

Students' Translations and the Use of Online-Resources: Do Online Resources Contribute Iranian Trainee Translators?

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Abstract

The present empirical research aims at figuring out the impacts of online resources especially translation online softwares and internet search engines on the Iranian university students. Fifty translation students from the University of Isfahan were randomly selected as the subjects of this paper. They were asked to answer the questionnaire (close-ended survey) (20 questions). The findings revealed that firstly, translation students more or less were depended on online resources particularly the electronic ones in the course of translation. The reason to use such resources is their feasibility rather than their accuracy. Secondly, with the help of online resources particularly translation online softwares, translation quality is enhanced. Finally, I hope that this research project will fill the chasm between the application of online resources and practical translation, since this significant subject has not received much attention by the Iranian universities.

Keywords: Online resources, translation online softwares, feasibility, translation quality

1. Introduction

Technology and its impacts are being applied to change the praxis of translation studies. Computer-Assisted Translation and Machine Translation both aim to improve translation efficiency. In general, Machine Translation (MT) alludes to the translation automation by the latest technologies in translation such as Televic-KU Leuven, while Computer-Assisted Translation (CAT) attempts to provide the suitable tools along with the necessary language resources to advance human translation which lead to optimizing the end-products (Bacalu 2013). The issues which mainly discuss within CAT evaluation are translation effectiveness (swiftness and coherence) and the appraisal of the users (Chunyu and Tak-ming 2015). CAT tools and their roles in translation have never been denied by translators, since they are supposed to use computerized tools to flourish translation markets across the globe (Bowker 2002). They also exploit CAT tools to evaluate translation drafts. CAT tools often take the forms of machine-assisted or machine-aided translation which reduce the time of translating and empowering a translator to translate the content of a text in a timely manner. According to Rădulescu (2015), CAT system divides a material into 'sections' (essentially sentences based on the punctuation marks) and analyzes a bilingual memory into fuzzy and exact matches and the translation components. CAT empowers a translator to reuse end-products from the 'translation memory databases' and applies 'terminology from terminology databases' (Garcia 2015). CAT tools establish a significant merit for raising the value of the translations and making translators more efficient and creative. The transfer process is based on the linguistic

variation between the source language (SL) and target language (TL) (Rădulescu 2015; Granell 2015).

Last but not least, getting familiar with CAT tools pave the way for translators to evaluate their translations through the available tools. With this idea in mind, online tools besides creating the opportunities for translators, also create some challenges and pitfalls for translators on how to evaluate translations through these tools. In spite of the empirical need to use the online resources in translation courses, few bodies of research concentrate on online translation resources (Xu and Wang 2011). The present study is conducted to tackle this research gap. Also, this research paper investigates the attitudes of the Iranian translation students about impacts of CAT tools on the end-products.

2. State of the Art

2.1. What Are Online Resources?

According to PC magazine, online resources allude to ‘the webpages and documents on the Internet that provide useful information. While an online resource is typically data and educational in nature, any support software available online can also be considered a resource’ (2016). Of many online resources available on the Internet, American memory (electronic access to the documents based on the American experience), Bartleby (free resources collection such as quotes, reference books, fiction, and nonfiction works), Easybib (online citation generator based on OCLC), Infoplease (e.g. atlas, dictionary, encyclopedia, etc.), project Gutenberg (free access to E-books functioning with iPhone, iPad, Nooks, and Android devices), Purdue Online Writing Lab (OWL) (free MLA and APA citation generator), and United States Census Bureau (statistics on the census of both US and the world) are considered the reliable online resources. However, this research paper limits its scope into free online translation softwares, free online dictionaries, free online corpora, and Internet search engines.

2.2 Online Translation Softwares

Online translation softwares fall under the group of Machine Translation. Of 1000 proposed online translation softwares on the world market (either online or offline), a few of them are being used today (Jiang and Wang 2007). Regardless of translating the words, translation online softwares are capable of translating sentences, paragraphs, and sometimes the whole web page (Li 2007). The first famous translation tool is Babylon 10 Premium Pro 2016 which identifies language automatically along with the robust grammar. It also involves a variety of online glossaries and dictionaries to help translators while rendering specific topics. Another online translation software is called Power Translator (LEC) (2016). The main feature of this software is to translate the whole file folders along with the batch-processing tool. One of the important characteristics of this software is ‘Hover Translation’ (the immediate translation through placing the cursor over the sentence or word). And finally, Power Translator involves Optical Character Recognition (OCR) which parses the images into a text content and then translates the content. Personal Translator Professional 18 (Linguectec 2017) is a desktop-based platform unlike other translation softwares which are online-based. It works offline and there is no need to connect to the Internet. Also, it includes 4 billion dictionary entries allowing a translator to check the possible meanings of a word with higher accuracy and precision. Finally, Neuro Tran Pro (2017) is another translation software which not only translates the documents,

but also offers 99 different languages such as Maori and Welsh. The translation process can be handled through sentence by sentence. Moreover, Neuro Trans Pro (2017) recognizes verb and object of each sentence in terms of the receiving language (target language).

2.3 Internet Search Engines

According to Xu and Wang (2011: 64), Internet search engines fall under three types: ‘(a) full text search engines’, (2) ‘search index/directory’, and (3) ‘meta search engines’. The most well-known search engines in Iran in terms of full text and search index are as follows: (1) Google (www.google.com), (2) Yahoo (www.yahoo.com), (3) Jasjeo (www.jasjeo.com), (4) Parseek (www.parseek.com), (5) Rismoon (www.rismoon.com), (6) Fayab (www.fayab.com), and (7) moniran (www.moniran.com). The main task of the Internet search engines is to help translators find a source text, identify particular terms such as proper nouns, regulate the translation of neologisms or new terms, realize the background knowledge, and consequently scrutinize whether or not the end-product is idiomatically-written (Zhou 2007, Jiang and Wang 2007). These Internet search engines are free to access along with their updated information. They are treated as sources of information which are ‘conducive to extensive information search’ (Kilgariff and Grefenstette 2003: 336).

2.4 Different Online Corpora

According to Zanettin (2012: 10), corpus is ‘a collection of electronic texts assembled according to explicit design criteria which usually aims at representing a larger textual population’. Corpora can be grouped into three categories: (1) monolingual, (2) bilingual, and (3) multilingual parallel or comparable texts (Somers 2003). It is important to draw attention to the differences between parallel and comparable corpora, since parallel corpora refer to the corpus structure and architecture. According to Fantinuoli and Zanettin (2015:4):

Parallel corpora can thus be thought of as corpora in which two or more components are aligned, that is, are subdivided into compositional and sequential units (of differing extent and nature) which are linked and can thus be retrieved as pairs (or triple, etc.). On the other hand, comparable corpora can be thought of as corpora which are compared on the whole on the basis of assumed similarity.

Online corpora can be useful to translation practice and evaluation; however, most of them are not freely accessible on the Internet based on user’s demand. Of the available online corpora, British National Corpus (BNC), the Open Parallel Corpus (OPUS), JRC-Acquis, and DGT-Acquis are functionally used for online translation.

British National Corpus (BNC) was created by Oxford University Press containing 100 million words from a wide variety of genres such as magazines, newspapers, fictions, and so on. It includes words of modern English and 4124 texts. This corpus can be divided into two parts as written and spoken parts. The written part involves ‘academic and popular books’ (60%), ‘regional and national periodicals’ (25%), ‘published materials’ such as leaflets, travelogue, brochures, etc. (5–10%), ‘unpublished materials’ such as diaries, personal letters, university articles and essays, etc. (5-10%), and ‘written to spoken’ materials such as plays,

political speeches, broadcast scripts , etc. (less than 5%) (Oxford University Press 2016). The spoken part includes ‘transcription of natural spontaneous conversations’ (50%) and the ‘transcriptions of recordings’ of four particular types of events (50%) such as ‘informative events’ (e.g. tutorials, lectures, etc.), ‘business events’ (e.g. job interviews, trades meeting, etc.), ‘institutional and public events’ (e.g. political speeches, parliamentary proceedings, etc.), and ‘leisure events’ (e.g. radio phone-ins, after-dinner meeting, etc.).

The Open Parallel Corpus (OPUS) is the collection of translated texts converting and aligning free online data, attaching linguistic structures and annotations, and maintaining the society with the available parallel corpus in terms of open source and open content packages. Also, no manual corrections have been carried out in this corpus (Tiedemann 2012, 2011, 2009). The important projects using OPUS online corpus are (1) Let’sMT! (Online SMT-Toolkit), (2) sub-a-sub (colloquial language translation), (3) WMT (Statistical MT conference), (4) CASCAT (computer-aided-translation), and (5) Reverse (contextual translation).

JRC-Acquis is the collection of legal and legislative texts based on the collection of parallel texts in 22 languages except Irish translations (Steinberger et al. 2014). The supporting languages are Polish, Swedish, Slovenian, Bulgarian, Estonian, Slovak, Portuguese, French, Finnish, Danish, German, Czech, Greek, English, Spanish, Italian, Hungarian, Lithuanian, Latvian, Dutch, Romanian, and Maltese. The data stored in this corpus are based on European Commission to reinforce language diversity and multilingualism.

DGT-Acquis is a multilingual parallel corpora containing documents from May 2004 to December 2013 in XML format Formex-4. This corpus supports 23 languages based on Official Journal of the European Union. DGT-Acquis is the updated version of JRC-Acquis which aligns full-text parallel corpus. The difference between DGT-Acquis and JRC-Acquis are as follows:

- (a) It was built in a more systematic way (selection of all documents of all years since 2004 in all OJ series);
- (b) the data was not processed (selected, cleaned, aligned, etc.) at the JRC, but by DGT and the external firm Prompsit;
- (c) the full-text documents were paragraph aligned using in-house software rather than being sentence aligned using publicly accessible software tools;
- (d) the same data is available in four packages with different levels of alignment (original data; file level alignment in Formex-4; file level alignment in plain text; and the paragraph level alignment in plain text); allowing the users to access the data with the most appropriate processing level for their own needs and to re-process the data;
- (e) the data is encoded in a very different container format called the Multilingual Dataset Format (Steinberger et al. 2014:8).

3. Methodology

3.1. Participant

To investigate the viewpoints of the participants towards on-line translation resources, this study recruited 50 translation students. The participants were fourth year Bachelor of Arts of Translation Studies (English (L2)–Persian (L1)) from the University of Isfahan, Iran. These participants were trained profoundly the basic skills of computer-assisted translation, machine translation, and English structures theoretically. The participants of this research were chosen on the basis of four reasons: (1) these participants are potential translators after their graduation similar to those graduated in the previous years; (2) It is believed that using on-line translation resources will influence their future career performances and increase their efficiencies; (3) It is also believed that the evaluation of online translation resources have greater ramifications for future translation research and teaching; and (4) due to little research on this scope hitherto, I believe that this paper may help researchers in the field of translation technology to fill the gap between theory and practice.

3.2 Design and Sampling Analysis

This research was designed in the form of questionnaire. The questions were formulated based on the available state of the arts. In this direction, to avoid any misunderstanding, the Persian version of the questions were distributed in the class. The questions were of different varieties such as general questions, and semi-open questions. Some of the questions required to be answered through more than one items whilst some of them were asked respondents to select just one item. For the ease of Persian and English readerships, both Persian and English formats of the questions were provided throughout the research paper. For sampling analysis, this research calculated the frequencies of the responses. The results obtained from this research were exported as .sav, .xls, and .doc to the computer.

4. Results

The results of the questions are as follows:

سوال اول: شما در چه زمینه ای مهارت دارید؟
الف. ارتباطات میان فرهنگی ب. ادبیات ج. زبانشناسی ه. ترجمه کتبی و شفاهی

Question 1: Are you skillful at:

A) Intercultural Communication
Interpretation

B) Literature C) Linguistics D) Translation and

Question	Frequency	Percentage
A	9	18%
B	10	20%
C	11	22%
D	20	40%
Sum	50	100%

Table 1: Background Skills

The reason to address this question was to familiarize with the participants' background knowledge and the result would not be discussed here.

سوال دوم: اگر شما در حین ترجمه فارسی به انگلیسی به لغت ناآشنایی برخورد کردید برای رفع این مشکل چه راهکارهایی را اتخاذ می کنید؟ (می توانید بیش از یک گزینه علامت بزنید)

الف. براساس سیاق متن، معنی لغت مربوطه را حدس می زنم. ب. برای رفع این مشکل با فرد انگلیسی زبان مشورت میکنم.

ج. از همکلاسی ویا همکارم کمک میگیرم. د. از موتور جست و جوی اینترنتی استفاده می کنم.

ه. با مترجم متخصص فارسی به انگلیسی مشورت میکنم. چ. از نرم افزارهای برخط ترجمه استفاده میکنم.

ح. از فرهنگ لغات چاپی استفاده میکنم. خ. از فرهنگ لغات ازخط استفاده میکنم.

ذ. از فرهنگ های برخط استفاده میکنم.

Question 2: If you encounter an unknown word in the process of Persian (L1) to English (L2) translation, what approaches will you adopt to solve this problem? (You can select more than one item)

- A) On the basis of the register of the text, I surmise the meaning of the word.
- B) I consult with native English speaker to solve this problem.
- C) I will ask from my classmate or colleague.
- D) I will use internet search engines to solve this problem.
- E) I'll consult with a translation expert.
- F) I'll use online translation softwares.
- G) I'll use printed Persian-English dictionaries.
- H) I'll use offline Persian-English dictionaries such as Hoshyar, Arianpour, etc.
- I) I'll use online Persian-English dictionaries such as Hoshyar, Arianpour, etc.

Question	Frequency	Percentage
A	17	7.45%
B	1	0.43%
C	25	10.96%
D	50	21.92%
E	2	0.87%
F	19	8.33%
G	40	17.54%
H	30	13.15%
I	44	19.29%
Sum	228	100%

Table 2: Ways to Find the Meaning of the Word

The results of Table 2 indicated that '*using internet search engines*' such as moniran, Fayab, and so on were the most acceptable items among the respondents, illustrating 21.92%. By comparison, the item '*online Persian-English dictionaries such as Hoshyar, Arianpour, etc.*'

was the second popular choice representing 19.29%. The items such as ‘to consult with native English speaker’ and ‘to consult with translation expert’ are the least acceptable items representing 0.43% and 087% respectively.

سوال سوم: از میان نرم افزارهای ترجمه با کدامیک از موارد زیر آشنایی دارید و یا در مورد آن مطلبی را شنیدید؟ (می توانید بیش از یک گزینه علامت بزنید)

- الف. پیکره های یک زبانه، دو زبانه، و یا چندزبانه ب. سیستم مدیریت واژگان ج. سیستمهای حافظه ترجمه
د. نرم افزارهای برخط ترجمه جو. دیکشنری های الکترونیکی
چ. موتورهای جست و

Question 3: Of the translation online resources, which one(s) have you familiarized with or have you ever heard of? (You can select more than one item)

- A) Monolingual, bilingual, or multilingual corpora B) Terminology management system
C) Translation Memory Systems D) Online translation softwares
E) Internet search engines F) Electronic dictionaries

Question	Frequency	Percentage
A	12	6.89%
B	6	3.44%
C	10	5.74%
D	46	26.43%
E	50	28.73
F	50	28.73
Sum	174	100%

Table 3: Translation Online Resources

According to Table 3, ‘Internet search engines’, ‘electronic dictionaries’, and ‘online translation softwares’ shared the highest proportion compared to other items representing 28.73%, 28.73, and 26.46 for the Persian and English languages respectively; while ‘terminology management systems’ and ‘translation memory tools’ shared the lowest proportion representing 3.44% and 5.74 showing that only 6 and 10 students had knowledge of terminology and translation online softwares.

سوال چهارم: از چه طریقی با نرم افزارهای ترجمه آشنا شدید؟ (می توانید بیش از یک گزینه علامت بزنید)

الف. اساتید دانشگاه ب. اینترنت ج. تبلیغات رسانه ای
د. همکلاسی ها و یا همکاران د. سایر موارد (نام ببرید)

Question 4: Through which ways have you familiarized with translation online softwares?

- A) University professors B) Internet C) Advertisements D) Fellow Students or Colleagues E) others (please specify) (You can select more than one item)

Question	Frequency	Percentage
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A	20	15.25%
B	50	38.16%
C	8	6.10%
D	48	36.64%
E	5	3.81%
Sum	131	100%

Table 4: Channels of Computer-Assisted Translation Tools

The results Table 4 illustrated that the largest source of information belonged to 'Internet' and 'fellow students and colleagues' indicating 38.16% and 36.64%. Surprisingly, university professors in translation technology modules played a lesser role toward students' cognizance (15.25%). This might be due to the fact that a majority of Iranian university professors who taught translation technology modules were not translation experts in translation technology courses. And lastly, the lowest proportion belonged to 'others' item in which 5 subjects specified printed magazines and books.

سوال پنجم: چنانچه اساتید شما از نرم افزارهای ترجمه برایتان هیچ توضیحی ندادند، لطفاً به سوال بعدی رجوع کنید. حال اگر آنها توضیحاتی را برای شما داده اند، نظرشان در مورد منابع برخط ترجمه چه بوده است؟

الف. نرم افزارهای ترجمه سودمند و نیاز سرمایه گذاری دارند. ب. بعضی مواقع سودمند می باشند اما می بایست دقیق با آنها کار کرد. ج. به هر میزان که خوب و کارآمد باشند نیاز به پسا-ویرایش دارند. د. سودمند و کارآمد نیستند.

Question 5: In case that your university professors have not explained about online translation softwares, please go to the next question. If they have, what are their opinions about translation online softwares?

A) They are beneficial and require more investment. B) Sometimes, they are applicable; however, one must be cautious while working with them. C) To whatever extent they are good; however, the end product needs to be post-edited. D) They are not beneficial and applicable.

Question	Frequency	Percentage
A	5	16.66%
B	9	30%
C	15	50%
D	1	3.33%
Missing	20 (no answer)	0%
Total	30	
Sum	50	100

Table 5: Students' Comments on the Basis of University Professors' Attitudes towards Translation Online Tools

In previous Question 4, only 20 students replied 'university professors' as a source of student's cognizance toward familiarizing with online translation softwares. However, in Question 5,

thirty participants replied to the university professors' comments towards using online translation softwares. In spite of this, the results indicated that university professors were reserved considering the use of computer-assisted tools insofar as 9 out of the 30 respondents selected item B (translation online softwares are useful; however, one must be cautious while using them).

سوال ششم: نظر کلی شما در مورد نرم افزارهای برخط کامپیوتری چیست؟
الف. ترجمه مکتوب موثرتر می باشد. ب. سودمند و قابل اعتماد ج. سودمند و غیر قابل اعتماد د. غیر قابل اعتماد

Question 6: What is your opinion about CAT tools?

A) Written translation done by hand is better. B) Beneficial and reliable C) Beneficial but unreliable D) Unreliable

Question	Frequency	Percentage
A	12	24%
B	5	10%
C	28	56%
D	5	10%
Sum	50	100%

Table 6: Student's Comment towards CAT Tools

The results showed that most of the participants responded item C as 'beneficial but unreliable' representing 56%. Technically speaking, some CAT tools are riddled with mistakes or may be exposed to extralinguistic problems (e.g. thematic knowledge, target audience, author, etc.). Also internet connection was the requirement of these tools everywhere. Truth be told, CAT tools are subject to be malfunctioned due to the automatic upgrade of operating systems (Mac, Windows, iOS, and so on). Thus, the overall participants' attitude toward CAT tool were more positive compared to the university professors'.

