.", " Calme-toi…Ça va. Allez, ne t'en fais pas. S'il te plaît, ça va. Ne t'inquiète pas, calme-toi ma chérie."

Stage 30 (pp.62-63, vol.2): *"Comment va-t-on partir d'ici ?", "Doucement, doucement.", "La fenêtre ?"*

Stage 31 (p.63, vol.2): *"Es-tu sûre de ce que tu me dis?" "j'ai discuté avec elle." "Je vais la tuer et subir les conséquences.", "Mais non, chéri. Tu ne peux pas dire une chose pareille."*

Stage 32 (pp.63-64, vol.2): *"Venez vous asseoir, venez."*

Stage 33 (p.64, vol.2): *"Commence par quitter.", " Comme je l'ai dit", "oui il va se coucher maintenant."*

Stage 34 (p.65, vol.2): *"Je t'en prie je t'en prie…"*

Stage 35 (p.65, vol.2): *"Du moment où il sort, on l'arrête.", "Occupez-vous de Ikéna, je m'occupe de la fille. Il ne faut pas qu'elle s'échappe."*

Stage 38 (pp.66-67, vol.2): *"Quand je serai parti…"*

Stage 39 (p.67, vol.2): *"Un homme ne peut pas combattre un dieu."*

Stage 40 (p.67, vol.2): *"Qu'est-ce tu dis ?" "Eh ! vas dedans."*

Stage 41 (p.67, vol.2): *"Serpent ? Allons à l'extérieur. Allons-y.", " Pasteur, pasteur, viens.", "Frère Ochukwu.", "Ce n'est pas normal. Entonnez, entonner un chant de combat."*

Stage 43 (p.68, vol.2): *"Que voyez-vous de nouveau ?"*

Stage 44 (pp.68-69, vol.2): *"Il faut simplement repartir en ville pour continuer et oublier tout ce qui s'est passé. "* " *…t'informer.*" " *…je suis allée chez toi et on m'a dit que tu es ici.*" "*…mais quelqu'un t'attend au dehors.*" *"Ne t'en fais pas, je vais le faire venir. Viens, je vais te parler un instant.",* "*Julie, Julie ! attends.*", "*je t'ai vu.*"

It can be noticed that none from these omissions affect the understanding of the source text. As for the additions, if some like *"Si on ne veut pas être alliéné…"* add something to the understanding of the original text, most of them are useless, and even meaningless.

5.3.2.2.3.4 *Abẹni*

Abẹni is the last film used for this study. The film *Abẹni* has not changed title from the original to the dubbed version. This name is given to girls whose parents made a lot of sacrifices before having them. In Yoruba, Abẹni means "to implore before having." If the translator has chosen to maintain the same title for the dubbed version, it is surely because he has faced some difficulties to have an authentic and so expressive title in French version and *Abẹni* being one of the main characters of the film, he has decided to maintain the same title as in Yoruba.

- **Grammar**

The dubbed version of *Abẹni*'s punctuation has respected the source text even if in some sentences the punctuation marks have changed. Through all the text, I have found only eight sentences which do not respect the punctuation of the original text. This punctuation change can be classified in four categories. The first is made of affirmative sentences that are translated as interrogatives. In this category, we have two sentences. In stage 1 (p.69, vol.2), the sentence *Akanni, ranti ọrọ ti mo sọ fun ọ.* is rendered as

"*Akanni, tu as bien entendu mon conseil?*" It is also the case of M*o dupẹ pe o o gbagbe mi.* in stage 23 (p.84 vol.2), translated as "*Tu m'as donc pas oubliée?*"

In the second group in which I have found three sentences, we have interrogative sentences which become affirmative in the target language. These sentences are *ẹrun o ṣe ni ba mi*? in stage 10 (p.73, vol.2) translated as "*Oui, j'ai peur.*"; *Ewo ni ti tiju mbẹ?* found in stage 27 (pp.85-87, vol.2), rendered as "*Ce n'est pas une affaire de honte*"; and in the 28th stage (pp.87-88, vol.2), "*Tu a l'air un peu triste, on dirait.*" In the translation of *Ki lo wa de tẹ fi tutu bayi?*

As for the third and fourth categories, they are made of exclamatory sentences which become interrogative in the translated text and vice versa. In stage 17(pp.77-78, vol.2), we have *ọmọ yẹn niyẹn*! translated as "*Ce n'est pas la fille-là?*" This is an example of exclamatory sentence which becomes interrogative in the translated text. As for the sentence *Oh mi o le gbagbe ẹ Abẹni*! found in the 23rd stage (p.84, vol.2), its translated version is "*Comment pourrais-je t'oublier, chérie?*" Here, it is an exclamatory sentence that is rendered as interrogative.