سوال هفتم: از میان موارد زیر، با کدام تجربه کار کردن دارید؟ (می توانید بیش از یک گزینه علامت بزنید)
الف. Trados ب. Babylon ج. Deja-vu د. Systran ه. NeuroTrans چ. LinguaTech
خ. استفاده نکردم ذ. موارد دیگر

Question 7: Of the options below, which one have you ever used? (You can select more than one item)

A. Trados B) Babylon C) Deja-vu D) Systran E) NeuroTrans F) LinguaTech G) SMT H) I have never used I) Others (Specify Please)

Question	Frequency	Percentage
A	40	42.10%
B	10	10.52%
C	5	5.26%
D	3	3.15%
E	2	2.10%
F	6	6.31%

G	1	1.05
H	13	13.68%
I	15	17.78%
Sum	95	100%

Table 7: Online Translation Softwares

‘SDL Trados met the highest popularity among the participants’ responses which was selected 40 times. The items ‘I have never used’ and ‘Others’ such as TransTools ranked in the second and third positions illustrating 13.68% and 17.78%. And lastly, items ‘G’ (SMT), ‘E’ (NeuroTrans), and ‘D’ (Systran) are the least known online translation tools selected once, twice, and three times respectively.

سوال هشتم: از میان دیکشنرهای الکترونیکی زیر، اغلب با کدام کار می کنید؟ (می توانید بیش از یک گزینه علامت بزنید)

الف. ابزارهای زبانی گوگل ب. Babylon ج. هوشیار د. Bestdic ه. Farsilookup چ. آریانپور ج. Farsidic

Question 8: Of the online electronic dictionaries below, which one(s) frequently do you use? (You can select more than one item)

A) Google Translate B) Babylon C) Hoshyar D) Bestdic E) FarsiLookup
F) Arianpour G) Farsidic

Question	Frequency	Percentage
A	45	23.93%
B	40	21.27%
C	33	17.55%
D	12	6.38%
E	3	1.59%
F	35	18.61%
G	20	10.63%
Sum	188	100%

Table 8: Online Dictionaries

As shown in Table 8, the majority of the respondents were selected item ‘A’ (Google Translate) for 45 times, meeting the highest popularity. This was followed closely by ‘B’ (Babylon) opted 40 times representing 21.27%. However, item ‘E’ (FarsiLookup) was the least known online electronic dictionary selected only three times.

سوال نهم: شما در کل ویژگی های نرم افزارهای برخط ترجمه و دیکشنری های برخط را چگونه ارزیابی میکنید؟ (می توانید بیش از یک گزینه علامت بزنید)

الف. راحت و سریع ب. زمان بر ج. با دقت بالا د. بدون دقت

Question 9: How will you evaluate the general trait(s) of online translation softwares and online dictionaries? (You can select more than one item)

A) Fast and comfort B) Time consuming C) High precision D) Low precision

Question	Frequency	Percentage
A	45	33.58%
B	40	29.85%
C	9	6.71%
D	40	29.85%
Sum	134	100%

Table 9: Subjects' Comments on Online Translation Softwares and Dictionaries

The great number of students testified that online dictionaries and translation softwares were fast and comfort (33.58%), whilst 40 students believed that using them were time-consuming and of low precision (29.85%). This is due to different contextual meanings in which online translation softwares and dictionaries should take them into account. Conversely, only nine students believed that using online translation and dictionaries were of high precision (6.71%).

سوال دهم: تا چه میزان شما در حین فرآیند ترجمه از پیکره های برخط استفاده می کنید؟
الف. همیشه ب. بعضی مواقع ج. اغلب د. هرگز

Question 10: To what extent do you use online corpora while translating?

A) Always B) Sometimes C) Often D) Never

Question	Frequency	Percentage
A	3	6%
B	28	56%
C	4	8%
D	15	30%
Sum	50	100%

Table 10: Frequency of Using Online Corpora

According to Table 10, only 6% of the respondents used online corpora as 'always'. This was followed by 8% who answered 'often'. Conversely, 56% and 30% of the respondents selected 'sometimes' and 'never'.

سوال یازدهم: در کل، ویژگی های پیکره های برخط را چگونه ارزیابی می کنید؟ (می توانید بیش از یک گزینه علامت بزنید)
الف. دارای بافتی غنی می باشند. ب. کاربرد خاصی ندارند.
ج. عموماً دارای آمار تکرار واژگان می باشند.
د. دارای لغات همنشین آماری می باشند. ه. داده ها اصولاً به صورت نمونه وار تنظیم می شوند.

Question 11: How will you evaluate the general characteristics of online corpora? (You can select more than one item)

A) They have rich contexts B) They do not have any special usages C) Generally, they have word frequency statistics D) They have word collocation statistics E) Their data are representative

Question	Frequency	Percentage
A	50	29.85%
B	10	5.91%
C	25	14.79%
D	44	26.03%
E	40	23.66%
Sum	169	100%

Table 11: General Characteristics of Online Corpora

As indicated, online corpora ‘having rich context’ met the highest popularity among respondents representing 29.85%. Items ‘D’ (online corpora have word collocation statistics) and ‘E’ (the data of online corpora are representative) took second and third positions illustrating 26.03% and 23.66. Item ‘B’ (online corpora do not have any special usages) was the least known option answered by the participants.

سوال دوازدهم: چنانچه شما معنی لغت مورد نظر را در نرم افزارهای ترجمه و پیکره های برخط پیدا نکردید، آیا شما معنای لغت مورد نظر را در موتور جست و جویها پیدا می کنید؟
الف. همیشه ب. بعضی مواقع ج. به ندرت د. هرگز

Question 12: If you won't find the meaning of a word in online translation softwares and corpora, do you find the meaning through Internet search engines?

A) Always B) Sometimes C) Often D) Never

Question	Frequency	Percentage
A	7	14%
B	15	30%
C	25	50%
D	3	6%
Sum	50	100%

Table 12: Internet Search Engines (Frequency)

Table 12 showed that most of the respondents chose item ‘C’ (often) for their practical translations representing 50% of the total percentage. However, only 6% of the participants selected item ‘D’ (never). This was because of the fact that they did not trust on Internet search engines.

سوال سیزدهم: از میان موارد زیر، چهار موتور جست و جوی که اغلب استفاده می کنید را علامت بزنید.
الف. یاهو ب. گوگل ج. AOL د. منیران ه.
Duck Duck Go ذ. Excite چ. فایاب ح. دیگر موارد (مشخص کنید)

Question 13: Of the Internet search engines below, choose four of them you are using frequently:

- A) Yahoo B) Google C) AOL D) Moniran E) Duck Duck Go F) Excite
G) Fayab H) Others (Please specify)

Question	Frequency	Percentage
A	30	19.23%
B	50	32.05%
C	5	3.20%
D	30	19.23%
E	2	1.28%
F	4	2.56%
G	25	16.02%
H	10	6.41%
Sum	156	100%

Table 13: Internet Search Engines

As observed, the four famous Internet search engines used frequently by Iranian translation trainees were ‘Google’, ‘Yahoo’, ‘Moniran’, and ‘Fayab’ indicating 32.05%, 19.23%, 19.23%, 16.02% respectively. The other search engines were selected as the least common ones.

سوال چهاردهم: زمانیکه شما برای یافتن معنا لغتی یا ساختار دستوری از موتور جست و جو استفاده می کنید، کدامیک از روش های زیر را موثر می دانید؟
الف. یافتن فقط کلیدواژه و یا ساختار خاص در زبان فارسی ب. یافتن کلیدواژه و یا ساختار خاص در ترجمه و سپس جست و جو برای یافتن مقالات مشابه در زبان انگلیسی ج. یافتن کلیدواژه و یا ساختار خاص در زبان فارسی و ترجمه های ممکن از آنها

Question 14: When you use Internet search engines to find the meaning or the structure of an item, which of the below methods are beneficial?

- A) To find only a keyword or a structure in the Persian
B) To find a keyword or a structure in translation, then to search for similar articles in English
C) To find a keyword or a structure in the Persian and their possible translations

Question	Frequency	Percentage
A	2	4%
B	10	20%
C	38	76%
Sum	50	100%

Table 14: Ways of Using Internet Search Engines

76% of the respondents considered item ‘C’ (to find a keyword or a structure in the Persian and their possible translations) as the useful way to find an unknown meaning or structure of an

item, whereas only 2% of the students chose item 'A' (to find only a keyword or a structure in the Persian).

سوال پانزدهم: اگر موتور جست و جو در سوال قبل نشان داد که ترجمه های متعددی از واژه و یا ساختار مربوطه وجود دارد، چگونه به انتخاب نهایی می رسید؟ (می توانید بیش از یک گزینه علامت بزنید)

الف. تصادفی انتخاب می کنم. ب. تصمیم نهایی را بر مبنای تکرار و هم نشینی ترجمه در پیکره می گیرم. ج. تصمیم نهایی را بر مبنای دیگر موارد در سایت های مختلف می گیرم. د. تصمیم نهایی را بر مبنای اعتبار اعتبار مترجم می گیرم. ه. تصمیم نهایی را بر مبنای اعتبار و تصدیق صفحه تحت وب می گیرم. چ. تصمیم نهایی را بر مبنای تکرار در ترجمه می گیرم. خ. تصمیم نهایی را بر مبنای پسوند صفحه تحت وب می گیرم.

Question 15: If the search engine shows the number of possible translations in previous question, how will you make a choice at last? (You can select more than one item)

A) I choose randomly. B) I will make a choice based on the frequency and collocation of the translation in corpora. C) I will make a choice based on other options in other webpages. D) I will make a choice based on the acknowledgment of translator. E) I will make a choice based on the validity of the webpage. F) I will make a choice based on the frequency in translation. G) I will make a choice based on the domain of the webpage.

Question	Frequency	Percentage
A	2	1.13% %
B	31	17.61%
C	23	13.06%
D	5	2.84%
E	50	28.40%
F	45	25.56%
G	20	11.36%
Sum	176	100%

Table 15: Internet Search Engine Options

The results of Table 15 showed that 28.40% of the students selected item 'E' (to make a choice based on the validity of the webpage) as the ranking on top (selected 50 times). This was followed closely by 'F' (selected 45 times) (to make a choice based on the frequency in translation). Only 2 and 5 of the students selected items 'A' (to select randomly) and 'D' (to make a choice based on the acknowledgment of the translator) which showed the least desirable options.

سوال شانزدهم: آیا شما فکر میکنید که اعتماد به ترجمه صرفا به خاطر تعداد بازدیدها از ترجمه مورد نظر در موتورهای جست و جو است؟ الف. صرفا نه اینطور نیست. ب. میتواند باشد. چ. قطعاً همینطور است. د. اصولاً همینطور است.

Question 16: Do you think that one can judge a translation based on the number of hits (downloads) from the search engines?

A) Absolutely No B) It can be C) Absolutely Yes D) Basically Yes

Question	Frequency	Percentage
A	7	14%
B	2	4%
C	1	2%
D	40	80%
Sum	50	100%

Table 16: The Reliability of Search Engines

Considering the numbers of hits from the search engine and the reliability of translations, only one student selected item 'C' (absolutely yes). This was closely followed by item 'B' (it can be) representing 4%. However, the majority of the respondents selected item 'D' (basically yes) indicating 80%.

سوال هفدهم: به نظر شما یک موثر جست و جو می بایست دارای چه ویژگی هایی باشد؟ (می توانید بیش از یک گزینه علامت بزنید)
الف. سریع و کارآمد ب. دارای ذخیره زیادی از اطلاعات باشد.
ج. نزدیک به واقعیت باشد. نتایج جست و جو می تواند ترکیبی از کیفیت ها باشد.

Question 17: What are the characteristics of a good Internet search engine? (You can select more than one item)

A) Fast and feasible B) Great amount of information C) Closely following the reality
D) Search results are the combination of qualities

Question	Frequency	Percentage
A	50	31.05%
B	48	29.81%
C	25	15.52%
D	38	23.60%
Sum	161	100%

Table 17: Features of a Good Internet Search Engine

According to the results of Table 17, item 'A' (fast and feasible) was selected 50 times by the respondents representing 31.05% of the total replies. This was closely followed by item 'B' (great amount of information) illustrating 29.81%. Therefore, one can conclude that feasibility and the bulk of information are the two main prerequisites for a good search engine.

سوال هجدهم: به نظر شما چه اقداماتی را می بایست قیل از استفاده از منابع اینترنتی انجام داد؟ (می توانید بیش از یک گزینه علامت بزنید)

الف. پذیرش ترجمه موجود در اینترنت از نگاه انتقاد ب. آشنایی با آخرین منابع اینترنتی موجود ج. آشنایی کامل با روش های جست و جو د. آشنایی با مزایا و معایب انواع منابع اینترنتی

Question 18: Before using internet online resources, what do you think should be done? (You can select more than one item)

- A) The acceptance of the available translation on Internet critically B) familiarity with the latest available Internet online resources C) familiarity with the methods of searching D) familiarity with the merits and demerits of Internet online resources

Question	Frequency	Percentage
A	42	27.81%
B	24	15.89%
C	50	33.11%
D	35	23.17%
Sum	151	100%

Table 18: Mandatory Considerations for Internet Online resources

The aim of this question was to figure out the respondents' opinions towards using Internet online resources. As observed, the results of Table 18 indicated that 33.11% of the total replies believed that one must be familiar with the methods of searching before using Internet online resources. This was closely followed by item 'A' (the acceptance of the available translation on Internet critically) to find out the ins and outs of the available translations in terms of various features such as smoothness, faithfulness and so on.

سوال نوزدهم: عموماً استفاده از منابع اینترنتی چه تغییراتی را می تواند در ترجمه وارد کند؟ (می توانید بیش از یک گزینه علامت بزنید)
الف. تغییر خاصی ایجاد نمی کند. ب. کاهش کیفیت ترجمه ج. کاهش کارایی ترجمه د. بهبود کیفیت ترجمه
چ. بهبود کارایی ترجمه

Question 19: Generally, what changes can online resources bring to translation? (You can select more than one item)

- A) No necessary changes B) Diminishing translation quality C) Diminishing translation efficiency
D) Enhancing translation quality E) Enhancing translation efficiency

Question	Frequency	Percentage
A	6	5.45%
B	2	1.81%
C	5	4.54%
D	48	43.63%
E	49	44.54%

Sum	110	100%
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Table 19: Changes Brought by Using Online Resources

According to the results shown in Table 19, 44.54% and 43.63% of the students selected items 'E' (enhancing translation efficiency) and 'D' (enhancing translation quality) which received the highest popularity. Other items (B, C, and A) did not receive any apparent recognition representing 1.81%, 4.54%, and 5.45% of the total replies respectively.

سوال بیستم: به نظر شما معرفی ابزارهای CAT در سیلاب کارشناسی ترجمه ضروری است؟
الف. قطعاً ضروری نیست ب. می تواند موثر باشد ج. قطعاً ضروری است د. صرفاً نه

Question 20: Is it necessary to institute CAT tools into BA translation curriculum?

A) Absolutely not necessary B) It can be effective C) Absolutely necessary D) Simply non-essential

Question	Frequency	Percentage
A	1	2%
B	26	52%
C	14	28%
D	9	18%
Sum	50	100%

Table 20: Introducing CAT Tools into BA Translation Curriculum

This question aimed to find out the introduction of CAT tools into BA curriculum. This showed that 52% of the respondents believed that familiarity with CAT tools could be effective in practical translation. This was followed by item 'C' (absolutely necessary) illustrating 28% of the total replies. Only one student believed that CAT tools were not necessary to be instituted into BA curriculum 2%.

5. Discussion

The significant findings of the present research were extracted based on students' views about using online resources. According to the replies provided from the questionnaire, students are depended on the electronic online resources than non-electronic ones. The reason is comfort rather than the accuracy of these resources. The other important reasons are highlighted as follows:

5.1 The Cognizance of Computer-Assisted Translation Tools and Online Resources

According to the Questions 2, 3, 6, and 9, using online resources in general and translation-assisted tools in particular were in the center of respondents' attention. With this idea, firstly, the respondents believed that CAT tools were not so reliable to be applied everywhere (56%). Secondly, based on the traits of online resources and CAT tools, most of the respondents

confirmed that they were fast and comfort (33.58%); however, (59.16%) the respondents concurred that using CAT tools and online resources were time consuming (29.85%) and of low precision (29.85%). On the other hand, the overall students' point of view towards online corpora was not positive, since none of the five features were acknowledged by more than half of the respondents. However, 'having a rich context' was the only feature identified by all of the students. The participants believed that Internet search engines were fast and feasible representing (31.05%) (Table 17). The participants were cognizant of the advantages and disadvantages of using both CAT tools and Internet online resources; however, there were a disparity between respondents' attitude towards translation quality improvement and the criteria guaranteeing the reliability of CAT tools and online resources which were underscored as follows:

I. Online Translation Softwares and Internet Search Engines

Although almost all of the participants had a pragmatic attitude towards online translation softwares and dictionaries; most of them believed that being comfort was not the absolute license. 'Combination of the qualities' (23.60%) and 'large amount of information' (29.81%) were another criteria which must be taken into account. Based on Question 2, using Internet search engines was the most popularized online resources to find an unknown meaning of a word in the process of Persian (L1) to English (L2) translation (21.92%). Of the proposed ways to find a translation for Persian terms from Internet search engines (Question14), 76% of the participants selected item 'C' (to find the keyword or the structure in the Persian and their possible translations), since every term has its own particular meaning in each context, and the translator must scrutinize possible translations of those items. However, 20% of the respondents believed that one had to find and search the keyword and the structure in similar English references and articles. Consequently, to find a keyword or a structure in the Persian was the least beneficial way (4%). With regard to the results of Table 15, the validity of a webpage (28.40%) and the frequency of translations (25.56%) were among Internet search engine options which gained their popularity compared to others. Finally, the total number of participants believed that familiarizing with the methods of searching (33.11%) was the fundamental and the prerequisite issue. This was followed by '*the acceptance of the available translation on Internet critically*', '*familiarity with the merits and demerits of Internet online resources*' representing 27.81% and 23.17% (Table 18) respectively. The provided results showed the discrepancy between respondents' cultural practice and cognizance, since the participants were all aware of the constraints on online resources (both translation online softwares and online search engines). However, in their actual practice, they did not observe such constraints as a blueprint.

II. Online Corpus

In order to check the accuracy of a translation, the role of online corpora is of highly significance. But, the use of online corpora has not received much attention among the participants. With this idea in mind, there exists a refutation between the number of respondents declaring to know how to work with online corpora and the number of respondents claiming to

use online corpora. According to Table 3, only 6.89% of the total replies declared to know ‘monolingual, bilingual, and multilingual corpora’; however, 58% of the total replies claimed ‘sometimes’ to use online corpora in the course of translating. Therefore, it can be concluded that if the participants are not fully-fledged familiar with online corpora, how is it possible for them to use online corpora in translation? And the thing which revealed this issue was that the respondents did not have sufficient information about the traits of online corpora. The problems in obtaining these online corpora were the rudimental reasons for which the respondents were not fully aware of them.

5.2 The Prevalent Channels of Realizing a Persian Word Translation

According to the results of Table 3, electronic dictionaries and Internet search engines were selected as the most popular ways to realize the meaning of a Persian word translation representing 57.46% (each selected 50 time) of the total replies. These were followed by online translation softwares (46 times) such as SDL Trados almost the same degree of awareness indicating 26.43%. Moreover, online translation softwares gained the third rank as a significant way to understand an unknown meaning of a Persian term. However, ‘Terminology management system’ and ‘monolingual, bilingual, or multilingual corpora’ gained the least popularity on the basis of students’ responses indicating 3.44% and 6.89% respectively.

5.3 Online Resources and the Revision to Practical Translation

According to the results of Table 8, the most appropriate online resources such as online dictionaries were ‘Google translate’ and ‘Babylon Pro 10’ indicating 23.93% and 21.27% followed by ‘Arianpour’ and ‘Hoshyar’ representing 18.61% and 17.55% respectively. Also, the results of Table 13 revealed that ‘Google’, (32.05%), ‘Yahoo’ (19.23%), and Moniran (19.23%) were among the popular Internet search engines for the Persian students to find appropriate equivalents and particular structures. Finally, based on the results of Table 19, most of the respondents acknowledged that online resources could ‘enhance translation quality and efficiency’ showing 43.63% and 44.54% respectively. However, very few respondents believed that online resources did not bring ‘any necessary changes’ (5.45%), ‘diminishing translation quality’ (1.81%), and ‘diminishing translation efficiency’ (4.54%).

5.4 Importing CAT Tools into Translation Curricula

According to Question 4, the channels of computer-assisted translation tools were university professors, Internet, advertisement, fellow students and colleagues, and so on. Although not as welcome as the role of Internet as a main source of awareness of computer-assisted translation tools, university professors still played a significant role indicating 15.25% of the total replies (Table 4). Table 5 showed that of the 30 respondents, 50% of the total replies confirmed that ‘to whatever extent they are (CAT Tools) good; however, the end product needs to be post-edited’. In line with university professors’ comments, 56% of the respondents acknowledged that CAT tools were beneficial; however, unreliable. This showed slight positive attitude toward them. Regarding the necessity of introducing CAT tools into translation curricula, the majority of the respondents (52%) believed that ‘it can be effective’ to prepare the situation to introduce these tools into translation curricula. Nevertheless, only one of the respondents believed that incorporating these tools into translation curricula was ‘absolutely not necessary’

(2%) (Table 20). On balance, It can be concluded that the overall attitude of the total respondents was almost positive.

As another point, the majority of the respondents acknowledged that using translation online resources caused better translation efficiency and quality. However, there were some refutations between their responses of translation quality and their translation efficiency in actual and practical translation. These could be as follows: (1) although the respondents were fully aware of the constraints of online resources such as translation softwares, electronic dictionaries, and Internet search engines, they were mainly depended on them; (2) the participants were not completely aware of other channels to underwrite the feasibility and reliability of a translation; (3) the respondents were not fully aware of the online corpora as the useful tools to test the adequacy, acceptability, and authenticity of a translation; and (4) the participants were not fundamentally trained on how to apply online resources in the translation curriculum. Therefore, it revealed that feasibility and efficiency overrode accuracy when the participants using online resources.

6. Conclusion

Online translation resources have been discussed by a number of translation theoreticians and scholars though it is almost a new area. Using online resources is considered a prerequisite for the translation curricula and for translators using CAT tools. This research paper was an attempt to contribute to the impacts of online resources on practical translation. The findings of this research indicated that translation students were familiar with the impacts of online resources and different online resources such as online dictionaries, some translation softwares, and Internet search engines. Also, translation students did not always take a fault-finding approach when using online resources which affected the integrity of their end-products (translations). The findings showed that online resources were not fully recognized by the university professors of translation. This may be due to the fact that firstly the Iranian university professors are translation experts and secondly, online resources have not been introduced in the translation curricula and classrooms of Iranian universities. Finally, this research paper suggests that if universities seek to educate trainee translators, CAT tools especially online translation softwares and resources must be incorporated as part of translation curriculum in Iran so that translators can have a better insight in their future careers. With this idea in mind, the present research paper like others has some limitations. Firstly, the data analysis was not completely complex, since only the frequency of items was calculated. And also this research missed the questions related to the connection between the quality of translation and the usage of online resources.

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Text-to-speech voice-over?

A study on user preferences in the voicing of wildlife documentaries

Anna Matamala, Carla Ortiz-Boix

Abstract

In many countries the television broadcast of wildlife documentaries is nowadays translated from English and voiced by professional voice talents in the target language. This article discusses an alternative scenario in which text-to-speech would be used for the voicing of what is called “text-to-speech voice-over”. It reports the results of an experiment in which a group of volunteers assessed excerpts voiced by synthetic voices as compared to excerpts voiced by human voices. Although human voices receive globally better assessments, results leave the door open to future research in the field.

Keywords

Audiovisual translation, voice-over, wildlife documentaries, speech synthesis, technologies

Introduction

Automatization (or semi-automatization) is increasingly present in our society. Research efforts in implementing new technologies in various processes are being made, and the field of translation and interpreting is no exception. In the area of audiovisual translation, however, research has traditionally lagged behind compared to other translation modalities, and has focused almost exclusively on the machine translation of subtitles (Volk 2008, De Sousa et al. 2011, Del Pozo 2014).

Taking into account this situation, the ALST project was launched (Matamala 2016). Although limited in its funding and scope, it aimed to research the implementation of speech recognition, machine translation and text-to-speech in two audiovisual transfer modes which share a key feature: their oral delivery. On the one hand, audio description (Maszerowska et al. 2014) was chosen as an instance of sensorial accessibility; on the other, voice-over (Franco et al. 2010) was selected as an instance of linguistic accessibility.

Within the ALST project research has been carried out on: a) the implementation of speech recognition in audio description (Delgado et al. 2015) and in voice-over (Matamala et al. 2017); b) the implementation of machine translation in audio description (Fernández-Torné and Matamala 2016), and in wildlife documentaries to be voiced-over (Ortiz-Boix and Matamala 2015, 2017), and also on c) the application of text-to-speech in audio description (Fernández-Torné and Matamala 2015). This article presents the last piece of research carried out within the project, and focuses on text-to-speech (TTS) in the voice-over (VO) of wildlife documentaries.

Voice-over is a pre-recorded audiovisual transfer mode mainly used in non-fictional content in which a translating voice is superimposed on the original voice, which can still be heard underneath. The translation usually fits in a limited space, beginning some words after the original utterance starts and finishing some words before the original utterance finishes (Matamala, forthcoming). It is also used for fictional genres in some Eastern European countries, presenting slightly different features. Traditional lip-synch dubbing constraints

(Chaume 2012, Matamala 2010) do not apply to voice-over, which often coexists with off-screen dubbing in non-fictional content. Off-screen dubbing refers to an audiovisual transfer mode in which the original words are totally substituted by a translated version, so that the original speech cannot be heard. It is usually applied when the speaker – generally a narrator in non-fictional content – is off-screen.

Voice-over does not generally involve any automatization processes. However, it is worth stressing that “automatic voice-over” was considered by the Strategic Research Agenda for Multilingual Europe 2020 as an open challenge in creative contents and creative works:

open challenges are the automatic production of sign-language translation and dubbing. Especially automatic dubbing will be a hard task since it requires the interpretation of the intonation in the source language, the generation of the adequate intonation in the target language, and finally lip synchronization. An easier method would be automatic voice-over. In 2020 we will see a wide use of automatic subtitling and first successful examples of automatic voice over for a few languages (Rehm and Uszkoreit 2012:38)

Automatic voice-over would probably involve a machine translation (with post-editing) of the original content, followed by a text-to-speech voicing of this output. This latter aspect, namely “text-to-speech voice-over” (TTS VO), will be approached here. This paper presents the results of an experiment designed to gather users’ opinions on wildlife documentary excerpts translated from English into Spanish and voiced by human and synthetic voices.

The article begins with a summary of text-to-speech research, focusing exclusively on the field of audiovisual translation. It then summarizes methodological aspects, and presents and discusses the results. Conclusions and further research avenues are presented at the end of this article which is exploratory in nature.

Text-to-speech systems in audiovisual translation

Research on text-to-speech systems in audiovisual translation has focused mainly on its use in audio description and audio subtitling. A project developed at the University of Warsaw, Poland, assessed the feasibility of text-to-speech audio description (TTS AD) and its reception among blind and visually impaired audiences, reducing costs and increasing accessibility. The project applied TTS AD to a monolingual feature film in Polish (Szarkowska 2011), to a dubbed educational TV series for children (Walczak and Szarkowska 2010), to a foreign fiction film with voice-over (Szarkowska and Jankowska 2012), to a non-fiction film with audio subtitling (Mączyńska 2011), and to a dubbed feature film (Drożdż-Kubik 2011). The majority of respondents found TTS AD acceptable, but not the preferred solution.

Similarly, Kobayashi et al. (2010) report on the results of an informal survey in both Japan and the USA with 115 and 236 visually-impaired adult participants, respectively, followed by in-depth interview sessions with three participants in the first case and eight in the second. Three types of voices were tested (human, standard TTS, and prototype TTS), and results show that synthesized audio descriptions are generally accepted, especially for relatively short videos and informational content.

Fernández-Torné and Matamala (2015) carried out similar research in which both synthetic and human voices were compared in Catalan audio descriptions. After a pre-test in which the “best” male/female human/synthetic voices were selected in a sample of 20 participants, 67 blind and visually-impaired volunteers took part in the main experiment. Four voices (male/female, human/synthetic) were assessed using a questionnaire inspired by ITU (1994), Viswanathan and Viswanathan (2005), Hinterleitner et al. (2011) and Cryer et al. (2010). Results show that natural voices have statistically higher scores than synthetic ones. However, 94% of the participants consider TTS AD to be an alternative acceptable solution to human audio description. Additionally, it is worth mentioning that no mean score of any of the items under analysis went under 3.1 on a 5-point Likert scale.

Apart from audio description, synthetic voices are extensively found in audio subtitling, where they are used to automatically read aloud subtitles and make them accessible not only to blind and visually impaired audiences but also to users with reading difficulties. This service, also called spoken subtitles, has been implemented in the Netherlands (Verboom et al. 2002), Denmark (Thrane 2013) and Sweden (De Jung 2006). Although audio subtitling can be delivered by a human voice, especially in combination with audio description (Braun and Orero 2010, Benecke 2012, Remael 2012), a synthetic voice is generally used when implemented independently from audio description in live content. Thrane (2013) looks in more detail into this rather unknown modality, describing the various productions systems and reporting on various experiments carried out with a sample of 16 adults. Her aim was to find out the main barriers adults find when using spoken subtitles, to elucidate whether different genres (news, documentaries, and fiction) imply different difficulties, and to get feed-back from users. Her results indicate that the main barriers found by users in spoken subtitles are related to synchronization issues, pronunciation, the presence of multiple voices, speed and split sentences, and that spoken subtitles receive a poorer user evaluation in fiction than in news and documentaries.

Beyond the field of audiovisual translation, text-to-speech systems applied to audiovisual content, not always including a translation process, have also been researched in various projects but they are beyond the scope of this paper (see, for example, Alías et al. 2011).

Methodological aspects

This section describes the participants’ profiles, materials used, test development, and analysis.

Participants

Sixteen participants, aged 21-29 years old (mean age= 26), took part in the experiment. They were all Spanish native-speaker volunteers, both undergraduate (4) and graduate students (12). None reported having any uncorrected vision or hearing impairments, and none had previously seen the excerpts under analysis. All of them reported watching a maximum of one wildlife documentary per month.

In terms of audiovisual transfer modes, they reported the watching habits included in Table 1, which shows a prevalence of subtitling (75% replied “frequently” or “quite frequently”), which is in line with a growing tendency in younger generations to use subtitled

content (Matamala et al. 2017), contrary to what used to be standard practice in Spain, a traditionally dubbing country.

	Very frequently	Frequently	Quiet frequently	Occasionally	Rarely	Very Rarely	Never
Dubbing	12.5%	25%		25%	12.5%		25%
Subtitling		50%	25%	12.5%	12.5%		
VO		12.5%	12.5%	25%	25%		25%

Table 1 *Watching habits of participants*

In terms of audiovisual transfer mode preferences in voiced-over documentaries, there is a high variability among participants. To the statement “I’d rather watch voiced-over documentaries than subtitled documentaries”, 12.5% strongly agreed and the same percentage strongly disagreed; 12.5% agreed and 12.5% somewhat agreed with the statement, whilst 25% neither agreed nor disagreed, and 25% disagreed. When the comparison is with dubbing (“I’d rather watch voiced-over documentaries than dubbed documentaries”), the response was less variable but showed opposing trends: 50% strongly agreed, whilst 25% strongly disagreed and 25% disagreed.

Materials

The materials used were two self-contained video excerpts in English of a 7-minute wildlife documentary film entitled *Must Watch: a Lioness Adopts a Baby Antelope*, currently available on Youtube as an independent video (<https://www.youtube.com/watch?v=mZw-1BfHFKM>). These excerpts are part of the episode *Odd Couples* from the series *Unlikely Animal Friends* (National Geographic 2009). They are both similar in terms of length (1:41 minutes versus 1:52 minutes), number of words (283 versus 287), speakers (the same two experts and a narrator appear in both), and segments of speech (8 versus 9). They both feature a male narrator and two experts, a male and a female, talking to the camera.

For each clip two versions were created in Spanish: one version with only human voices in the target language, and one version with only synthetic voices in the target language. The text-to-speech system used was developed by Verbio and the voices chosen were “Laura” for the female expert, “Carlos” for the male narrator, and “Javier” for the male expert. Human voices were selected by a professional dubbing studio.

Questionnaire design

A pre-questionnaire gathered data about the participants’ profiles, including information about their age, mother tongue, educational level, vision or hearing impairments, watching habits, and preferences regarding audiovisual transfer modes.

A first post-questionnaire (PQ1) was developed for first-time viewings. It included five open comprehension questions that could be answered with short replies. Correct replies were given 1 point, incorrect replies were given 0 points, and partially correct answers scored 0.5 points, totaling a maximum of 5 points. This first post-questionnaire also aimed to gather opinions from participants in terms of self-reported interest, engagement, and enjoyment. Participants had to report their level of agreement on a 7-point Likert scale with the following statements:

1. The excerpt was interesting.
2. I will look into more information about the unusual couple presented in the documentary.
3. I lost the notion of time while I was watching the excerpt
4. I followed the excerpt actively.
5. I paid more attention to the excerpt than to my own thoughts.
6. I enjoyed watching the excerpt.
7. If the documentary were to be voiced with these voices, I would not watch it.

Next, they were asked to rate the voices heard on a 7-point Likert scale in terms of quality, naturalness, and comprehensibility. Despite the existence of established questionnaires for assessing synthetic voices in which extensive lists of items are evaluated (see Fernández-Torné and Matamala 2015 for an overview), a shorter version focusing on only those three items was prioritized.

Then, they were asked about preferences. A first question asked whether they had liked all voices equally and, when a negative answer was given, they were requested to order the voices according to their preferences. A second question asked if they thought all voices were human (the possible answers being “yes”, “no”, and “I don’t know”) and, if the reply was negative, participants were asked to indicate which one(s) they thought were human. They were also asked if they thought synthetic voices could be used to voice documentaries. In both cases the answers to be chosen were “yes”, “no”, and “I don’t know”, and there was an open field to explain their choice. Overall, the first post-questionnaire included questions on the clip (comprehension; self-reported interest, engagement, and enjoyment) and on the voices (quality, naturalness, comprehensibility, preferences, voice identification).

A second post-questionnaire (PQ2) was also developed for second-time viewings. It replicated the questions in PQ1 with two exceptions: first of all, it excluded comprehension questions as it was considered a second viewing would definitely increase understanding. Secondly, it included additional questions regarding participants’ preferences after watching both clips. In this regard, they were asked to indicate their preferred version for each excerpt, without knowing which one used human or synthetic voices. Finally, they were explicitly asked whether, according to them, both versions could be broadcast on television.

Test development and analysis

Participants were received in a computer lab individually and, after filling in information and consent forms approved by UAB Ethics Committee, the pre-questionnaire was administered. Information about the audiovisual content context was given to them and they were requested to watch one excerpt. PQ1 was then administered to them. Next, they watched the same excerpt with different voices, and PQ2 was given to them. The same procedure was followed for the second excerpt. The order of the excerpts, and type of voices, were randomized and balanced across participants (excerpt 1/excerpt 2, human/synthetic voices), who did not know which versions were watching.

Results and discussion

Results are presented differentiating between aspects dealing first with the clips and then with questions addressing directly the voices.

Understanding and enjoying the audiovisual excerpts

Concerning comprehension, which was assessed only in the first viewing, Table 2 presents the data, where 5 would be 100% comprehension. Results show that human voices are slightly better understood, especially in the first clip. One can also observe that the second clip is not understood as well as the first one.

	E1-H	E1-S	E2-H	E2-S
Median	4.75	3.8	3.2	3
Mean	4.63	3.38	3.38	3.25

Table 2 *Comprehension levels (E= excerpt, H=human, S=synthetic)*

However, it is worth stressing that two participants had a very poor comprehension of E1-S, which impacted negatively in the results. It remains to be seen in future experiments with bigger samples whether the fact that human voices are better understood than synthetic voices was indeed caused by the usage of text-to-speech systems or was more related to the participants' profile and/or the excerpt characteristics.