Some other grammatical problems have been found in the translated text of *Abẹni*. These problems are related to some errors in the use of the target language, i.e. French. In scene 15 (pp.76-77, vol.2)for example, we have "*Songhaï Institut*" instead of "*Projet Songhai*" in the target text. In the same stage, we have "*Je ne suis jamais allé*" instead of "*je n'y suis jamais allé.*" In the 17th stage (pp.77-78, vol.2), Akanni's mother said to him "*ma chérie*" intead of "*mon chéri*", although Akanni is a man. The last example is from stage 30 (pp.89-90, vol.2). In this scene, we have the sentence "*oui, je va…*" instead of "*oui, je vais…*"

- **Lexis**

Lexis refers to the general sense a word has without being used in a sentence. In stage 14 (pp.74-76, vol.2), we have the word *fine* translated as *"grande"* in the target language. In stage 18 (pp.78-80, vol.2), we have the expression *5 ati 6* rendered as *"jumeaux,"* and in stage 46 (pp.101-102, vol.2) *igbo* is translated as *"chanvre indien."*

- **Under-Translation**

As stated above, under-translation refers to the translation of words or expressions by less expressive ones. In stage 1 (p.69, vol.2), *Arifin nla si ni tẹ ba lọ sibẹ.* is translated as "*Ce ne serait pas gentil que tu n'y ailles pas.*" In fact the word *arifin* does not mean "kindness" as it is expressed in the translated text by "*gentil*" but "lack of respect." As far as *Maman, inu mi kii dun ti n ba lọ sibẹ tori wọn ko fẹran mi, Abẹni nikan lo fẹran mi.* is concerned, its translation as "*Maman, je n'aime pas aller dans cette maison ; à part Abẹni, les autres ne sont pas gentils*" has reduced the meaning of the word "*ifẹ*" to "kindness." This word in fact means "love" or "like."

In stage 19 (pp.80-81, vol.2), the translation of *Ṣo wa ri kpe iṣẹ wa yi ṣe pataki gan an?* as "*Tu vois comme notre boulot est intéressant?*" has rendered the word "*pataki*" as "interesting" instead of "important." In stage 25 (p.84, vol.2), the translator has omitted the word "ten" in the rendering of the phrase "*Le jour de ton anniversaire…*"

In stage 48 (pp.102-103, vol.2), *A si joko si bẹ la tarọ, a tiẹ understand gbogbo ọfọ tẹ pa la tarọ.* has been rendered as "*Nous on est assis là depuis le matin et vous bavardez.*", reducing then *…a tiẹ understand gbogbo ọfọ tẹ pa la tarọ* to the word

"*bavarder.*" A possible redering could be " *…on ne comprend même rien à toutes vos incantations.*"

In stage 49 (p.103, vol.2), the sentence *ọrọ Abẹni na ni.* has indirectly answered the officer's question to know if Abẹni's mother has come to continue a conversation they had to do twenty years ago. From this answer, the spectators of the original version of *Abẹni* could infer that Abẹni is the officer's biological daughter. The target language sentence "*C'est pour Abẹni*" has dropped out this meaning in the target language.

In stage 62 (p.114, vol.2), *ọn fẹ wo bi ani quarter owo tawa biwọn.* is translated as "*Ils veulent savoir si nous avons suffisamment d'argent sur notre compte, pour ce qu'on demande.*" Here, the translator has rendered the word "quarter" by "*suffisamment*", which is too vague. A possible suggestion could be "*Ils veulent savoir si nous avons le quart de la somme d'argent que nous leur demandons.*"

In stage 100 (pp.142-143, vol.2), in the sentence "*Elle est là, dedans*?", the translator has rendered *iya* as "elle", leading to a confusion because in the previous statement, there are two characters that the word "*elle*" can refer to: Abẹni and her mother.

The last exemple of under-translation is from stage 103 (p.144, vol.2)in which the sentence *Abi ilu yi ni Tọmiwa ti fẹ fẹ yawo ni*? is translated as "*Lui aussi, il va ramener une Béninoise.*" The word "*lui*" is used instead of Tomiwa as it is in the source text.

- **Possible Mistranslations**

Now let us deal with the translation errors I found in *Abẹni*. In stage 16 (p.77, vol.2), *Kilode ti wọn n sọrọ bayi*? can be translated as " why are they speaking like that?" not "*Pourquoi est-il aussi agité?*" meaning "why is he so restless?" proposed by the translator.