When participants were asked directly about their interest in the clips, results show that human-voiced excerpts were considered slightly more interesting than their TTS counterparts in excerpt 1 but not in excerpt 2, where the synthetic version got slightly better assessments. However, when the question about interest was not so directly formulated, they tended to show a very low interest in general. Still, no significant differences between the TTS and the human-voiced documentaries were found. Table 3 summarizes the results, and highlights the median values in bold. When the median is between two nominal values, both are highlighted.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
“The excerpt was interesting”							
E1-H	0%	0%	12.5%	25%	12.5%	25%	25%
E1-S	12.5%	12.5%	12.5%	25%	12.5%	12.5%	12.5%
E2-H	0%	0%	25%	0%	25%	25%	25%
E2-S	0%	0%	0%	28.6%	14.3%	42.9%	14.3%
“I will look into more information about the unusual couple presented in the documentary”							
E1-H	37.5%	12.5%	12.5%	12.5%	12.5%	12.5%	12.5%
E1-S	37.5%	12.5%	12.5%	12.5%	12.5%	12.5%	12.5%
E2-H	25%	25%	12.5%	12.5%	0%	0%	25%
E2-S	14.3%	42.9%	28.6%	0%	14.3%	0%	0%

Table 3 *Interest in excerpts*

When asked about their engagement with the content, results (Table 4) showed that almost no differences were found depending on the voices used. A small difference in terms of excerpts

can be observed, because the second one obtained slightly better results, but the voice selection did not seem to impact on the results.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
“I lost the notion of time while I was watching the excerpt”							
E1-H	0%	0%	12.5%	37.5%	25%	25%	0%
E1-S	0%	12.5%	25%	37.5%	12.5%	12.5%	0%
E2-H	0%	25%	0%	25%	12.5%	12.5%	25%
E2-S	0%	0%	0%	42.9%	14.3%	28.6%	14.3%
“I followed the excerpt actively”							
E1-H	0%	0%	25%	0%	25%	25%	25%
E1-S	0%	0%	12.5%	25%	25%	25%	12.5%
E2-H	0%	0%	12.5%	0%	37.5%	25%	12.5%
E2-S	0%	0%	0%	14.3%	28.6%	28.6%	28.6%
“I paid more attention to the excerpt than to my own thoughts”							
E1-H	0%	0%	25%	12.5%	25%	12.5%	25%
E1-S	0%	0%	25%	0%	50%	12.5%	12.5%
E2-H	0%	0%	12.5%	0%	50%	12.5%	25%
E2-S	0%	0%	0%	14.3%	28.6%	28.6%	28.6%

Table 4 *Self-reported engagement and attention*

It must be noted that one clear limitation of this experiment is that excerpts are short, hence it can be difficult for users to engage with the content and lose the notion of time, as asked for instance in the first question. However, the conditions are equal for both human-voiced and TTS-voiced documentaries, and what interests us is not the engagement felt but the comparison between the conditions under analysis.

Self-reported enjoyment was another aspect under analysis, and it was assessed through one statement (see Table 5). Results in this case show lower values for TTS documentaries. Whilst they “somewhat agree” or “agree” with the statement stating they have enjoyed watching the excerpt in the human-voiced versions, they “somewhat disagree” or remain neutral in the TTS versions.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
“I enjoyed watching the excerpt”							
E1-H	0%	0%	12.5%	12.5%	25%	37.5%	12.5%
E1-S	12.5%	25%	25%	12.5%	12.5%	12.5%	12.5%
E2-H	0%	12.5%	0%	25%	37.5%	12.5%	12.5%
E2-S	14.3%	0%	0%	42.9%	28.6%	14.3%	0%

Table 5 *Self-reported enjoyment*

Overall, one can observe slightly better values for the human voices, especially in terms of comprehension and enjoyment, but results are not consistent across excerpts and are not strikingly different.

Opinions about the voices

When explicitly asked whether they would be willing to watch the whole documentary with these voices, results show a considerable difference between TTS documentaries and human-voiced ones: while they tend to say that they would not watch it with TTS voices (50% “strongly agree” in the first excerpt and 42.9% “somewhat agree” in the second), the opposite trend is shown in the excerpts voiced by human professionals, as seen in Table 6.

	Strongly disagree	Disagree	Somewh at disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
“If the whole documentary was voiced with these voices, I would not watch it”							
E1-H	12.5%	50%	25%	12.5%	0%	0%	0%
E1-S	12.5%	25%	0%	12.5%	0%	0%	50%
E2-H	25%	37.5%	0%	37.5%	0%	0%	0%
E2-S	14.3%	14.3%	14.3%	0%	42.9%	0%	14.3%

Table 6 *Voice acceptance values*

In trying to find an explanation to these replies, a set of questions was directly concerned with the voices, differentiating between the female expert voice, the narrator (also a male) and the male expert voice. Issues under analysis dealt with overall quality, naturalness, and comprehensibility of each voice. Tables with the results are presented as an annex to make the article more readable, but are discussed next.

Regarding the quality of the voices, results show that natural voices are generally considered “good” or “pretty good”, whilst synthetic voices received worse assessments. However, there were remarkable differences among the synthetic voices: while the expert female voice was not assessed positively, with a median between “bad” or “pretty bad”, both the narrator and the male expert voice were assessed as “pretty good” in the second excerpt.

Concerning the naturalness of the voices, human voices were assessed quite positively. However, although being natural voices, they did not reach the best possible mark in median values, but were generally assessed as “good” or “pretty good”. On the contrary, synthetic voices were assessed with lower marks but with interesting differences: for instance, the same female voice was assessed with a median between “very bad” and “bad” in one excerpt, but it was only considered “pretty bad” in excerpt 2. Similarly, the narrator’s voice was considered also “bad” in excerpt 1 but “neither bad nor good” in excerpt 2. The same trend is observed in the male expert’s voice, where the voice was considered “pretty bad” in excerpt 1, but “pretty good” in excerpt two. When looking at the excerpts trying to find a reason for this divergence, we cannot see any relevant difference that could explain the results obtained. Apart from this pattern related to the excerpts, it can also be observed that the naturalness of the artificial voices is assessed differently, with the female voice receiving low values and the male voices obtaining higher values across excerpts.

In terms of comprehensibility, no median values were below average: human voices were assessed mainly as “good” or “very good”, while synthetic voices presented greater variability but still high median values.

Overall, it seems that human voices are better assessed, but synthetic voices get acceptable evaluations in terms of comprehensibility. In terms of naturalness and overall quality, the values are lower, with variability among voices. Indeed, when asked whether they liked all voices equally, it comes as no surprise that the reply was “no” in 100% of the participants after watching the first excerpt with synthetic voices, and 71.4% after watching the second one. When asked to order their synthetic voices according to their preferences, results show a preference for the voice of the narrator in clip 1, which was chosen as the preferred voice by 62.5%, and for both the narrator and the male expert voice in clip 2 (40% narrator, 40% male voice). This shows that among synthetic voices there are uneven qualities and their selection can have a direct impact on the results.

When asked whether they liked all voices equally in the human-voiced excerpts, 25% of participants replied “no” in both excerpts, with diverging results in terms of their preferred voices. This indicates that, even in human voices of the same professional standard, there are differences in terms of preferences.

When asked whether they believed all voices were human, it is surprising to observe that the reply was not as straightforward as one might expect. When the clip contained only human voices, most participants gave the correct answer (62.5%), but some still expressed doubts (12.5% in clip 1 and 37.5% in clip 2) and others directly got it wrong (25% in clip 1). When the excerpt only contained synthetic voices, 100% correctly identified it in the second excerpt, but replies were multiple for the first one: although the vast majority (75%) rightly identified the voices as non-human, 12.5% thought they were human, and 12.5% expressed their uncertainty. A more detailed analysis per voice shows that the female artificial voice is the one that is more clearly identified as synthetic (85.7% of participants in the first excerpts and 71.4% in the second), or human (100% in clip 1), which is in line with preferences expressed before by participants. Conversely, the male voices under analysis generated more doubts.

When specifically asked whether they think TTS voices could be used in documentaries, opinions are quite divided and seem to be influenced by the clip: in clip 1, 37.5% think TTS voices could be used, 43.75% think they could not be used, and the rest do not know. In clip 2, the percentages are the opposite: 46.45% think TTS voices could be used, 40.2% think they could not be used, and the rest do not know.

An open question gathered qualitative replies that, although not numerically significant, shed more light on participants’ views. For instance, one participant thought synthetic voices impair comprehension whilst another one stated that they are uncomfortable to listen to. Another added that they sound “robotic” and therefore the viewers detach themselves from the documentary. Another participant simply stated that quality would be worse with TTS VO, an opinion not shared by another informant, who thought that in this way comprehension could be improved, or another, who stated that it highly depends on the synthetic voice. In this regard, this informant liked the narrator’s voice but did not like the female voice, a trend that seems to be shared by other participants according to the data presented before. Another volunteer, after listening to synthetic voices without knowing they were synthetic, stated that if the ones they had just heard were synthetic, they could be used, showing the potential of this technology.

Finally, participants were asked which version they preferred and all but one participant when watching excerpt 2 selected the human version. However, when asked if they believed both versions could be broadcast on television, results are not so direct: 50% gave a positive reply and 50% gave a negative reply in excerpt one, while the percentage of positive replies rose to 57.1% for the second excerpt. This gives an average of 53.11% of participants thinking this could be broadcast, which indirectly hints at its acceptability for television.

Conclusions

To sum up, this article has presented the results of an exploratory experiment in which excerpts of wildlife documentaries voiced by human professionals and by synthetic voices were compared using various parameters, in order to assess whether what we have termed TTS VO could be broadcast on television.

Overall, human voices get better values, especially in terms of comprehension and self-reported enjoyment, but in other parameters such as self-reported engagement differences are almost non-existent. It seems that our participants would not be willing to watch a whole documentary voiced with speech synthesis, but even so more than half of them consider that the excerpts could be broadcast on television. And, surprisingly enough, some of them do not correctly identify text-to-speech voices as such.

Our analysis also shows that comprehensibility, tightly linked to intelligibility, is no longer an issue of TTS but naturalness and overall quality may be. Indeed, naturalness, tightly linked to emotions, is a relevant area of research in speech synthesis and one that is expected to have an impact in the field in the short-term. It is also worth mentioning that the three artificial voices used in the experiment are also assessed differently, which shows the impact of voice selection on the assessment. Undoubtedly, there is also an issue of personal preferences, which implies that even human voices, which are “natural” per se, are not considered natural enough by some of the participants.

Another aspect observed in our experiment is that, even in balanced excerpts, which have been presented to participants in a random order, there are differences. Extrapolating from this fact the high variability in terms of speakers, contents, and registers of wildlife documentaries, one could expect to get diverging feed-back from users depending on the content features, making it a challenge to select the type of content that would be more suitable for TTS.

Finally, when participants are asked whether TTS VO could be used in documentaries, results show opposing views among participants, with an average of 42% in favour, 42% against, and 16% who simply do not know.

Our research has provided an innovative approach to the topic of voice-over and the translation of documentaries, where studies on automatization are scarce. However, many questions remain open after this research. It is obvious that human voices are preferred but the reaction towards TTS voices is not one of total rejection. Future advances in speech synthesis may yield better results and open new possibilities in the field. Additionally, this could be seen as a solution in environments where human voicing is not possible. Beyond traditional broadcast television, many other platforms provide audiovisual content, created by both professionals and amateurs. Further research with wider samples of participants, other

languages, voices and content, and also longer excerpts which allow for a thorough statistical analysis should be carried out to provide more conclusive results.

Acknowledgements

This research was supported by the Spanish Ministerio de Economía y Competitividad funds (reference code FFI-2012-31024) and by Catalan government funds (2014SGR0027, 2017 resolution pending). We would like to thank the volunteers that took part in the experiment. Special thanks are due to Verbio for providing the voices used in the experiment free of charge. We are also grateful to ECAD (Escola Catalana de Doblatge) for recording the stimuli with high professional standards of quality.

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Annex

	Very bad	Bad	Pretty bad	Neither bad nor good	Pretty good	Good	Very good
Female voice							
E1-H	0%	0%	0%	0%	37.5%	37.5%	25%

E1-S	37.5%	12.5%	12.5%	0%	25%	12.5%	0%
E2-H	0%	0%	0%	0%	25%	37.5%	37.5%
E2-S	14.3%	14.3%	28.6%	14.3%	28.6%	0%	0%
Narrator							
E1-H	0%	0%	0%	12.5%	37.5%	37.5%	12.5%
E1-S	37.5%	0%	25%	0%	25%	12.5%	0%
E2-H	0%	0%	12.5%	0%	0%	62.5%	25%
E2-S	0%	28.6%	14.3%	0%	42.9%	14.3%	0%
Male voice							
E1-H	0%	0%	0%	25%	25%	37.5%	12.5%
E1-S	37.5%	0%	12.5%	25%	12.5%	12.5%	0%
E2-H	0%	0%	12.5%	0%	12.5%	50%	25%
E2-S	0%	28.6%	14.3%	0%	42.9%	14.3%	0%

Table 7 Overall quality of the voices

	Very bad	Bad	Pretty bad	Neither bad nor good	Pretty good	Good	Very good
Female voice							
E1-H	0%	0%	0%	0%	37.5%	50%	12.5%
E1-S	50%	12.5%	0%	25%	0%	12.5%	0%
E2-H	0%	0%	12.5%	12.5%	12.5%	37.5%	25%
E2-S	42.9%	0%	28.6%	0%	28.6%	0%	0%
Narrator							
E1-H	0%	0%	0%	12.5%	62.5%	25%	0%
E1-S	37.5%	25%	0%	12.5%	25%	0%	0%
E2-H	0%	0%	25%	0%	12.5%	37.5%	25%
E2-S	0%	37.5%	0%	25%	25%	12.5%	0%
Male voice							
E1-H	0%	0%	0%	37.5%	37.5%	25%	0%
E1-S	25%	12.5%	12.5%	37.5%	0%	12.5%	0%
E2-H	0%	0%	12.5%	12.5%	12.5%	37.5%	25%
E2-S	0%	0%	0%	28.6%	42.9%	14.3%	14.3%

Table 8 Naturalness of the voices

	Very bad	Bad	Pretty bad	Neither bad nor good	Pretty good	Good	Very good
Female voice							
E1-H	0%	0%	0%	0%	25%	25%	50%
E1-S	37.5%	0%	0%	12.5%	0%	37.5%	12.5%
E2-H	0%	12.5%	0%	0%	0%	37.5%	50%
E2-S	0%	0%	14.3%	14.3%	14.3%	0%	57.1%
Narrator							

E1-H	0%	0%	0%	0%	25%	25%	50%
E1-S	0%	12.5%	0%	12.5%	25%	12.5%	12.5%
E2-H	0%	0%	0%	12.5%	0%	37.5%	50%
E2-S	0%	0%	0%	14.3%	28.6%	0%	57.1%
Male voice							
E1-H	0%	0%	0%	0%	25%	25%	50%
E1-S	12.5%	0%	0%	37.5%	12.5%	25%	12.5%
E2-H	0%	0%	0%	12.5%	0%	37.5%	50%
E2-S	0%	0%	0%	28.6%	14.3%	0%	57.1%

Table 9 *Comprehensibility of the voices*

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In SKASE Journal of Translation and Interpretation [online]. 2018, vol. 11, no. 1 [cit. 2018-21-07]. Available online <http://www.skase.sk/Volumes/JTI14/pdf_doc/02.pdf>. ISSN 1336-7811

German accents in English-language cartoons dubbed into Lithuanian

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Danguole Satkauskaitė

Abstract

The present study aims to interpret the use of accents in dubbing and the role of those in the consolidation of stereotypes. Numerous cartoons have been selected to analyze any kind of disparity in pronunciation among the dubbed and original cartoons. Some of these cartoons include Open Season, Planes, The Simpsons Movie, and Mr. Peabody and Sherman. In some American English versions, typical German accent is observed to be spoken. Besides this, pronunciation has been examined as free of accent in versions which are dubbed in Lithuanian. Each individual speaks with an accent, including those who do not speak with a foreign accent. There was no clearly shaped stereotype associated with the German accent in Lithuanian.

Keywords: *Cartoon characters, Dubbing, English, German accent, Lithuanian*

1. Introduction

The phonetic synchronization is considered as one of the biggest challenges in dubbing, since the dubbed versions are focused without missing the sights of other audio-visual translation modes (Chaume, 2012). These modes are essential for considering the novel expressions that internet has brought to us such as, fun and fan-dubbing. The art of dubbing has also been explained by Chaume (2012); not only in Europe, but also in other parts of the globe. Chaume (2012) explained the issues associated with dubbing quality standards; like consistency between words, images, lip-sync, sound quality, idea of loyalty, and acting. Similarly, the present study aims to interpret the use of accents in dubbing and has mainly focused on the English-Lithuanian dubbed cartoons; through which, various cartoon characters; particularly in German accent, are dubbed. In order to accomplish the main purpose of the study, the following questions arise:

- What is the use of accents in dubbing for the consolidation of stereotypes?
- What is the significance of conveying German accent in Lithuanian version?

The aim is to interpret the use of accents in dubbing, and the role of those in the consolidation of stereotypes. For this purpose, several cartoons dubbed in English language have been evaluated.

1.1 Variety and Variations of Languages

In sociolinguistics, the term variety means a specific form of language or language cluster (Kittredge, 1982). Variation at the level of the lexicon, such as slang and argot, is often seen as a matter of style or level of formality (and can also be seen as variety), whereas variation at the level of pronunciation is often considered by sociolinguists as an *accent* (Schilling-Estes, 2006). The new developments in English language has resulted in several complications in English language with many accents, present in Standard English (Macedo, 2001). The influence of the native language is also called *foreign accent*, which has been emphasized in the literature (Lippi-Green, 1997). If one needs to specify that an accent is foreign, there can obviously be non-foreign ones too.

1.2 Difference between dialect and accent

An accent may be manifested as differences in pronunciation, whereas a dialect encompasses a broader set of linguistic differences. It is essential to identify between the term dialect and accent, when discussing social and geographical varieties of languages. An accent is more concerned with pronunciation, which refers that the only thing that identify two different accents is how the terms are pronounced. Whereas, a dialect involves pronunciation as well as differences in vocabulary and grammar (Hughes, Trudgill, & Watt, 2013).

Pronunciation in foreign language tends to go beyond the correct articulation of individual sounds. It results in complex outcomes that are associated with the correct meaning of the sentence dubbed in foreign language. Moreover, an accent which is difficult to understand may produce anxiety in the listeners: they fear they might not understand what comes next and will possibly end the conversation earlier or avoid difficult topics (Delabastita, 2010).

Another aspect to consider is that some of the accents are perceived as more prestigious in a society than others, which is often due to their association with a higher social class. However, in linguistics, no differentiation is made among accents in regard to their prestige, aesthetics, or correctness. The existing interest shown by linguists in the earlier history and past developments is a sign of maturity in itself, concerning linguistics as academic discipline (Robins, 2013). Stereotypes refer to specific characteristics, traits and roles that a group and its members are believed to possess. Thus, it has been evaluated that people who talk with foreign accents are judged as less intelligent, less competent, less educated, having poor language skills, and unpleasant to listen to (Gluszek, et al. 2010). In accent discrimination, one's way of speaking is used as a basis for arbitrary evaluations and judgments. According to Rosina Lippi-Green (1997) accent serves as the first point of gate keeping since law and social custom and a sense of what is morally and ethically right forbids us to refer to race, ethnicity, country of origin, or economic status more directly. Thus, this negative perception of speakers with accents seems to reflect certain prejudices rather than real problems with understanding (Rubin, 1992).

1.3 Analysis of Dubbed Cartoon Movies

The primary emphasis is on the foreign accents only, particularly on German accent in originally English-voiced cartoons dubbed into Lithuanian and German. Dubbing is done almost exclusively in animation. Dubbing is a form of domesticating AVT (Audiovisual Translation), and movies with high-quality dubbing are perceived by the audience as a national product. High-quality dubbing refers to the use of syntactical constructions and efficient use of vocabulary Matkivska, 2014).

It has been observed through recent trends in Lithuanian cinema that the animation dubbed in Lithuanian language as well as Lithuanian feature movies are most popular among the audience (Koverienė, et al. 2014). Moreover, the production and viewing of films has increased in Lithuania against the backdrop of decrease worldwide. Table 1 shows a number of cartoons worldwide, cartoons in Lithuania and Lithuanian feature films from the years 2010-2016.

Table 1: Number of cartoons worldwide and cartoons Lithuanian from years 2010 – 2016

2010	2011	2012	2013	2014	2015	2016
------	------	------	------	------	------	------

Cartoons worldwide ¹	5	3	2	3	0	2	3
Cartoons in Lithuania ²	4	5	6	3	4	2	3
Lithuanian feature films ⁴	1	1	1	3	4	3	-5

From the data of table 1, it has been revealed that the Lithuanian audience highly values the national production and dubbed movies, which are created similar to the home production. It is not particularly a Lithuanian thing. According to Koverienė, more than two-thirds of the respondents rated dubbing that creates “the illusion that a film is a local product” as important or very important (Koverienė, 2015). The “cast’s specific accents” were placed second in terms of importance, which is worth looking upon in more detail (Koverienė, et al. 2014, 68-80).

1.4 Origination of humor

According to Arampatzis (2012), researchers became interested in translation of audiovisual language variations in the nineties of last century. It is associated with transfer of multimodal and multimedia speech. The two main clines associated with the term audiovisual include; verbal and nonverbal and audiovisual. The question arises, what specific functions foreign accents of characters have in cartoons. Firstly, the main function of animation is entertainment that gives the audience positive emotions and a good laugh. The accents of characters deviating from the standard language help to achieve this goal, as sometimes they sound quite funny. According to Chiaro (2014) making humor come across is one of the biggest challenges in AVT. This may prove to be inappropriately dubbed because of the connotations attached to certain varieties. Similarly, in dubbing it is quite unusual to connote all characters in terms of their geographic, ethnic or social origin. In the dubbed version of *My Cousin Vinnie*, Vinnie speaks with a Sicilian accent. However, he is the only character whose language is marked in the translations (both sub and dub) despite the strong Alabama drawl of most of the other characters (Chiaro, 2009).

In fact, it is not at all unusual for comic or cartoon characters to be dubbed with stereotypical accents. In *Chicken Run* (2000, V.G., USA), the Scottish hen is dubbed with a marked German accent. The Italian version provides a completely different connotation from the intended one, although it keeps the comic skopos intact. The audience’s perception of the hen is no longer that of a strict Scottish spinster, but of a stereotypical cruel German. Therefore, it has been proposed by Chiaro (2009) that the Italian version gives the character a connotation completely different from the intended one, although the comic effect remains. The serious genres on rare occasions choose to insert sociolinguistics markers in the translation process. An Italian dub of *The Da Vinci Code* (2006, Ron Howard, USA) included characters, who spoke French and Italian along with English accents. *The Plague* (2005) and *The Scourge of*

¹ Data obtained from the Box Office

<http://www.boxofficemojo.com/yearly/?view2=worldwide&view=releasedate&p=.htm> (last seen 18/02/2017)

² Data obtained from the Baltic Films: Facts and Figures <http://nkc.gov.lv/en/facts-and-figures/> (last seen 18/02/2017)

³ There are no available Data yet.

⁴ Ibid.

⁵ There are no available Data yet.

the Black Death (2005) have been voiced over by the actors, who speak English in an imaginary accent (Chiaro, 2009).

According to Chaume (2012), in today's animation, characters are created or drawn according to the anatomy, character and voice features of the designated voicing actors. If a voicing actor speaks with an accent, his animated character should also speak with an accent. In modern animation, characters are often inspired by famous persons. Sanchez Mompean (2015) have proposed that dubbing animation of the animated films into Spanish give positive emotions to the audience. Moreover, similar to feature movies, stars contribute to the high rating of animation movies.

2. Challenges of Rendering Accents in Dubbing

The dubbed cartoons, which were dubbed with post-synchronization technique, have been taken into consideration for analysis. Synchronism occurs in repetitive events with the same, multiple, or submultiple repetition rates (Paquin, 1998). Moreover, breathing, grunts, or screams have to match perfectly. In this case, the dubbed text tricks the viewer into believing that the character he sees on the screen, is really pronouncing what the dubbing speaker is saying.

The audience trusts what they hear; although, some phrases might be twisted grammatically or even semantically. Paquin (1998) pointed out that synchrony is likely to be achieved when the movement of lips observed on the screen match with the sound heard by the audience. Dubbing and voicing is needed help in the differentiation of preproduction of the movie. The actors adopt their dialogues to the different characters who speak different languages.

3. Analysis of characters with German accent

The way through which stereotypes are treated has been evaluated in this section. The English dubbed cartoons evaluated in this study include; Cars 2 (2011), Cats and Dogs 2: The Revenge of Kitty Galore (2010) Hoodwinked Too! Hood vs. Evil (2011), Open Season (2006), Shrek the Third (2007), The Reef 2: High Tide (2012), Planes (2013), The Simpsons Movie (2007), and Mr. Peabody & Sherman (2014). In these cartoons, German accent can be heard in the original screening versions and also kept in some dubbed versions. An overview of some cartoons with original English voicing dubbed in Lithuanian language and where some characters were dubbed with the German accent are demonstrated in table 2. The pronunciation or accent is a special element of dialect that is separate to be understood properly. The table 2 list characters in German dubbing and specifies the way they speak German.

Table 2: Characters with German Accent in English, Lithuanian and German Dubbed Cartoons

Cartoon (English, Lithuanian, German)	Title	Character's name	Lithuanian Dubbing	German Dubbing
Hoodwinked Hood vs. Evil /	Too!	Hansel	Lithuanian with a German accent	German in an Austrian dialect

Raudonkepuraite prieš blogį / Das Rotkäppchen- Ultimatum, 2011	Gretel	Lithuanian with a German accent	German in an Austrian dialect
Shrek the Third / Šrekas trečiasis / Shrek der Dritte, 2007	The Three Little Pigs / Trys paršiukai / Die drei kleinen Schweinchen	Lithuanian without any accent but with German lexis	German without any accent, but with exaggerated accuracy
Schrek the Halls / Šrekas. Kalėdų bumas / Shrek Oh du Shrekliche, 2007	The Three Little Pigs / Trys paršiukai / Die drei kleinen Schweinchen	Lithuanian without any accent but with German lexis	German without any accent, but with exaggerated accuracy
Open Season / Medžioklės sezonas atidarytas/ Jagdfieber, 2006	Mr. Weenie/ Dešriukas	Lithuanian without an accent (only one German word)	German with an Austrian dialect
Cars 2 / Ratai 2, 2011	Professor Zündapp/ Profesorius Zetas/ Professor Zündapp	Lithuanian without any accent but with German lexis	German without any accent
Planes / Sparnai, 2013	Franz /Francas	Lithuanian with a German accent	German without any accent
Cats and Dogs 2: The Revenge of Kitty Galore / Katės ir šunys 2: kačių kerštas, 2010	Friedrich /Frydrichas	Lithuanian with the local Suvalkian accent, aspiration and German lexis	German without any accent
The Simpsons Movie / Simpsonų filmas, 2007	President Schwarzenegger/Prezidentas Švarcnegeris	Strong no particular nationality assigned accent	German with Bavarian accent; Parody of Franz Josef Strauß (1915-1988) (Bickerich, 1996) ⁶
Mr. Peabody & Sherman / Ponas Žirnis ir Šermanas, 2014	Albert Einstein/ Albertas Einšteinas	Lithuanian without an accent	German without any accent

⁶A German politician, chairman of the Christian Social Union (CSU) from 1961 till 1988, member of the federal cabinet in different positions and long-time Prime Minister of Bavaria.

The Reef 2: High Tide / Rifo pasaka 2, 2012	Shark Henchman 1 / Ryklio Pakalikas 1	Lithuanian with a negligible aspiration of /k/	German without any accent for the Shark character, the others aspirate the consonants
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3.1 Characters from German Fairy Tales

Since in *Hoodwinked Too! Hood vs. Evil*, Hansel and Gretel are the characters of a well-known German fairy tale, it is understandable that in the film they are portrayed as Germans, and thus German accent has been attributed to them. The character of Red Puckett has also been known as Little Red Riding Hood, who is considered as the main protagonist of *Hoodwinked*. The character usually wears a red hood that passes down from the relatives of preceding generations. These German characters have also been expressed explicitly in Red Puckett's words: "Giant super-powered German kids" (Lit. *Gigantiški, super stiprūs vokiečių vaikai*, 00:59:14 – 00:59:16).

The English original cartoon contains certain features of a German accent. In the cartoon, the English words with sound [ð], the dark /l/ and some stressed words are pronounced as /z/, as voiced alveolar lateral approximant /l/ and stressing the words in the wrong position. For instance, the audiovisual translation being an academic discipline needs extensive research on translation theory. It is still considered as synonymous along with word to word transcoding. In the dubbed Lithuanian version, the foreign (German) accent is mainly revealed through syntax and vocabulary. Hansel and Gretel use syntactically irregular sentences with uninflected verbs and infinitives, as shown in the Table 3.

Table 3: Samples of the Irregular used Syntax and Semantics in the Cartoon *Hoodwinked Too! Hood vs. Evil*

Time Code	Character	English	Lithuanian	Back Translation
00:33:58 00:33:59	– Gretel	Get the remote. Time for Rachael Ray.	Kur pultas? Virėjų kovos prasidėti.	Where is the remote? Battles of cooks to start.
00:34:11 00:34:12	– Hansel	Granny Puckett, how did you get out?	Kaip jūs išlįsti?	How you to stick out?
00:34:16 00:34:18	– Gretel	The exit is there, we saw the witch go through that way.	Ragana bėgti ten, mes matyti.	The witch to run there, we to see.
00:34:22 00:34:26	– Gretel	The exit is straight ahead. Don't be suspicious. Continue moving.	Išėjimas tiesiai pirmyn, jūs neabejoti, judėti pirmyn.	The exit is straight ahead, you not to doubt, to go ahead.

00:34:40 00:34:42	– Hansel	You tell us. I thought you said she was locked up tight.	Tu pasakyti, kad ji būti užrakinta	You to say that she to be locked.
00:34:58 00:35:31	– Hansel	More tools to do the escaping with?	Nieko, mes sužinoti, kaip priversti tave gaminti.	Nothing, we to know how to make you to cook.
00:41:02 00:41:04	– Hansel	Ja, ja. Chill a pill and then take one.	Ja, ja. Išgerti vandens, pasidaryti lengviau.	Ja, ja. To drink water, to get easier.

The use of infinitive is inconsistent at times because it has a direct relevance with the development of sentence structure. Moreover, in the imperatives, the verbs are used in the correct form. In the dubbed Lithuanian version, German words are also used: Hansel (ja, ja, super zwei, danke schön, kleine, nein, kaputt, sehr gut for yes, yes, super two, thank you, small/little, no, broken and very good), Gretel (ja, nein, und Kleine, sehr gut for yes, no, and Little, very good). On the other hand, some compound words in German are used, for example, the word Schwarzwald (Engl. Black Forest) is used as Schwarz Forest (Hansel 0:56:33). In contrast, Phonemic accent can be heard mainly in Hansel's speech: he uses aspiration for voiceless consonants, for example /p/, /t/, /k/ in a phrase pašalinti kliūtis (Engl. Eliminate your obstacles, 00:41:12).

German accent is spoken in some other cartoons such as “Shrek the Third”, where three piglets briefly appear, which are, like Hansel and Gretel, characters of German fairy tales. Table 4 demonstrates some of the few scenes in which they appear.

Table 4: Samples of the Usage of German by the three Piglets in the Cartoon Shrek the Halls

Time code	Character	English	Lithuanian
00:18:40 – 00:18:43	Pig 1	So, we are pigs, pigs in the blanket, ja?	Tai mes kiaulės pataluose, ja?
00:18:44	Pig 2	Ja.	Ja.
00:18:45	Pig 3	Ja.	Ja.
00:18:46	Pig 1	So, this is funny then, ja?	Ir tai juokinga, ja?
00:18:47	Pig 2	Ja.	Ja.
00:18:48	Pig 3	It is funny.	Tai juokinga.
00:18:49	Pig 2	Ja.	Ja.
00:18:49	Pig 3	Ja.	Ja.
00:18:49	Pig 1	Yes, that's a good one.	Ja, geras pokštas.

In the Lithuanian dubbed version, the German particle “ja” is repeated constantly, but phonetically the accent is hardly found as remarkable. Interestingly, in the English dubbed

version of “Shrek the Third”, the three piglets welcome Fiona in the language which is only phonetically labeled. In comparison, in the Lithuanian version, the German origin of piglets is additionally revealed by using the German word Geschenk (Eng. present), which is adapted to Lithuanian with a diminutive suffix -ukas and results an occasional hybrid of a German root and Lithuanian suffix and ending Geschenk-iuk-as (Engl. small present).

3.2 Characters whose origin is in German-speaking countries

In the English version of movie *Open Season*, the character Mr. Weenie speaks with a strong German accent. Mr. Weenie is a dachshund; dogs of this breed are often associated with Germany and are even seen as a symbol of the country. This is probably the reason why in the original English version the puppy speaks with a German accent. Some examples regarding pronunciation should be mentioned at this point: instead of the velarized /l/, a softened /l/ is pronounced, for example, in the word *himself* [hɪm'self]; sonorous /th/ is pronounced as /z/, for example, *the others* [ðə 'ʌðərz] sounds as [zə 'azərs]. The transcription from the standard English to German requires high and specialized expertise to ensure quality work of the highest standards. In the English version, Mr. Weenie also extensively uses German lexis, connectors and particles, which has been observed in Table 5.

Table 5: Samples of the Usage of German by Mr. Weenie in the Cartoon *Open Season 2*

Time code	Character	English	Lithuanian	Back translation
00:05:32 – 00:05:35	Mr. Weenie	Eins, zwei, drei, vier, fünf, sechs, sieben, acht	Viens, du trys	One, two, three
00:05:51 – 00:05:53	Mr. Weenie	You must stay alert, or they will steal our freedom and lock us up forever and ever.	Turi būti nuolat pasiruošęs, nes kitaip jie uždarys tave amžinai ir visiems laikams.	You must always stay alert or they will lock you up forever and ever.
00:05:58	Mr. Weenie	Ja.	Taip.	Yes.
00:08:35– 00:08:37	Mr. Weenie	No! The food of oppression.	O nein, priespaudos maistas.	Ohno! The food of oppression.
00:08:37 – 00:08:39		I must be strong.	Turiu būti stiprus.	I must be strong.
00:08:42 – 00:08:44	Mr. Weenie	Oh, maybe just a taste.	Gal tik paragausiu.	Maybe I will take a taste.
00:08:45 – 00:08:48	Mr. Weenie	Nein, ja, nein, ja, nein...	Ne, taip, ne, taip, ne...	No, yes, no, yes, no...
00:43:45 –	Mr. Weenie	Elliot? Elliot, meine Freund.	Eliotai? Mano drauge.	Elliot? My friend.

00:43:46				
00:43:47		Where are the others?	Kur visi kiti?	Where are the others?
–				
00:43:49				
[...]	[...]	[...]	[...]	[...]
00:44:11		Wake up, mein Freund.	Atsipeikėk, mano drauge.	Wake up, my friend.
–				
00:44:15				

From the examples, which were dubbed from English original version into Lithuanian provided in Table 5, it can be observed that the German word “*mein Freund*”, whose English meaning is *my friend*) appears twice; however, regular form of the possessive pronoun appears as *mein* (masculine, singular) and elsewhere the wrong form *meine* (feminine, singular) is used. Besides this, an improper English pronunciation in communication with other characters may lead to misunderstandings, which is demonstrated in Table 6.

Table 6: Samples of Improper Pronunciation leading to Misunderstanding in Open Season

Time code	Character	English	Lithuanian	Back translation
00:44:17 – 00:44:20	Mr. Weenie	Don’t you see? Boog, McSquizzzy, Giselle.	Negi nesupranti, Bugas, Maksvizis, Gizelė.	Don’t you see? Boog, McSquizzzy, Giselle.
00:44:21 – 00:44:22		They’ll all be torn to pieces.	Visi jie bus sudraskyti gabalėlius.	They’ll all be torn to small pieces.
00:44:22 – 00:44:23	Elliot	Torn to pizzas?	Balandėlius?	Cabbage rolls?
	Mr. Weenie	Pieces, you Strudelkopf.	Gabalėlius, pusgalvi tu.	Small pieces, you lunkhead.

The character Mr. Weenie pronounces the sound /s/ in the word pieces as /ts/ ([ˈpi:təs]), so the communication partner understands the whole word wrongly, namely as pizzas. It indicates that pronunciation has a significant impact on the understanding of another person. The meaning of the term can be incorrectly understood by the audience if the sounds of the words are wrongly pronounced. Apparently, German numerals, conjunctions and particles that appear in Mr. Weenie’s speech cause no difficulties for English viewers, because their meaning is known (ja, nein, eins, zwei, drei), the words are similar to English or are easy to understand from the context (und, Freund).

Many car characters in the movie “Cars 2” speak with each other in a foreign language, representing the place they originally come from, i.e. what country these cars have originally been manufactured in. Professor Zündapp speaks with a German accent, since the character was created by the prototype of the Zündapp-Werke LLC Nuremberg in the 1950s. However, this car is today known as a microcar. Figure 1 shows the Zündapp Janus microcar.



Figure 1: The Zündapp Janus used in the Movies “Cars” and “Cars 2”

In the English-voiced movie, Professor Zündapp uses a lot of entire German phrases, as shown in the Table 7.

Table 7: German Phrases in the English and Lithuanian Speech of Professor Zündapp

Time code	Character	English	Lithuanian	Back translation
00:03:53 – 00:03:57	Professor Zündapp	Was ist hier los? Zu viele Autos hier. Too many cars here. Out of my way.	Was ist los? Zu viele Autos hier. Kočiasusigrūdote? Pasitraukit.	Was ist los? Zu viele Autos hier. Kochi crowded? Gangway.
00:03:59 – 00:04:02		Here it is, Professor. You wanted to see this before we load it?	Štai ji, profesoriau. Norite ją pamatyti prieš pakraunant?	Here it is, Professor. Do you want to see it before loading?
00:04:02 – 00:04:04	Professor Zündapp	Ah, yes. Very carefully. Sehr gut.	O taip, labai atsargiai. Sehr gut.	Oh yes, very carefully. Sehr gut.
00:04:04 – 00:04:07		Oh, a TV camera. What does it actually do?	O, televizijos kamera. Ir kuo ji tokia ypatinga?	The television camera.
00:04:09 – 00:04:10	Professor Zündapp	This camera is extremely dangerous.	Ši kamera nepaprastai pavojinga.	This camera is extremely dangerous.
00:07:38 – 00:07:43	Professor Zündapp	Wunderbar! With Finn McMissile gone, who can stop us now?	Wunderbar! Jie neteko Fino raketos, jie bejėgiai prieš mus.	Wunderbar! They lost Fino rockets, they are powerless against us.

The form of the car, which can function as an airplane in the movie “Planes” (2013), is similar to the well-known German brand Volkswagen. Figure 2 provides an illustration of Franz Fliegenhosen.