In stage 18 (pp.78-80, vol.2), *250,000 Nairas* is translated as *"250.000 FCFA."* In stage 34 (p.92, vol.2), the sentences *Mummy, ṣe pe wọn ti nṣeto ba ma ṣe ṣe igbeyawo?* and *Baba ẹ ti ṣe gbogbo eto s'ilẹ, eyi to kan ku ni pe, ko sọ fun ẹ* are not appropriately rendered by the translator though the sentences *"Maman, tu penses que papa est sincère?"* and *"Sinon il n'aurait pas demandé la main de la fille de son meilleur ami pour toi."* *"Maman, tu dis que papa a déjà tout préparé pour mon mariage?"* and *"Ton père a déjà tout préparé, il ne reste qu'à t'informer."* could be more appropriate suggestions.

In stage 36 (pp.93-95, vol.2), the sentence *Abẹni, a o gbadura wi pe gbogbo nkan wọn yin ko bajẹ l'ẹhin wa.* is rendered as *"Abẹni, nous ne voudrions pas que notre élève déraille, tu comprends?"* A possible translation could be *"Abẹni,nous ne souhaitons pas que toute notre richesse disparaisse après nous."*

In the same stage, the sentence *Mo fọ awo, mo gbalẹ ọja, koda papa, mo fọ oku!* is translated *"J'ai été plongeur, balayeur et j'ai lavé même des cadavres."* A possible translation could be *"J'ai fait la vaisselle, j'ai été balayeur de marché et j'ai même lavé des cadavres."*

The sentence *Abẹni ti yatọ si iwọ, Abẹni ti ju ẹ lọ pupọ, ko si ninu sawawu ẹ!* in stage 37 (pp.95-96, vol.2) is rendered as*"Abẹni n'est pas de ton rang et nous ne pouvons pas la sacrifier pour toi."* A suuggested translation is *"Abẹni est nettement différente de toi, Abẹni n'est pas de ta classe sociale!"*

In stage 48 (pp.102-103, vol.2), *O dẹ l'ọfọ la pa; owe ti mo pa yẹn ni pe l'ọfọ o.* is translated as *"S'il avait su tout ce qui s'est passé avant qu'on en arrive là !"* instead of *"Il dit qu'on prononce des incantations; ce sont les proverbes que j'ai dits qu'il appelle incantation."*

In stage 56 (pp.108-110, vol.2), *ọmọ yin Ogagu na ki nṣe ọmọ gidi.* is rendered as *"Ah bon, c'est ce qu'ils font?"* A possible translation can be *"Votre fils Ogagu même n'est pas un bon enfant."* The sentence *Bawo lo ti ṣe nṣe ẹ?* In stage 61 (p.113, vol.2) is translated as *"Pourquoi tu fais ça ?"* instead of *"Qu'est-ce que tu as?"*

In stage 93 (pp.136-138, vol.2), *Ki lo de tiẹ lọ ṣiṣe jibiti, four, one, nine?* and *baba, sa fun mi ṣe ọkan ni alagbaru rẹ!* are respectively rendered as *" Et pourquoi les gens vous traitent-ils d'escrocs ?"* and *"Considère-moi comme l'un de tes mercenaires."* *"Pourquoi avez-vous choisi l'escroquerie comme travail?"* and *"Père, considère-moi comme un de tes serviteurs."* could be more appropriate translations.

In stage 100 (pp.142-143, vol.2), *Ṣe ibi nile Akanni ti ẹ nwa? is* translated as *"Donc, tu vois ! Nous parlions tous du même Akanni"* instead of *"Est-ce ici la maison de Akanni dont tu parles?"* As for *Hein, o njọ bẹ bọ lọ diẹ diẹ!* in the same stage, it is rendered as *"Mais cela n'a pas l'air."* *"Cela a bien l'air."* could a better translation.

In *Abẹni*, I have found fifteen mistranslated sentences. In spite of all these mistranslations, the film remains meaningful to the audience. I will now deal to the trnalation of metaphors in *Abẹni*.

- **Metaphors**

As previously stated, metaphors refer to a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object.. In *Abẹni*, I have found seven metaphoric expressions as listed below.

Stage 15 (pp.76-77, vol.2): *Mi o tii lokun lọrun: " Je suis sans engagement."*

Stage 17 (pp.77-78, vol.2): *ọrọ pọ nnuwe kọbọ: "C'est une longue histoire."*

Stage 18 (pp.78-80, vol.2): *…maa bẹ ka bi ẹyẹ…:* "*…commencer à te pavaner…*"

Stage 30 (pp.80-81, vol.2): *…ka gbe ohun jẹ alẹ wa f'ologbo.:* " *…laisser disperser ce que nous avons construit durant tant d'années.*"

Stage 37 (pp.95-96, vol.2): *Igi imu ti ji na s'ori.:* "*On ne mélange pas l'or et le plomb.*"

Stage 63 (pp.114-115, vol.2): *ti mo ba ta si agbanrin, ko yẹ ko mu ẹmọ wa s'ile mi.* " *elle doit faire ma volonté, elle n'a pas le choix.*"

Stage 96 (pp.138-140, vol.2): *Iwọ lo kan mi ninu oku iya adele?: "Qu'est-ce que j'ai à faire dans vos histoires de famille ?"*

All these metaphors are well rendered even if the translator has not used the same style because only the example in stage 37 has been rendered through an equivalent metaphor.