Figure 2: Print Screen of “Planes” (Time Code 00:39:44)

German vocabulary is used as the ambulance car calls out: “Achtung! We have a mayday! Clear the runway! Achtung! Clear the runway!” (0:37:29 to 00:37:34). Here, not only a German word Achtung (Engl. Attention) is used, but also German pronunciation for kept is /gehalten/. Besides this, <w> like in the word way, is pronounced as /v/ rather than /w/. In the Lithuanian dubbed version, the German word Achtung is used and the voiceless consonants become aspirated (i.e. atlaisvinkite kelią, Engl. Clear the road!). Some of the examples of Franz in English and Lithuanian versions are mentioned in Table 8.

Table 8: Samples of German words in the speech of Franz (“Planes”)

Time code	Character	English	Lithuanian
00:39:15 – 00:39:20	Franz	Excuse me. My name is Franz, and I am a huge fan.	Atsiprašau, mein Name ist Franz ir aš tavo didelis fan.
00:39:20 – 00:39:21	Dusty	I have fans?	
00:39:22– 00:39:24	Franz	No, no, no. Just me.	O, nein, nein, nein, tik aš.
00:39:24– 00:39:28		And I would like to say danke for representing all us little planes.	Ir noriu pasakyti danke, kad atstovaujat mažiems lėktuvėliams.
00:39:31 – 00:39:35		Ja, ja, ja. But I am what you call a Flugzeugauto, one of only six flying cars ever built!	Ja, ja, ja, bet aš esu hibridas Flugzeugauto, vienas iš šešių skraidančių automobilių pasaulyje.
00:39:45– 00:39:50		Guten Tag, Herr Dusty. I am Von Fliegenhosen.	Guten Tag, Herr Dusty, aš esu von Fliegenhosen.
00:39:51– 00:40:02		Nein, nein, nein. Franz is a guy with no spine who is in charge when we putter about the cobblestones. In the air, I am in charge.	Nein, nein, nein, Franz skystablauzdis, vadovauja, kai mes dardenam grindinio akmenimis, o danguj vadovauju tik ich.

Furthermore, in the Lithuanian version, Franz slightly extends some short vowels ([ʌotomo'bi:liu] or [ʌkmeni'mi:s]) and aspirates some unvoiced consonants ([pʌsʌ'kʰi:ti]). Another film, in whose original English version, the protagonist speaks with a strong German accent is “Cats and Dogs 2: The Revenge of Kitty Galore” (2010). According to the storyline, the action takes place in northern Germany, which is indicated several times verbal-visually: at the beginning of the film (00:00:33) the words NORTHERN GERMANY. SATELLITE STATION appears on the screen.

The main character Friedrich is German and therefore, he speaks with a German accent. The main phonetic elements are the following: /z/ instead of /th/ (with, they), some elongated vowels (with [wi:z]). This tends to represent the spelling representation. Although, the default pattern for declaratives is a fall in English, expressing these sentences with a rising intonation is actually very recurrent among American English speakers (Pike, 1945; Bolinger & Bolinger, 1998; Hirst & Di Cristo, 1998; Wells, 2006). On the other hand, it has been shown that this act is performed by German character as well; therefore, it is considered as a German feature. For instance, Friedrich raises his voice at the end of sentences or phrases: I’m working very hard, say hello to your wife. The protagonist also repeats the German particle “ja”, as it is shown in the Table 9.

Table 9: Samples of German Particle “ja” in English and Lithuanian Version in Cats and Dogs 2: The Revenge of Kitty Galore”

Time code	Character	English	Lithuanian
00:00:46 – 00:01:06	Friedrich	Yes, boss, I have satellite codes with me. No, I didn’t leave them in the truck. You think I’m stupid? Aha, ja, no they’re with me, ja. I’m putting them right now – beep beep beep beep. Ja, I’m working very hard, say hello to your wife. Oh, she left you? I’m sorry, bye.	Taip, bouse, palydovų kodus turiu. Ne, sunkvežimyje nepalikau, gal aš kvailas. Ką? Ar man sak—sakot ką? Nee, aš juos turiu. Ja ja, tuoj pat juos įvesiu ... pyp pyp pyyp pyyp pyp. Ai, linkėjimai jūsų žmonai. A ką? Dar ne vedęs? Tada viso.

Also in the Lithuanian dubbed version, the protagonist Friedrich speaks with a strong accent. The extension of some vowels is clearly heard: *turiuu [tʊ'riu:] (Engl. I have), *saakot ['sa:kɔt] (Engl. you say), jūsų *žmoonai ['ju:su: 'zmo:nai] (Engl. Your wife), *neveedees [nə'væ:dæ:s] (Engl. Not married), *visoo ['viso:] Engl. Bye). Basically, lengthening of words in any language including German is applied through the shortening of long vowels within close syllables. The vowel length and consonant length come in a complementary distribution as a consequence of combining the two changes. This results in distinctiveness of a certain feature that is predictable from the other. The true German element in Friedrich's speech dubbed in Lithuanian is the usage of the particle “ja”. Also some irregular word forms can be registered, e.g., čia tik mažas šunis (00:00:48, Eng. this is only a small dog), where the word šunis is used instead of the correct one šuo (Engl. dog). While addressing his dog, Friedrich says the Lithuanian form of the name Reksai wrong, as he pronounces the closed one ([e:] instead of the short open vowel /e/ [ɛ]. The word Reksai is more typical for the German language. The same can be noted in the pronunciation of some other words such as mes (Engl. we) or svečią (Engl. guest).

3.3 Characters based on real persons

In “The Simpsons Movie” (2007), the animated character President Schwarzenegger was created based on a real person - Arnold Schwarzenegger. This is reflected both in the character’s appearance and in his manner of speaking (Ferrari, 2011). In addition, the character’s name is conveyed visual-verbally: it is written on the sign on his desk, which can be observed from Figure 3.



Figure 3. Print screens of “The Simpsons Movie” (Time Code 00:25:03)

In the English version, we hear elongated short vowel pronunciation in the words like this, crisis, Miss, Christmas, too closed /e/ in words, where an closed /e/ should be pronounced, for example angry is spoken as [ˈʔɛŋɡri] instead of [ˈæŋɡri]. Also, the prosody shows that the character speaks with an accent as he often raises his voice, which is uncommon in the American standard language, unlike the non-standard language, e.g. in the phrases Everything’s “crisis” this and “end of the world” *that* or *Look at those angry eyes and giant teeth*. Table 10 consists of different samples of phrases in cartoon “The Simpsons Movie”.

Table 10: Samples of Phrases in “The Simpsons Movie”

Time code	Character	English	Lithuanian
00:24:56 – 00:24:57	President Schwarzenegger	Ja, that is me.	Ja, tai as.
00:25:02 – 00:25:05	President Schwarzenegger	I hate this job. Everything’s “crisis” this and “end of the world” that.	Ach, nekenčiu šito darbo, viskas tik krizė arba pasaulio pabaiga.
00:25:06 – 00:25:08	President Schwarzenegger	Nobody opens with a joke. I miss Danny De Vito.	Kad nors vienas ką linksmo pasakytų. Aš ilgiuosi Denio DeVito.
00:25:13 – 00:25:18	President Schwarzenegger	Look at those angry eyes and giant teeth. It’s like Christmas at the Kennedy compound.	Pažiūrėk į šitas pasiutusias akis ir milžiniškus dantis, labai jau Vienos balių primena.

The President Schwarzenegger in the Lithuanian dubbed version speaks with a very strong accent, which is somewhat difficult to assign to a German accent. First of all, the pronunciation of /s/ clearly deviates from the standard: it is sibilant and lisping (e.g., in the words viskas

(Engl. everything), pasaulio (Engl. world), linksmo (Engl. fun). Besides this, the voiceless consonants /p/, /t/, /k/ are strongly aspirated in these examples; pasaulio pabaiga (Engl. end of the world), pasakytų (Engl. would say), and pasiutusias akis (Engl. angry eyes). Some short vowels are extended, such as *kryžė ['kri:ze], *lynksmo ['li:nksmo], *pasiūtusias [pʌ'siu:tusias], *mylžiniškus ['mi:lʒiniʃkus], and some vowels - on the contrary - are reduced, for example *pasakitu [pʌsʌ'kitu]. With respect to the lexis, only the German particle “ja” is used in both English and Lithuanian versions.

The accent is pronounced in the other scene, which can be observed from Table 11. Too strong aspiration in the word-final position of voiceless plosives (e.g. speed, light) can be noticed as well as /r/ is partially rolled (e.g. gravity, strong).

Table 11: Sample of translation in “Mr. Peabody & Sherman” (01:15:25-01:15:31)

Time code	Character	English	Lithuanian
01:15:25 – 01:15:31	Albert Einstein	But, remember, as you approach the speed of light, gravity will get too strong.	Bet atminkite, kai priartėsite prie šviesos greičio, sunkio jėga taps per stipri.

In the animated film “The Reef 2: High Tide” (2012), the supporting character Henschman Shark speaks very little, but his German accent is quite striking. It has been articulated in original version and it refers soft-l (like, little), /d/ instead of /th/er/e (there) and some of the elongated vowels (e.g. in the word fishes both vowels are pronounced as long /i/). The samples of phrasal used by Shark Henschman are mentioned in Table 12.

Table 12: Sample of Phrases in “The Reef 2: High Tide” (00:15:50-01:04:57)

Time code	Character	English	Lithuanian
00:15:50 – 00:15:52	Shark Henschman 1	Sounds like little fishes want to fight back, ja?	Žuviukai mums nori pasipriešinti, ką?
01:04:50 – 01:04:53		Where are you little fishes?	Kurgi jūs, maži žuviukai?
01:04:55 – 01:04:57		There are you!	A, štai kur jūs!

4. Conclusion

In American animated movies analyzed in the study, there are very few characters which speak with German accent. The cartoons dubbed in foreign language assist foreign dialects to be understood by the viewers internationally. The German accent in English-voiced cartoons is conveyed on the phonetical levels. Regarding phonetics, the following aspects should be mentioned: English words with the sound [ð] are pronounced as /z/, both English light-l before a vowel and English dark-l in the word-final position are palatalized. On the lexical level, many simple German words are used in English cartoons: the most common is particle “ja”; other particles also occur (*nein*); conjunctions are used (*und*); some phrases (*sehr gut, mein Freund*), adjectives (*wunderbar*) or numerals (*eins, zwei, drei*) appear. In Lithuania, there are no clearly shaped stereotype, which are associated with the German accent. In Lithuanian, a typical stereotype regarding German accent has not been formed so far and it is difficult to expect that

viewers can recognize that a character speaking Lithuanian is as a native German only through articulation. Probably for this reason, the German origin of a character in the Lithuanian dubbed animations is usually shown only through lexical means: the most frequently used words are *ja, nein, danke, zwei, klein, kaputt, sehr gut*. In some cases, the character's foreign accent is marked by incorrect syntax and usage of verbs. Furthermore, it is also revealed that heavy German accent is spoken in some English versions; whereas in Lithuanian dubbed versions, pronunciation is accent-free and standard Lithuanian is spoken. Future researches could include more accents and languages to dub the American language in animated cartoon movies.

Conflict of Interest

The authors declare no conflict of interest.

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In SKASE Journal of Translation and Interpretation [online]. 2018, vol. 11, no. 1 [cit. 2018-21-07]. Available online <http://www.skase.sk/Volumes/JTI14/pdf_doc/03.pdf>. ISSN 1336-7811

“Lost in translation”.
On some English movie titles and posters and their French and
Romanian equivalents

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Abstract: The main focus of this article falls on the functionality of movie titles and posters in the language and culture in which they were initially produced and in the languages and cultures they were later transferred to. Apart from the techniques at work in the interlinguistic translation of the titles themselves, approached here as peculiar speech acts, we are also interested in intersemiotic translation aspects, namely in how (successfully) the messages linguistically conveyed in the movie titles are “translated” intersemiotically into the poster images, both in the English originals considered and in their Romanian and French target variants.

Keywords: communication maxims, interlinguistic translation, intersemiotic translation, movie titles, movie posters, speech act

Introduction

Though it may be generally believed that the longer the text the more translation difficulties it may pose, one-word or several-words sequences are often more challenging to render into languages other than that in which they were initially produced than what are traditionally considered “full texts”. Movie titles stand proof for this.

Their translation may often be a challenging endeavor because, on the one hand, in their case more than in others’, what lies behind the words themselves plays a vital role in how these words should be interpreted and, consequently, translated. Movie titles are “labels” of a multimodal and therefore, multi-semiotic product (Hoek 1981: 13, 274, 284), they rely on an assortment of codes – words (the linguistic code), images (the visual code), and sound (the auditory code), associated with the help of various filming techniques (yet another code, as long as the meaning of what is shown depends quite extensively on how it is shown). On the other hand, as few movies are produced with art for art’s sake intentions, most are commodities meant to attract as many viewers as possible, incite their curiosity and senses and make them spend for the entertainment offered (Quali Quanti report 2000, online). The mercantile dimension of the movie industry dictates that both movie titles proponents and translators of these titles should suggest something interesting enough to attract attention, a task that proves not to always be an undemanding one. For the latter, the target language and target culture in which the expectations and interpretation capability of the receiving audience are rooted represent further constraints.

The primary medium via which the movie title, functioning as its “name” (Hoek 1981), is conveyed is the movie poster. It goes without saying then, that special attention has to be dedicated to it as well.

In an attempt to prove all this, we investigated the ways in which five titles of American dramas and five titles of romantic comedies which are quite well-known to the international audience were translated into Romanian and French (the movie titles are provided in the Annex). We do not approach these titles as forming a corpus in the narrow sense the term is

known with in corpus linguistics, i.e. that of a collection of data that is stored electronically and is machine-readable and analyzable. Rather, we consider that they are items of a corpus in the sense accepted in translation studies, i.e. a multilingual collection of source language and target language(s) variants of a text, in our particular case, a corpus made up of movie titles in English, as the source language and their parallel variants in Romanian and French, as the target languages.

This represents the initial stage of a larger research project we plan to carry out so as to include more numerous titles and posters and, while keeping the same three working languages, to start not only from English, but also from French and Romanian as the source languages. Thus, the corpus of source titles, in one of the languages: English, in French or in Romanian, will be compared with the corpus of target titles in the other two languages.

Additionally, we focused on the original and the foreign variants of the ten movies' posters. The approach we took on the posters is admittedly not that of a poster design specialist or professional visual artist, but that of a linguist taking a rather subjective look at an image, in trying to see how successful it is in complementing the title words, and of a translation scholar seeking to compare the effect of the original movie title and that of its translated versions.

The main objective of our investigation was to check the functionality of the translated movie titles, as communication acts directed towards particular (potential) viewers, in given socio-cultural contexts, by comparing it to the functionality of the original titles in the source socio-cultural context. Examination of the functionality of the original movie poster and of its variants in the target cultures was our other research objective.

To meet these objectives, we have taken a three-fold approach to our mini-corpus: a) a translation-oriented one, focusing on the techniques applied in translating the movie titles and on assessing the functionality of the translated versions in the target languages and cultures; b) a linguistic communication-oriented one, focusing on the movie titles as linguistic (speech) communication acts (based on Austin's (1962) and Searle's (1969) Speech Acts Theory); and c) a visual communication-oriented one, focusing on movie posters as visual communication elements that aid in the interpretation of the movie titles (or, as the case may be, make it more difficult to some extent). Our choice of research perspective is motivated by the fact that a combined language – image approach will hopefully allow us to demonstrate the canonic, fully-legitimate (Searle 1969, Ducrot 1972) relationship between the locutionary, illocutionary and perlocutionary components of a speech act in the case of movie titles on the one hand, and their close connection with their posters, on the other: they jointly construct meaning, influence interpretation of the title words and contribute to creating expectations on the part of the viewers.

Movie titles as speech acts. A perspective from the point of view of translation

A movie title may be considered a locutionary act as long as it is an act of “saying” something, intended as (part of) a thematic, rhematic or mixt (Genette 1987) proposition that carries some informational load.

As an illocutionary act, it primarily “names” the movie and, by doing this in a certain way, it answers (at least partly) the unasked, but implicit, presupposed question “What is the movie about?”. Movie titles may take a variety of forms in terms of illocution: from statements – *Boys Don't Cry*; *Sometimes They Come Back*; advice – *How to Lose a Guy in Ten Days*; *Never Say Never Again*; orders – *Don't Think Twice*; *Don't Blink*; *Come Back, Little Sheba*; questions – *Where Do We Go Now?*; descriptions – *The Cat in the Hat*, *The Bridges of Madison*

County, to combinations of illocutionary acts, e.g. a statement and a question – *They Shoot Horses, Don't They?*. Despite this range of acts, we may consider that the main illocutionary function of a movie title is, as we have indicated, that of naming, of “baptizing” the referent it stands for; statements, questions, descriptions, orders, etc. are only secondary, actually infelicitous illocutionary acts. It is true, however, that the type of illocutionary act that the movie producer (and translator) embeds in its title triggers a particular (valid) communicational (conversational) implicature, the modalizing function of the title (Grivel 1973: 178) being thus fulfilled (e.g. if its title is a statement, the implicature triggered, and, at the same time, the expectation created, is that the movie will offer evidence for and further develop what is stated; if it is a question, it is most probably anticipated that the movie will offer an answer to the question; if it is an order, what it is likely to imply is that the movie will clarify whether the order was or was not obeyed, etc.).

Finally, a movie title has a double perlocutionary effect. On the one hand, once a movie is “given a name”, i.e. once the appellative function of the illocutionary act (Bammes 1911: 10, Faust 1972: 92, Kandler 1950: 70) is fulfilled, it will be identified by that name from that moment on. On the other hand, ideally, the movie title stirs interest and leads to the viewers actually watching it, or, on the contrary, if the worst, undesired scenario is enacted, it does not manage to trigger interest and subsequently, it has no bearing on the recipients’ attitude, decisions and behavior in the sense desired. The intended perlocutionary effect may be regarded as a reflection of the contractual function of the movie title, that of a promisory micro-act which prepares the recipient/ spectator for receiving something by creating expectations and, therefore tensions (Dressler 1972: 61). Metaphorically speaking, if the spectator decides to watch the movie, it means that the “contract” between him/ her and the movie producer has been “signed” and will be effected; if s/he decides not to, it means that the “contract” has been placed under his/ her eyes, but s/he refused to “sign” it and so it will not be effected.

A functional translation of a movie title must, therefore, not start from the assumption that the communication between the film producer and the viewers takes place along rigid coordinates and is a process in which a certain input from the former necessarily ensures a certain response from the latter and that, as a consequence, exactly the same words and the same image(s) on the poster should be transferred into the target context.

However, observation of the effective communication maxims (Grice 1975) by both the film producer and the translator is essential if a movie title is to be relevant and functional. Thus, as per the maxim of quantity, it should be expected that titles, both the original and the translated versions, are as informative as possible and that neither more nor less information that is needed is offered; presumption that the title provider is truthful and does not offer information that is false or that cannot be supported by evidence should correspond to the maxim of quality; relevance of what is provided in the context in which it is provided should be linked to observation of the maxim of relation; while it should be anticipated that, if the maxim of manner is not broken, the movie producer as well as the translator do their best to be clear, brief and orderly in what they say, while avoiding obscurity and ambiguity.