- **Translation of Proverbs and Idioms**

Abẹni contains many proverbs and idiomatic expressions. These proverbs and idioms are in most of the cases well rendered by the translator. The proverbs are:

Stage 1 (p.69, vol.2): *Aṣọ nla kii ṣeniyan nla :* "*L'habit ne fait pas le moine.*"

Stage 4 (p.70, vol.2): *Biwaju o ṣe lọ, o yẹ kẹhin ṣe pada si.:* "*Si on ne sait pas où on va, on sait au moins d'où on vient.*"

Stage 17 (pp.77-78, vol.2): *Oju inu lagba maa fi riran oju inu lagba maa fi riran*: "*quand on prend de l'âge, le sixième sens se développe.*"

Stage 28 (pp.87-88, vol.2): *Ohun ti o ba wu ọmọde jẹ, ko le run nu.*: "*J'ai pris ma ferme décision et je l'assumerai*" (28a); *Ohun to nwa lọ ni ṣokoto, ohun lo mbẹ l'ẹnu ṣokoto* : "*Ce que tu cours chercher loin, tu l'as à ton nez.*"(28b)

Stage 30 (pp.89-90, vol.2): *Odo o gbọdọ gbagbe orisun.*

Stage 48 (pp.102-103, vol.2): *Bi nọ ba ku, afi eru bo ju, b'ọgẹdẹ ba ku a fi ọmọ rẹ rọkpo.*: "*Quand le feu se dissipe, il se transforme en cendre, quand le bananier meurt, il laisse la place à son rejeton.*"

Stage 55 (pp.107-108, vol.2): *A l'agẹmọ ti bi ọmọ rẹ tan, ai mọ jo ku s'ọwọ yin*!: "*Ça fait votre problème.*"

Stage 63 (pp.114-115, vol.2): *ọ l'ọta kan o gbọdọ ma yin ni yin ki yin.*: "*As-tu oublié que c'est notre unique enfant ?*"

Stage 87 (pp.133-134, vol.2): *Adiẹ dami l'okun, emi na o fọ l'ẹyin* : "*On ne rend pas le mal pour le mal.*"

Stage 100 (pp.142-143, vol.2): *Ṣe ẹ mọ pe ẹyin ni d'akukọ; b'ọmọde o bati ku, agba ni da.* : "*C'est l'œuf qui se transforme en poussin.*"

Stage 101 (p.143, vol.2): *Nkan eni o sa le pe meji, ki nu o bi ni.*

We have twelve proverbs in this film; six are rendered through their equivalents in French, the ones of the stages 1, 4, 28b, 48, 87, and 100. As for those of the stages 17, 28a, 55, and 63, they are rendered through adaptation. As far as the proverbs of the stages 30 and 101 are concerned, they have been omitted by the translator.

With regards to idioms, we have the following:

Stage 36 (pp.93-95, vol.2): *Ki lo de ti mo wiru, to nwiru*? *"Qu'est-ce que tu me racontes là ?"*

Stage 43 (pp.99-100, vol.2): *Ologbo ati ekute l'ọrọ te mi a ti ẹ.*

Stage 92 (p.136, vol.2): *Ṣe pe baba yin o ti jawọ l'anu ọrọ yi lati jọ yi?: "Ton mari n'a toujours pas mis de l'eau dans son vin?"*

Stage 96 (pp.138-140, vol.2): *Mo dupẹ pe oda yẹyẹ mi silẹ fun araye, o daṣọ aṣiri bo mi. : "Je te suis reconnaissante de ne m'avoir pas vraiment couverte de honte"*, *nṣe lo ko mi si ta bi ọmọ ọjọ mẹjọ : "merci vraiment de n'avoir pas révélé ce secret qui aurait pu détruire mon foyer."*

The idioms of the stages 36 and 96 have been rendered semantically in an appropriate way. The one in stage 43 has simply been omitted although its equivalence in French exists and is "*être comme chien et chat.*" The most interesting example is the one in stage 92 in which a non idiomatic statement has been excellently rendered through the idiomatic expression "*mettre de l'eau dans son vin.*"

- **Other Problems in *Abẹni***

There is a particular problem related to dubbed version of *Abẹni*. The translator has chosen to have a film fully translated into French and this is not without consequences on some scenes of *Abẹni*. In fact, we have language mixing in this film. If some of the passages in which the original language (Yoruba) is mixed with other languages (French, English, Fọngbe, and Gungbe) can be considered as inappropriate, some are very important because they point out the fact that the characters in *Abẹni* are from different countries and each of them tries to show his/her identity.