In observing Grice’s maxims, the translator may carry over the same communication situation as that of the original, if appropriate, or s/he may create a new one, suitable (i.e. relevant and functional) in the target context. If the original communication parameters are transferred unchanged in the target context, the secondary illocutionary function of the original is preserved. If, however, adaptation of the communication situation to the cultural and knowledge background of the receiving viewers is required, this may bring about the necessity of operating changes on it. Nevertheless, what is to be desired both for the original title and for

the translated one, is that their perlocutionary effect should not misfire, i.e. that they both manage to fulfill their attention-grabbing and change of behavior-determining function (i.e. as said already, they should trigger enough interest as to send viewers to cinema halls or before their home TVs).

To illustrate the type of analysis we carried on, in the following sections, we shall look in more detail at two examples of American movie titles in the group considered and their translations into Romanian and French and comment on them and on the posters that accompany them, along the lines suggested above. Hints at the other examples we considered will also be made.

English movie titles and posters and their Romanian and French equivalents. Romantic comedies

English title: *The Main Event. A Glove Story*, 1979, produced by Howard Zieff

Romanian translation: *Parfumul banilor (The Scent of Money)*

French translation: *Tendre Combat (Tender Combat)*

The Main Event. A Glove Story is the story of Hillary Kramer, a perfume magnate whose accountant robs her and then leaves the country. Going through all of her remaining assets, she discovers a boxer, Eddie “Kid Natural” Scanlon (now more at home with giving driving lessons than with boxing), once purchased as a tax write off. She decides to take him to the boxing ring again, hoping that he would be the key to her getting rich again. Things, however, do not happen to her advantage, since Eddie’s first fights all go awry, either because Hillary’s feeble knowledge of boxing makes her take wrong decisions or because Eddie himself is out-of-shape and generally afraid of being hit. As time and fights go on, the two characters develop an increasingly close relationship, which they ultimately admit to and which brings them in the position of deciding what they want to do about it.

Direct, word-for-word translation of the original title was not the choice either of the Romanian or of the French translator. The former opted for a completely altered title, related, however, to the topic of the movie, but placing emphasis on a different side of the story (subtly suggesting some connection with perfumes, later deciphered in Hillary being in the perfume business, and bringing to the fore the idea that money is the main matter in the movie, which proves to be so upon watching it). A similar translation option has generated the target language movie titles in the following situations of those investigated (switch of emphasis on different aspects of the movies accompanied these choices as well): En. *The Princess Bride* – Ro. *File de poveste (Pages of a Story)*; En. *Brown Sugar* – Ro. *O relație dulce și picantă (A Sweet and Spicy Relationship)*; En. *Must Love Dogs* – Ro. *Anunț matrimonial (Wedding Announcement)*, Fr. *La main au collier (Hand on the Collar)*; En. *The Shawshank Redemption* – Ro. *Închisoarea îngerilor (The Angels’ Prison)*, Fr. *Les évadés (The Escaped)*; and En. *Hacksaw Ridge* – Ro. *Fără armă în linia întâi (In the Front Line without a Gun)*.

Different translation techniques were applied in two other instances: there is one case in our mini-corpus in which the original title was transferred into the target culture: En. *The Princess Bride* was imported into French without the definite article, as *Princess Bride*; and one in which the English title was rendered partly by some other English words and partly by French words, none of which are synonyms to or equivalents of the words used in the original title: *Runaway Bride* – Fr. *Just Married (ou presque) (Just Married (or almost so))*. The fact

that the form and/ or the language of the original title was imported into the target context comes as no surprise, since it has been common practice to preserve the original title of movies when released on a foreign market. This seems to be particularly common with American movies, but also with French or German ones (e.g. *Love story*, *Forest Gump*, *Star Wars*, *Star Trek*, *Amélie*, "*La Belle Dame Sans Merci*", etc.).

The French variant of *The Main Event. A Glove Story – Tendre Combat* (*Tender Combat*) – seems ingeniously closer to the original. The English word “glove” may be interpreted in two ways: as a single word referring to the piece of garment worn on hands, and as a clipped word obtained by combining (parts of) “glove” and “love”. The “glove-love” combination in the title is not preserved in the Romanian translation, since there are no lexical resources available in this language that would allow it. However, in the French translation, an (indirect) connection to both the clipped English word “glove” and “love” may be discovered at a closer examination: French words which are semantically related to “love” and “glove” – “tendre” and, respectively, “combat” are used, the latter actually clarifying the metonymy “glove” which consists of the use of the instrument – the boxing glove, for the action performed with its help – the boxing fight itself.

As illocutionary acts, the original title and its translated variants may be set aside from each other, both in terms of their form and in terms of what implicature they may trigger. The original title may be interpreted as a statement: (*This is*) *The Main Event*, followed by an explanation: (*The main event is*) *A Glove Story*, so that the implicature and the expectation created are that the movie will be about something important connected to some glove. It remains for the viewer to find out what kind of glove it is and what role it plays in the “main event”. The Romanian title could be assimilated to a (metaphorical) descriptive act which, as already mentioned, switches the focus to the main feminine character’s professional background and, simultaneously, to making and losing money. *Tendre Combat*, in its turn, may also be considered a descriptive act, which directs implicature in yet another direction – the oxymoronic phrase raises the expectation that the film may be about some fight, which has a “soft” rather than “tooth and nail” (hidden) dimension (without, however, indicating what kind of fight it is).

All three variants of the title offer interpretation keys that work only half-way. They function rather cataphorically, i.e. the spectators need to see the posters and then look forward into the movie in seeking to understand the correlation between the titles and the plot. Thus, if the former are considered in isolation from the poster, Grice’s maxim of quantity is, most probably, deliberately flouted (not enough information is offered), and so is the maxim of manner (obscurity is not avoided).

The intended perlocutionary effect of “naming” the movie apart, that of raising the spectators’ interest seems to have been obtained, since the production managed to attract a sufficient number of viewers in their English, Romanian and French variant to be considered a box office success.

The following are the posters used to advertise the movie in the USA/ Romania and France; to our knowledge, the original poster was used in Romania as well:



The English (Romanian) and the French posters of 'The Main Event. A Glove Story'

It is clear from the very first sight that the two posters are similar, i.e. the title words and the image – the two centers of interest – are intertwined, they mutually condition one other and they complement one another naturally, in a coherent whole. In the English variant, since the two characters are pictured in a boxing ring, wearing specific equipment and captured in a specific posture, it becomes clear which “glove” story the film is about – a boxing one. Likewise, the French poster, preserving the image in the original, also aids in making it obvious what “combat” the movie builds on. The appropriate interpretation of the clipped English word “glove” (glove + love) and of the French word “tender” as suggesting a love story is supplementally sustained by the fact that the two characters placed in the center of the image, against a colour that is lighter and more luminous than the background and separated by the rest of the image by a line that encircles them (a quite conventional way of highlighting something), are a man and a woman. Thus, the two posters, as instances of intersemiotic translation in Jakobson’s (2000 [1959]: 114) acceptance of “an interpretation of verbal signs by means of signs of nonverbal sign systems” (in this case, the title words as transmuted into the poster image), may be considered functional. The two communication maxims – of quantity and of manner, which the title words themselves break when separated from their corresponding posters, are observed once the titles are correlated with the images (which proves the organic connection between the two that we mentioned in the introductory section to this article). When placed on posters, titles are anchored in a context; if this context helps in deciphering their meaning, it may be considered that they have gained relevance and that, therefore, the maxim of relation is also observed (this is what happens with the original and the translation into French of *The Main Event. A Glove Story* and the posters they are associated with).

With three exceptions (one to be discussed at large in the next section), all posters that accompany the movie titles that we investigated aid in at least partly decoding them, even if, as we indicated earlier, the translated titles are most often not word-for-word equivalents of the original. All are quite similar to the *The Main Event. A Glove Story* and *Tendre Combat* posters in that they show close-up pictures of the main character(s), in various postures, suggestive of the movie plot: her arm around his chest and both of them smiling happily, in all three posters of *Brown Sugar*; a man and a woman, face-to-face, but looking away from each other, in all three posters of *Million Dollar Baby*; the main protagonist carrying a wounded soldier, against a war background, in the English and the Romanian versions of the *Hacksaw Ridge* poster (in the French version, the character appears smaller, leaving room for the war atmosphere to be placed emphasis on); a middle-aged man and a woman sitting on a bench and a dog, the symbol

of what connects them (and himself a main character in the movie), sitting between them, in all three posters of *Must Love Dogs*; a man and a woman, he behind her in a protective posture, her smiling and him in a thinking mood, in the English and the Romanian posters of *The White Countess*, and them kissing passionately, in the French version (!); a man and a woman, face to face, apparently indicating there is some conflict between them (like in the *Glove Story* poster), her wearing a wedding dress and both smiling, in all three posters of *Runaway Bride*; and, finally, a princess portrait occupying two thirds of the poster and doubled by a smaller image, in a corner, showing her and a man in full body dimension, in the English and Romanian variants of the *Princess Bride* poster (in the French variant, there are a full-bodied young man and woman, in the upper part of the poster, and an older man, holding a book, and a child, in its lower part – an image that would have better suited the translation into Romanian of the title, which suggests that the story in the movie is connected to some fairy tale (that an older man reads to a child) – *File de poveste*).

The two instances in which the convergence of the title and the poster is not readily evident, in other words, in which nothing or very little of the title words is translated into images, are represented, on the one hand, by the Romanian title of *Shawshank Redemption* – the metaphorical *Închisoarea îngerilor* (*The Angels' Prison*), and its corresponding poster showing portraits of the two male protagonists (the most that can be anticipated based on title and poster together in this case is that the two men are positive characters, “angels”, metaphorically speaking, but there is nothing in the poster that alludes to the prison part). On the other hand, the French word-for-word variant of *Brown Sugar* – *Sucre Brun*, another metaphor, takes a quite significant interpretive effort to connect to the poster showing the couple (though a subtle key to how the title should be understood, i.e. referring to the fact that the protagonists are coloured people, is offered by their complexion in the picture).

An obvious clash between the poster and the title is also evident in the case of the Romanian title of *The Main Event*. A *Glove Story* and the poster by which the movie was advertised locally (the clash is enhanced, on the one hand, by the fact that the title translated into Romanian and the imported original poster were not present in the same medium and, on the other, by that there is no correspondence between the Romanian title and the English one). The English title aside, the correlation of *Parfumul banilor* (*The Scent of Money*) with the image showing the two ready to fight boxers, the man and the woman, being quite difficult to understand, the poster no longer contributes to disambiguation of the title words as it does in the English and the French versions, and, consequently, it does not contribute to either of the communication maxims being observed. If, in these two variants, the titles represent the first step towards anticipating the movie plot and the poster represents the second (one actually making the other easier to interpret), the association of the Romanian title with the original poster image does not allow the spectator to go farther than the first step – s/he remains trapped between two interpretive options: either that offered by the Romanian title, or that offered by the image and the English title. Nevertheless, we have to admit that, judging by how many viewers the movie attracted in Romania, this did not diminish their interest and, consequently, the ideal perlocutionary effect of title and poster combined was obtained.

English movie titles and posters and their Romanian and French equivalents. Dramas

English title: *One Flew over the Cuckoo's Nest*, 1975, produced by Miloš Forman

Romanian translation: *Zbor deasupra unui cuib de cuci* (*Flight over a Cuckoo's Nest*)

French translation: *Vol au-dessus d'un nid de coucou* (*Flight over a Cuckoo's Nest*)

The central character of the movie is criminal Randle McMurphy, who, after serving a sentence in prison for rape of a young girl, is moved to a mental institution for the rest of his sentence, though not really mentally-ill. One day, he steals the hospital bus, planning to go fishing with some of the other patients, which brings him the news that his sentence will be changed into an indefinite one. Faced with this gloomy perspective, he starts making plans to escape. In the meantime, McMurphy coopts “Chief” Bromden, another patient, into throwing a secret Christmas party for their friends, after Ratched, the pitiless, very strict head nurse leaves work. Following a night of partying, McMurphy and Chief prepare to escape, inviting Billy, yet another patient, to come with them. He turns them down, not yet ready to leave the hospital, but he has his share of entertainment having sex with Candy, one of the two girls McMurphy sneaks into the ward. Nurse Ratched arrives in the morning to find the place in disarray, most of the patients unconscious and Billy and Candy together. The nurse threatens Billy that she would tell his mother about her son's escapade, which overwhelms him with fear and drives him to commit suicide. Enraged, McMurphy strangles the nurse and is severely punished for his deed: he undergoes lobotomy. When Chief discovers the lobotomy scars on McMurphy's forehead, he smothers his friend with a pillow, thinking that his life is no longer worth living like that. He himself escapes from the asylum, throwing a hydrotherapy cart through the window and running away.

Unlike in the case of the romantic comedy title we talked about in the previous section, *One Flew over the Cuckoo's Nest* was apparently translated directly both in Romanian and in French (direct translation proper was applied in the case of En. *Brown Sugar* – Fr. *Sucre brun* (*Brown Sugar*); En. *Must Love Dogs* – Fr. *Doit aimer les chiens*; En. *Million Dollar Baby* – Ro. *O fată de milioane* (*A Girl of Millions*), Fr. *La fille à un million de dollars* (*The Girl of One Million Dollars*); En. *The White Countess* – Fr. *La Comtesse Blanche* (*The White Countess*)).

However, at a closer look, it becomes evident that it was transposition rather than word-for-word translation that was applied to obtain the equivalents of *One Flew over the Cuckoo's Nest* in both target languages. The indefinite pronoun “one” must have been erroneously interpreted as an indefinite article and it was deleted in Romanian and French, where the naturally sounding variants in the context given do not contain it. This triggered a further mistake – the past tense of the English verb “fly” – “flew”, was mistaken for its corresponding noun – “flight”, and translated accordingly, as “zbor” and “vol”, respectively. Transposition was accompanied by structure shift, imposed by the differences between the English synthetic genitive, where the modifier precedes the noun: “cuckoo's nest”, and the Romanian and French genitives, whose only possible neutral, unemphatic form presupposes that the modifier follows the noun: “cuib de cuci”, “nid de coucou” (lit. “nest of cuckoo”).

In English, the slang word “cuckoo” is used figuratively in the movie title and refers to a lunatic, a crazy person; “a cuckoo's nest”, then, stands metaphorically, and quite obviously, for an asylum, a lunatic house. The Romanian equivalent of “cuckoo” – “cuc (pl. cuci)”, is mostly used with its direct meaning and, though it may also be employed with figurative meanings in a number of idiomatic phrases, none of these refers to lunatics (e.g. “singur-cuc” (lit. cuckoo-lonely) = completely lonely; “de flori de cuc” (lit. of cuckoo flowers) = completely

useless; “lapte de cuc” (lit. cuckoo milk) = something absolutely impossible. The situation is similar in French, where the number of phrases is, however, reduced as compared to Romanian (“maigre comme un coucou” (lit. slim as a cuckoo)).

Thus, the allusive potential of the English title is unfortunately lost both in its Romanian and in its French translation, which means the communication maxims of quantity, relation and manner are all broken.

The kind of associations that the original and the translated titles may trigger makes them differ at the illocutionary level. Though, formally, all of them are descriptive acts, the implicit association of the cuckoo’s nest with an asylum in the English version will most probably yield expectations that the action of the movie will be set in such an institution. In addition, the English original title may narrow down the spectators’ expectations even more, if they have the necessary cultural background to know that it is part of a nursery rhyme (that one of the patients recalls in Ken Kesey’s best seller with a homonymous title, on which the movie is based):

Three geese in a flock:
One flew east, one flew west,
One flew over the cuckoo's nest.
O-U-T spells OUT
Goose swops down and plucks you out.

The rhyme is not reproduced as such in the movie, but if one is familiar with it, one may anticipate at least that, as each goose in the flock flies a different direction, so the characters in the movie will have different fates or the plot will develop in three different directions. The former hypothesis is the one that connects the nursery rhyme to the movie ending, when two patients die (Billy commits suicide and McMurphy is smothered by Chief, so “one flies east, one flies west”) and a third, Chief, manages to run away from the asylum (so, the third “flies over the cuckoo’s nest”).

In the translated versions, in the absence of evident connotations, the title words are not relevant in the sense the English ones are. They are rather likely to be taken at face value and consequently, either to create the expectation that the story in the movie will be connected to an actual flight over a cuckoo’s nest or to leave the potential viewers uncertain as to what exactly the movie may be about (depending on their imagination, a multitude of options are possible). Nevertheless, it is exactly the fact that they do not create expectations of a particular kind that may stir the spectators’ interest and curiosity.

A similar situation in which the original carries cultural connotations that the translation does not convey and so, it does not succeed into creating the same kind of expectations, is that of the English title *The White Countess* translated into Romanian as *Contesa de gheață* (*The Ice Countess*). The metonymy resorted to, in which the material – “ice”, replaces the colour it is characterized by – “white”, is misleading, since the movie, set during the Russian Civil War, is about a Russian countess, a representative of the monarchy, known, together with the conservatives and liberals as “the Whites”, in opposition with their enemy at the time, the communists, known as “the Reds”. There is a difference, however, between *One Flew over the Cuckoo’s Nest* and *The White Countess*. If, in the former case, the cultural element alluded to in the original is no longer recognizable in the target language when the word-for-word translation technique is applied, in the latter, it is exactly the fact that the word-for-word translation technique is not applied that leads to loss of the cultural allusion in the English title.

There are two reverse situations in our corpus as well: i.e. the translated versions, not the original, are the ones that are so chosen as to offer cultural hints. These are the Romanian version of *Runaway Bride* – *De bună voie și nesilită de nimeni* (*Willingly, not by Coercion*), which is actually the Romanian formula used during a marriage ritual to indicate that the decision to wed represents the person's free will; and the French version of *Hacksaw Ridge* – *Tu ne tueras point* (*Thou shalt not kill*), the sixth of the Ten Commandments in the Bible (alluding to the fact that the main character's religion does not allow him to fire guns). Both these translated versions may be thus considered more relevant for the target audience than if they had been translated literally and so, more successfully obeying the communicative maxim of relation.

Below are the posters that were used to advertise *One Flew over the Cuckoo's Nest*, the English and the Romanian side by side, and the two French versions below them:



The English and the Romanian posters of 'One Flew over the Cuckoo's Nest'



The French posters of 'One Flew over the Cuckoo's Nest'

Like in the case of *The Main Event. A Glove Story*, where the posters offer clues to at least part of what the spectators may expect, the English poster of *One Flew over the Cuckoo's Nest* help to disambiguate the title one (small) step farther: the barbed wire fence is symbolic

of confinement, of a place where people are deprived of freedom, much longed and hoped for by the character, as one can understand from his upward happy gaze; the broken red lock, a detail that catches the eye in an image dominated by grey and black, may suggest that freedom is ultimately obtained. Thus, when contextualized by being coupled with the poster image, the title becomes more informative and relevant and, simultaneously, less obscure (which contributes to reinforcement of the communication maxims of quantity, relation and manner).