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In stage 20 (pp.81-82, vol.2), the characters, Ogagu and his friend Laku were in a restaurant in Cotonou. They speak only Yoruba and English whereas the waiters in this restaurant can only speak Fọngbe and French. Each of them tries to make himself understood by making some gestures that are meaningless if we are in a monolingual environment as the one of the dubbed version of *Abẹni*.

The aim of the author of the original text of *Abẹni* by mixing languages in stage 31 (p.90, vol.2) is different. In fact, in this stage, Shade, Abẹni's friend wanted to show Akanni who is a Beninese that she could speak French. This is why instead of greeting him in Yoruba she chose to do it in French and this aspect is removed in the dubbed version. The humoristic aspect of a Yoruba speaker who is trying to express herself in French is lost in the dubbed version of *Abẹni*.

As for stage 56 (pp.108-110, vol.2), Awa's father wanted to speak Gungbe with Awa because he knew that Ogagu's father did not understand this Beninese language. The answer of Ogagu's father has given to this passage a kind of humour that has disappeared in the dubbed version.

The last problem in *Abẹni* is about the songs of the film. If in the other films used in this study, the non translation of songs has not removed anything to the understanding of the message; some songs in Abeni are meaningful. The spectators of the French version of *Abẹni* who do not understand Yoruba language have certainly lost something; and I think some important parts of the songs should have been translated.

5.3.3 Partial Conclusion

The study of the subtitled and the dubbed versions of *Abẹni* has enabled me to closely analyse the version which conveys better the intention of the original text. From the analyses of the two versions of *Abẹni*, I can conclude that dubbing should not be

seen as a rigid kind of phonological translation, in which the source text is translated sound by sound. It is only designed to give the impression that the actors whom the audience sees are actually speaking in the target language. In using informal and colloquial language, it tends to be more "natural" and spontaneous when compared to subtitles. It also involves many stages besides that of language transfer and a number of additional factors might contribute to the quality of the dubbing.

To answer the question "subtitling or dubbing?" in simple words, one could say that the choice of one or the other approach is just a matter of preference of the country for which the film is being produced. However, it can also be added that such a choice implies "cultural, ideological, and linguistic" implications as it has been pointed out by some studies (see Ballester 1995, for instance).

One might say that subtitling is more "authentic", since it does not hide the original sound. It is also much faster and a more inexpensive process. However, from the audiences' viewpoint, it requires more cognitive effort when compared to dubbing.

It should be also noted that the dubbing process involves less compression of the message and demands less cognitive effort. On the other hand, it can be fifteen times more expensive than subtitling due to its characteristics and also takes much longer to perform.

Talking about different countries, Gottlieb (1994b: 265) clarifies that subtitles tend to be favoured for traditional reasons in Scandinavia, The Netherlands, Belgium, Portugal, Greece, Israel, Egypt, and throughout the Arab world. By contrast, dubbing is "the standard method of translating film and television in a number of European countries such as France, Germany, Italy and Spain" (Dries, 1995:10).

It is also important to consider that dubbing can be seen as a way of "naturalising" an imported film and, at the same time, somehow minimise its foreign and its possible influence by completely concealing the original dialogue. If both subtitling and dubbing have their pros and cons, what can be said about the prospects of film translation in Benin?

Chapter 6: Prospects of Film Translation in Benin

The prospects of film translation in Benin are twofold. The first prospect is about the improvement of film translation and the second will deal the advantages of film translation.

6.1   Film Translation Improvement

Before going to the improvement of film translation in Benin, it is important to point out the necessity to improve the quality of the films produced in Benin.

6.1.1   Improvement of Film Industry of Benin

Benin lacks films of good artistic and technical quality. As far as the artistic quality is concerned, it is greatly due to the fact that almost all the actors involved in film making in Benin have learned the job on the spot. They did not go to a cinema or theatre school because there is none in the country. Moreover, cinema or theatre school in a foreign country is very expensive for the average student to afford in Benin. It cannot exist film industry without good actors. When I asked Abdel Amzat Hakim, the manager director of Laha Film Production why he has chosen to co-produce *Abẹni* with some Nigerian actors and film makers, he said it is because of lack of talented artists and film technicians in Benin.

As for the technical quality of Benin film industry, the gap is going to be filled in since there is now a school in which students can learn audiovisual jobs such as journalism, film writing, film production, film direction, sound taking, and photography direction. This high school is called *Institut Supérieur des Métiers de l'Audiovisuel* (ISMA) and has begun its activities in 2006. But until now, there is nothing about audiovisual translation studies as it is the case in Ghana with National Film and

Television Institute (NAFTI) which was established in 1978 by the Ghanaian government as a public Institution of Higher Education in Film and Television Production. In this high school, students are taught everything related to audiovisual jobs, including translation that started in 2003. This institute has translated many films among which *Les Bobodioufs*, the most popular TV series in Francophone Africa and *Wambi.* The two films are produced in Burkina-Faso and the dubbed versions have been shown at *Festival Panafricain du Cinéma de Ouagadougou* (FESPACO) in 2007.

6.1.2 Improvement of Film Translation in Benin

The films translated in Benin are subject to two main problems: technical and linguistic problems. My concern here is to suggest some ideas to help film translation stakeholders to overcome these problems.

To improve the linguistic quality of film translation in Benin, Beninese educational authorities should think about the training on audiovisual translation. If film translators are well trained, the quality of the translated text will be better. These films should be on digital versatile disc (DVD) instead of video compact disc (VCD) as it is now the case in order to offer many different choices to the audience.

If you take an American film on DVD for example, the same film produced in English is subtitled in English, dubbed and subtitled in French. The audience, with the single DVD can choose to watch the film by listening to the English voice without or with subtitles (in English or French), or he/she can choose to listen to the French version without or with subtitles (in English or French), or to read only one of the subtitles without the sound. All this is possible on only one DVD. If Beninese film translation

stakeholders and educational authorities take all these suggestions into account, film translation development can have many advantages.

6.2   Advantages of Film Translation

Film translation should be developed in Benin for many reasons. Dubbing for example should be developed for five main reasons:

According to Anselme Awanou, the managing director of *Centre International des Radios et Télévisions d'Expression Française* (CIRTEF), the cost of dubbing a high quality film or TV series is generally between 5 and 20% of the production cost of the same fiction. As a result, investments in dubbing might lead to a dramatic increase in the volume of Beninese productions available for broadcasting or distribution.

However, many TV professionals consider subtitling as not suitable for broadcasting. For television programmes, dubbing is highly recommended, especially in Africa because of the high rate of illiteracy in many countries. Dubbing is "the art of illusion", said Ben Morou, the managing director of Marketia Media Afrique, a film distribution agency. A dubbed version looks much more familiar to the audience than the subtitled version.

Some popular imported TV programmes might be dubbed in Benin, providing job opportunities for many under-employed actors. This is already the case for telenovelas. During the past years, different telenovelas were dubbed in Benin. *La Chacala*, for example dubbed by BG Com was then re-exported, since the French version done with African voices was purchased and broadcast by a French broadcaster.

No other continent has so many languages as Africa. Dubbing is a powerful means of crossing language barriers. The short films on AIDS awareness series *Screenplays from Africa* have been dubbed into dozens of local languages, including Yoruba, Fọngbe, Mina, Bariba, and Dẹndi; some Beninese local languages.

Some researchers think that one can use audiovisual translation in general and particularly subtitling to foster the acquisition of a second or foreign language.

6.2.1 Language Learning through Translation

It is common knowledge that the use of language is in the making of humankind and that language acquisition and usage can take on different forms, each of which plays an important role in one's personal and cultural identity. Specialists of different areas have not, however, come to a consensus as to the ideal approach to language teaching and learning and language teachers can fall back on theories and techniques which will support their choices whichever the approach to be taken. Robert Tuck (1998) in his article "*Translation – still taboo*?" lists some of the most common approaches teachers have turned to in their practice. They are undoubtedly numerous and varied, covering from the Direct Method, to the Structural/Audio-Lingual Approach, to Communicative Approaches, Humanistic Approaches, the Natural Approach, Chomskian Cognitive Approaches, the Lexical Approach, only to mention a few amongst the most popular.

All tested and tried, these last decades have seen the ebb and flow of different methodologies and teachers have come to return to those which best suit their particular needs. Teachers' approaches to language teaching are quite often dictated by their students' needs and profiles as well as by their working environment and their own

experience as language learners. Taking it as a premise that, in normal circumstances, the natural acquisition of the mother tongue comes with no need for formal education — it is part of the overall process of growth — the issue of language learning gains importance when one speaks of the learning of foreign languages. Most people learn these at school, under rather unnatural circumstances and often leave school with formal knowledge of the intricacies of such languages but with little fluency in their real usage.

For decades, before the surge of teacher training programmes based on many of the theories and approaches referred by Tuck (1998), most foreign language teachings were done through translation (Malmkjaer 1998). Even though in the last decades of the twentieth century there was an effort to move away from translation as a language learning/teaching strategy and to take language learning/teaching towards functional and communicative approaches, nowadays, teachers are no longer sceptical about using their students' mother tongue as an aid to the teaching of a second or foreign language and have come to terms with the fact that translation is, in fact, a "learner-preferred strategy […] an inevitable part of second language acquisition" (Stoddart 2000: 1).

This is true if I take into account the large amount of "translation" people carry out even within their own mother language, whenever there is a need for the interpretation and clarification of meaning, and mostly, when they are confronted with texts in foreign languages, ranging from the goods on supermarket shelves, to news and programmes on television. In these less conventional learning environments, people of all ages are often unconsciously transferring between different linguistic and cultural codes, comparing and decoding, inferring and drawing meanings that are only theirs, because these are the result of personal translation processes. What comes as obvious is

that each of these experiences leads to language learning opportunities, all based on translation efforts, far from the traditional classroom setting.

6.2.2   Language Learning through Subtitling

One of the greatest changes in learning scenes was brought about by the advent of television. One may now say that with the mass media, barriers have fallen and global communication facilities brought about new meanings to the very concepts of language and translation. Whenever the button is turned on, TV viewers are forced to sharpen their senses to adjust to the specificities of different types of texts which call for different interpretation skills. People are often taken on roller coaster rides along images and sounds that come and go at a pace that cannot be altered, often making the greatest of efforts to keep in track with the multitude of signs to be decoded. Understanding comes with multiple translation efforts which are all the more demanding if the verbal component comes in a code that is not fully mastered: a foreign language. Different countries have taken to different language transfer solutions — dubbing or subtitling — in order to make foreign spoken programmes accessible to their audiences and, in so doing, different opportunities are given to viewers to use audiovisual texts as a means for language awareness and acquisition.

Conventional educational systems have found the resourcefulness of audiovisual materials and have gradually brought them into the classroom, most of the times to add "colour" and variety to lessons on different subjects. They have also been used in language learning situations and have become interesting tools.

One of the main reasons for introducing audiovisual translation for language learning/teaching lies in the fact that students are given the opportunity to think about

language within an enjoyable holistic approach. The amusement element that is often connected to audiovisuals and the novelty in discovering new meaning conveyers proves Robinson's premise right:

> As teaching methods move away from traditional analytical modes, learning speeds up and becomes more enjoyable and more effective; as it approaches a subliminal extreme, students learn enormous quantities of material at up to ten times the speed of traditional methods while hardly even noticing that they're learning anything: to their surprise, however, they can perform complicated tasks much more rapidly and confidently and accurately than they ever believed possible (1997: 3).

The complex make-up of audiovisual texts and the specificity of language transfer between different languages and codes allows for an enormous range of activities that enhance language awareness and increase communicative competence. Exercises can range from the receptive skills to the productive skills, and can take the form of gap filling exercises, gist summaries, note taking, and vocabulary expansion, among many others. In each instance different aspects of language usage is exercised and if, in each case, time is given to the analysis of the changes language undergoes in each instance, greater language awareness is inevitably gained.

It has become obvious that through subtitled films, students can improve their language skills. In all, I tend to agree with Robinson's "shuttle model" for translator training; when I defend that audiovisual translation can serve didactic purposes. I believe that if students are made to think about text as a multilayered complex that can be systematically taken apart to later be put back together, they will acquire knowledge that will speed up their linguistic performance.

As we have seen, language is far more than verbal codes. Language learning cannot be limited to the acquisition of vocabulary and the mastery of grammatical structure. Audiovisual translation, when dealt with in a systematic and yet creative way, can offer innumerable opportunities to improve linguistic competence. It can be concluded that subtitling has three main advantages:

i.   Improving reading skills,

ii.   Boosting foreign language skills, and

iii.   Facilitating easy and cheap international program exchange.

General Conclusion

Film translation is a complex task. In this study, I have pointed out two major types of film translation: dubbing and subtitling, each of them interfers with the original text to some extent. On the one hand, dubbing is known to be the method that modifies the source text to a large extent and thus makes it familiar to the target audience through domestication. It is the method in which "the foreign dialogue is adjusted to the mouth and movements of the actor in the film" (Shuttleworth and Cowie, 1997: 45) and its aim is seen as making the audience feel as if they were listening to actors actually speaking the target language.

On the other hand, subtitling, i.e., supplying a translation of the spoken source language dialogue into the target language in the form of synchronised captions, usually at the bottom of the screen, is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign culture and be aware of its 'foreignness' at all times.

Dubbing is considered as film domestication whereas subtitling is considered as foreignisation. Domestication is here understood as "translating in a transparent, fluent, 'invisible' style in order to minimise the foreignness of the target text" (Munday, 2001: 146). The result is that all foreign elements are assimilated into the dominant target culture, thus depriving the target audience of crucial characteristics of the source culture. To put it differently, domestication is the approach that favours and privileges the target culture over the source culture, moving the author/creator towards the reader/audience.

As for foreignisation, it is an approach to translation which can be described as "sending the reader abroad," as Munday puts it (2001: 147). It is a method which assumes that the translated text does not 'pretend' to be an original (as is the case with domestication) and where the foreign identity of the source text is highlighted—which makes the ideological dominance of the target culture impossible. Foreignisation privileges the source culture, and it evokes a sense of 'otherness,' emphasising the foreign nature of a film. Therefore, it is subtitling that contributes to experiencing the flavour of the foreign language, its mood and the sense of a different culture more than any other audiovisual translation mode. This is mainly due to the fact that the original soundtrack and dialogues are not tampered with, as is the case in dubbing. Moreover, "hearing the real voices of the characters not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to status, class and relationship" (Mera, 1999: 75). Although there are significant cuts in the length of the dialogues due to the intrinsic nature of subtitling, much of what is lost can be compensated for while hearing the original version in source language.

The films used as case study have pointed out many technical and translational problems. When watching *Abeni*, the only subtitled film involved in this study, I have noticed that in addition to some mistranslations and grammatical problems, film subtitling elementary rules such as fifteen characters a second or with a line for two seconds, have not been not respected. As far as the dubbed films are concerned, the rules about lips movement match have hardly been respected. Beninese films translation stakeholders should make much effort to give to their productions the required quality to make the products reach international standards.

But before having a well dubbed or subtitled film, it is important to have good films. Film industry of Benin is inexistent when compared with the film industries of Nigeria, Ghana, or Burkina-Faso. On a television channel, I heard Pierre Vikpon, commonly called *éléphant mouillé*, a well-known Beninese film actor complaining that he is not known abroad.

In fact, *éléphant mouillé* with his friend Simplice Béhanzin alias *Pipi wobaho* are two Beninese actors and they are greatly appreciated by Beninese audience. But their films cannot cross Benin borders for many reasons. The most important reason is, as *éléphant mouillé* said it himself, that "they do not use international language in their productions."

As for *Pipi wobaho*, he said that film is different from theather. He concluded by saying that Beninese actors should be trained on film making. But this will be only a beginning because the produced films should be promoted. How can this be possible if all the cinema rooms in Benin are closed?

The authorities in charge of culture should think about the re-opening of cinema rooms. Translation in this case will help Beninese films to reach the foreign audience. Each country cultivates a different tradition of translating films and subscribes to one of the two major modes: dubbing and subtitling as far as film translation is concerned. The decision as to which film translation mode to choose is by no means arbitrary and stems from several factors, such as historical circumstances, traditions, the technique to which the audience is accustomed to the cost, as well as on the position of both the target and the source cultures in an international context (Dries, 1995).

In this study, I have shown that both dubbing and subtitling are important in Benin. Dubbing is important because apart from the economic advantage, it involves the recruitment of actors, it also allows reaching a great number of people than subtitling does, since 68% of Beninese population are illiterate.

As for subtitling, apart from its low cost, it can foster the acquisition of a second/foreign language. The support, in spite of its fictional character, contains an authentic language. It makes it possible to see and understand native people who speak and behave in a way close to reality (even if the specialists distinguish basic differences: turn of word respected, narratives ellipses specific to the cinema and the literature, etc). By retro translation, listening, the handling and the comparison of the various versions of the same extract, the viewers can access have to a reproducible comparative approach between two linguistic codes and two manners of apprehending "reality."

Foreign language teachers must support the acquisition of a communicative competence. The cultural end is intrinsically related to the formative end. The language, at the same time as the expression of a culture, is the occasion of contact with another civilisation. Language teaching must thus aim at the enrichment of the cultural horizon of learning and this is possible through translated films because in films we can see native speakers act and behave as in their everyday life.

Thus, this work on film translation and the analyses of linguistic and cultural problems of some translated films will make it possible to rebuild the implicit which creates complicity and welds the communication. Learning a second/foreign language must then be understood as learning a second/foreign culture.

At the end of this analysis, the interrogation on film translation makes it possible to go beyond the opposition between the class of language and the natural environment. Language learning through translated films can help to put together the form and the sense. Commenting on translation, Cordonnier (1995) states that the work of rewriting of the translation is not a translation of the language, but of how the speech makes use of the language. It is an interval which is coiled in the relation between two cultures, between what the other's text says, and what I make him say in mine, and a relation of cultural and imperceptible tension between language and speech.

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