One of the French posters, though fully identical to the English one, is not equally functional: since no connection can be established between the French translation of the title and the image that accompanies it, they do not work jointly in creating expectations on the part of the viewers, but rather create divergent expectancies, each on its own (and so, the above mentioned maxims are further on not obeyed). In the Romanian poster, the main character is placed emphasis on – the consequence of his half upper body occupying almost the whole space. Though different, it also fails to form a connection with the title words and, as a consequence, to direct the viewers on a clear interpretative path (we would say that, in this sense, it is even weaker than the English and its corresponding French versions, in which the idea of confinement is rendered more poignantly by the fence and the barbed wire above it being devoted more space in the image as compared to here, where only a very small part of both can be seen in the background). Hence, the prospect that it leaves the viewers with is the very general one that the story in the movie is that of a male character and that his story is connected to or unfolds in a strictly monitored space.

Finally, the most difficult to interpret and the most heavily loaded in metaphorical terms is the French poster picturing the head of the main character trapped in a lock, against a black and therefore dismal background. The image possibly touches on the dark side of the story: the lock around the character's head may suggest restriction of his freedom of thinking (possibly, about a serene, peaceful world outside, as pictured on the lock), unlike the barbed-wired fence in the other posters, which alludes to lack of freedom of movement rather than freedom of thinking. Since focus falls, like in the Romanian poster, on the main character, the expectation created is again mainly that the story may be about a man and, this time, that either this man has his own mental problems or is caused mental suffering by the others. Once more, the connection between the title words and the picture is not very easy to decipher (the metaphor not being a conventional one) and, subsequently, it does not lead too far into anticipating the movie plot. This time, too, the poster does not help in the maxims of quantity, relation and manner to be fully and functionally obeyed.

So far, the maxim of quality, requiring that what is said should not be false and should be supported with evidence, has not been brought into discussion. This is because it is the only one of the four for which knowing the title and seeing the poster is not enough to decide whether it is obeyed or not. Watching the movie is a must if one has to reach a conclusion in this sense. It may be anticipated, though, that the movie will contain the evidence based on which this conclusion may be reached and that this evidence will demonstrate that the movie producer's and the translator's choices were not random, but connected, more or less subtly, to the movie plot. It is actually the need to validate the expectations created by the movie title and poster that attracts viewers in front of the screen and thus contributes to bringing about their perlocutionary effect.

Conclusion

The translation of movie titles and the choice of posters that accompany them, i.e. interlinguistic and intersemiotic translation in the case of these two elements by which a movie

is identified, is not always a straightforward and easy endeavor. The difficulty seems to be rooted not so much in the words and the images themselves, but in what there is *behind* and *between* them and needs to be transmitted in a relevant and functional way to the target audience, and which makes the act of communication via these two means a peculiar one at all levels: locutionary, illocutionary and perlocutionary.

The two examples that we commented on in this article have hopefully offered some hints as to what consequences the choice of certain translation techniques and the coupling of movie titles with poster images, both in the source and in the target language and culture, may have on the expectations that they create to the viewers and on how successfully they fulfill their main advertising function. We have highlighted the situations in which the choice of words, either in the original title, or in its translated versions, led to both obeying and flouting Grice's communication maxims of quantity, relation and manner and those in which the posters contributed or not to disambiguation of what was less clear at the linguistic level. What we did not say is that the fact that a break in smooth communication between the potential audience and the movie producer/ translator occurs as a consequence of translation choices made or poster images chosen does not necessarily mean that the perlocutionary effect of the title and the poster will fail to ever appear (in fact, our examples, demonstrated that this is not always the case). Rather, the conclusion that may be drawn is that there are levels of closeness or distance between the expectations the movie titles and posters create to particular viewers in a well-defined culture and what the movie really has to offer and, therefore, levels of their functionality. We dare say that the smaller the difference between the two, the greater the chance that the spectators will make an informed choice, will want to watch the movie, will do it from beginning to end and will consider it a pleasant and satisfying experience.

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Annex

Romantic comedy titles:

The Main Event. A Glove Story, 1979; Ro. *Parfumul banilor (The Scent of Money)*; Fr. *Tendre combat (Tender Combat)*

The Princess Bride, 1987; Ro. *File de poveste (Pages of a Story)*; Fr. *Princess Bride*

Runaway Bride, 1999; Ro. *De bună voie și nesilită de nimeni (Willingly, not by Coercion)*; Fr. *La mariée est en fuit (The Bride is on the Run)/ Just married (ou presque) (Just Married (or almost so))*

Brown Sugar, 2002; Ro. *O relație dulce și picantă (A Sweet and Spicy Relationship)*; Fr. *Sucre brun (Brown Sugar)*

Must Love Dogs, 2005; *Anunț matrimonial (Wedding Announcement)*; Fr. *La main au collier (Hand on the Collar)/ Doit aimer les chiens (Must Love Dogs)*

Drama titles:

One Flew over the Cuckoo's Nest, 1979; Ro. *Zbor deasupra unui cuib de cuci (Flight over a Cuckoo's Nest)*; Fr. *Vol au-dessus d'un nid de coucou (Flight over a Cuckoo's Nest)*

The Shawshank Redemption, 1994; Ro. *Închisoarea îngerilor (The Angels' Prison)*; Fr. *Les évadés (The Escaped)*

Million Dollar Baby, 1999; Ro. *O fată de milioane (A Girl of Millions)*; Fr. *La fille à un million de dollars (The Girl of One Million Dollars)*

The White Countess, 2005; Ro. *Contesa de gheață (The Ice Countess)*; Fr. *La Comtesse Blanche (The White Countess)*

Hacksaw Ridge, 2016; Ro. *Fără armă în linia întâi (In the Front Line without a Gun)*; Fr. *Tu ne tueras point (Thou shalt not kill)*.

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In SKASE Journal of Translation and Interpretation [online]. 2018, vol. 11, no. 1 [cit. 2018-21-07]. Available online <http://www.skase.sk/Volumes/JTI14/pdf_doc/04.pdf>. ISSN 1336-7811

Translating Culture-Bound Terms in Wedding Speech Texts of Karonese Society into English

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Abstract

The article analyses culture-bound terms (CBTs) in wedding speech texts of Karonese society. The aims of this study are to explore the translation process when the CBTs are translated into English. The authors apply qualitative research, discourse analysis, critical discourse analysis, cultural analysis and Newmark's translation methods and procedures to undertake them. The CBTs of wedding speech texts in Karonese are untranslatable. The authors use Newmark's translation procedures of descriptive equivalent, cultural equivalent, transference, paraphrase, shifts and developed a new procedure, adding a familiar culture-bound term to overcome any issue of untranslatability.

Keywords: culture-bound terms, Karonese society, translating, wedding speeches

Introduction

Sangkep nggeluh is literally translated into 'relatives' referring culturally to the three categories of relative which consist of *kalimbubu*, *sembuyak* and *anakberu* in Karonese society. *Kalimbubu* is a group of relative as wife givers by blood or marriage. Sembiring (2014: 10) explains that *sembuyak* are brothers and men who belong to the same clan or sub-clan. *Sembuyak* are people whose mothers, grandmothers or wives are sisters. *Anakberu* are wife takers by blood or marriage. Every Karonese must be either an *anakberu*, a *kalimbubu* or a *sembuyak* in certain families.

Sangkep nggeluh is also known as *rakut si telu*, *sangkep si telu* or *daliken si telu* in Karonese society. Sembiring (2015: 131) explains that *daliken si telu* is a culture-bound term (CBT) as a standard of kinship and basis of communication among relatives of the Karonese society especially in cultural activities. *Rakut si telu* is a system of relationship which shows and preserves the honor of one group to another. According to Ginting, (2005: 9), Singarimbun, (1975: 97), and Tarigan (1988) *sangkep nggeluh*, *daliken si telu* or *rakut si telu* is a bounding system which interrelates one another. In addition, Tarigan (1988) mentions verbatim *daliken si telu* means a-three pillar of interrelatedness. Sembiring, (2014: 84) further indicates that the functions of *daliken si telu* which consists of *sembuyak* that function as rulers, *anakberu* as servers and *kalimbubu* as those who are served, is a culturally systemic bound that indicates a relative group of someone in the kinship.

The three categories of relatives which consist of *kalimbubu*, *sembuyak*, and *anakberu* who usually present a Karonese cultural ceremony and they have philosophy. Sembiring, (2014) further asserts that Karonese society have philosophy of *mehamat man kalimbubu* 'honor the wife givers', *metenget man senina*, 'respect the brothers and men who belong to the same clan or sub-clan', and *metami man anakberu* 'understand and encourage the wife takers'.

Figure 1 *The connection of kalimbubu, sembuyak (senina) and anakberu*

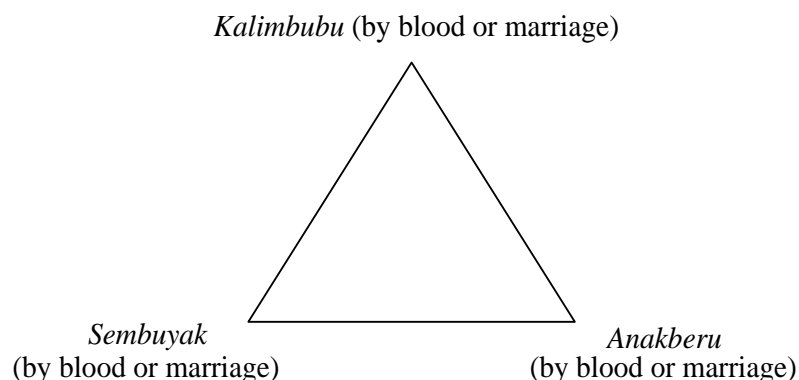


Figure 1 shows the categories of relative by blood and marriage. The point is that the three categories of relative are viewed as dependent groups of relative each of which has a turn to be another category of relatives. The categories of relative are culture-bound terms (CBTs). The authors analyze and translate CBTs in wedding speech texts of Karonese society into English. The CBTs conveyed in wedding speech where triangular relation between *kalimbubu*, *sembuyak*, and *anakberu* applies. Research article authors practice Karonese language and culture therefore, their work is relevant, significant and has a contribution to make an additional translation procedure to translate CBTs in an SL into a TL.

Sembiring (2015: 133) maintains that translation is the process of transferring the message and written form of an SL text into an equivalent TL text. Without having a translation process, the messages of a language cannot be transferred into another language. However, there are some problems in the translation process, which are not only matters of language, but also of cultural issues. There are many CBTs in wedding ceremony texts of ethnic groups that are not present in other cultures. Proshina (2008: 118) indicates that culture-bound words are generally rendered in the borrowing language through transcription, transliteration and calque translation. As Kelly (1998: 60) explains

a frequent translation solution when dealing with culture-bound institutional terms refers to Newmark (1988) that of the use of «couplets» or «triplets», consisting in the use of the source term, and/or its literal translation, and a cultural or functional equivalent, or explanation of the term.

Newmark's translation methods and procedures are currently the most popular methods for investigating CBTs. Therefore, the authors apply the methods and the procedures in translating CBTs in wedding speech of Karonese society into English. In the translation of the texts of Karonese wedding speeches into English, the CBTs cannot be translated. They need particular translation procedures to transfer the messages of the source text (ST), Karonese, into the target text (TT), English. According to Snell-Hornby, (1988: 69) as the point of departure, the translator's text analysis should begin by identifying the text in terms of culture and condition.

Translation is usually defined as the process of establishing of equivalences between the source language (SL) and the target language (TL) texts. But what are the components of such as an equivalence and when is it established? Lotfipour-Saed, (1990:389). On the basis

of an equivalence and discourse analysis (DA), this article refers to context of situation and context of culture of CBTs in wedding speeches of Karonese society.

Discourse analysis is the study of language-in-use Gee (2011: 8). Gee (2011:88) further asserts that a discourse analysis is based on the details of speech (gaze,gesture and action) or writing that are arguably deemed relevant in the situation and that are relevant to the arguments the analyst is attempting to make.The authors apply DA in regard to language use in the context of situation in the wedding speech text interaction among *rakut si telu* ‘the three bonds’ in Karonese society.

The previous studies on CBTs of the wedding speech texts are not closely linked with this research meaning that this work is of great contribution to translation study. When Sembiring (2010) did research for translating *rebu* in *Karo* society into English: problems and procedures, the problems which arose were linguistic and cultural. They were solved by using particular procedures of translation. In Sembiring’s (2016: 1145) study on translating Karonese *tutur si waloh* texts into English, he insists that some kinship terms could be transferred in detail by applying paraphrase.

The purpose of this article is to apply Newmark’s translation methods and translation procedures in the process of translating the CBTs in the wedding speech texts of Karonese society into English. The authors find and develop new solution to translate the untranslatable CBTs of the SL into the TL.

Literature Review

Nida and Taber (1982: 33) explain that the system of translation consists of three stages:

- (1) Analysis: the surface structure (i.e. the message, as given in the SL) is analyzed in terms of: (a) the grammatical relationships and (b) the meanings of the words and combinations of words.
- (2) Transfer: the analyzed material is transferred in the mind of the translator from the SL to the TL.
- (3) Restructure: the transferred material is restructured in order to make the final message fully acceptable in the TL.

In the process of translation the context of the language in the ST must be understood to avoid misunderstanding the text before contextualizing it into the TT.

Figure 2 below, showing the context is adapted from Halliday’s concept in Halliday and Hasan (1985: 44-47):

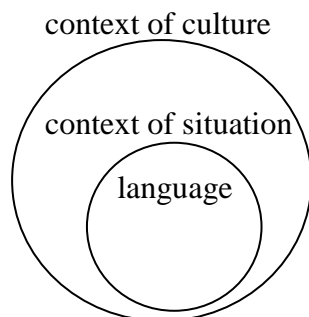


Figure 2 *Halliday’s concept of social perspective in language*

Figure 2 presents the notion of the context of situation, which together with the context of culture, is necessary for the understanding of a language. Context of situation consists of three aspects: field, tenor and mode, and is supported by the context of culture. Halliday and Matthiessen (2014: 33) further point out that field refers to what's going on in the situation, tenor indicates who is taking part in the situation, and mode shows what role is being played by language and other semiotic systems in the situation. House (2001: 248) argues that the text must therefore refer to the particular situation enveloping it, and for this a way must be found for breaking down the broad notion of "context of situation" into manageable parts, i.e., particular features of the context of situation or "situational dimensions": for instance "field," "tenor" and "mode."

In analyzing the CBTs of the wedding speech texts, the authors begin with the context related to three contextual variables; field, tenor, and mode. These variables help to explain how *rakut si telu* 'the three bonds' use the language in the CBTs of the wedding speech texts.

Discourse analysis in translation

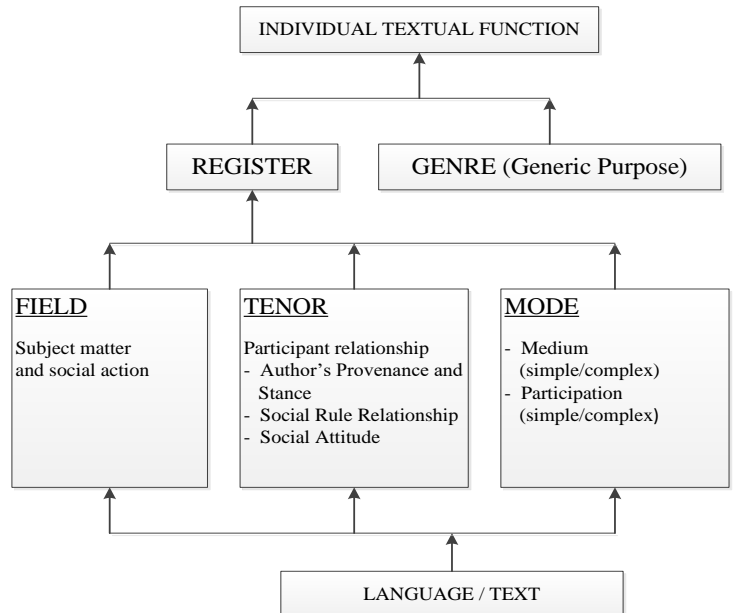
Discourse analysis is concerned with language use in a social context, particularly spoken text delivered to the addressee. Farahani (2013: 112) reveals that discourse analysis (DA) is a field of study which tries to investigate the relationship between language and the context in which it is used. For Farahani, DA is closely connected to the study of language, culture and society.

According to Wu., (2010: 130) discourse analysis can be divided into five categories from the angle of method, namely,

structural analysis, cognitive analysis, social cultural analysis, critical analysis, and synthetic analysis. Social cultural analysis regards discourse as interactional activities and emphasizes the social function of language. This method not only analyzes word and sentence expression form and meaning, but also analyzes all kinds of social cultural factors related to discourse. This method insists that the speaker as an individual and one entity of a society not only intends to transmit information or expresses thoughts, but also attempts to engage in certain social activities in different social situations and social institutions.

Discourse analysis is used to understand and examine CBTs in wedding speech texts of Karonese society. Wu's discourse analysis methods of social cultural and critical analysis are applied to analyze CBTs and translate them into English.

Chart 1. *House's (2001: 139) scheme for analysing and comparing original and translation texts*



Halliday & Matthiessen (2014: 34) additionally emphasize that the combinations of field, tenor and mode values determine different uses of language – the different meanings that are at risk in a given type of situation. There are systematic correspondences between the contextual values and the meanings that are at risk in the contexts defined by these values. Davaninezhad, (2009) concludes that register analysis is a part of context in translation; it involves reader in reconstruction of context through an analysis of what has taken place (field), who has participated (tenor) and what medium has been selected for relaying the message (mode).

Basically, a text is seen as being created within a particular context which can be described in terms of three parameters – “field”, “tenor” and “mode”. Field refers to the subject matter and the nature of activity, i.e. what is happening, to whom, when and where, what they know, why they are doing what they are doing and so on. “tenor” refers to the social relationships existing between those involved in terms of power and status....”mode” concerns how the language being used, the organization of the text whether it is written or spoken. Taylor and Baldry, (2001: 278-279)

The context of this study are the CBTs at the wedding speech texts of Karonese society. The participants of the wedding ceremony are *kalimbubu*, *sembuyak*, and *anakberu* by blood and marriage. Not all Karonese society understand the CBTs in wedding ceremony, they can not interpret cultural terms.

Jeremy and Zhang, (2015: 327) present arguments to emphasize as a method of analysis, discourse analysis is holistic, dealing with entire constituents of an act

of communication. It is a method that studies a discourse in its context of culture and situation and its structure and individual constituents. It provides a model for uncovering patterns of choice and relating them to specific concerns and contexts in which the translator works.

Mehdi., Rahbar and Hosseini-Maasoum, (2013: 35) indicate that various text types require different techniques and strategies for translation in order to be efficient in conveying the intended message of the source text into the target text. Another important matter is the inter relatedness of the texts and the social circumstance in which they are produced. Every text will be organized according to some concepts, beliefs and ideologies of a group, community, party or a nation.

Lazaraton, (2009: 246) further explains the researchers use discourse analysis in applied linguistics because they do not have to rely on intuitions about language and communication and they have actual data to look at. The result of discourse analysis are also readily observable. A discourse analytic study is to generate a rich contextualized description of language use particular setting. Discourse analysis studies tend to focus on small number of speakers and/or texts in order to make it possible these rich descriptions.

Critical discourse analysis in transtion

According to Mahdiyan, Rahbar, and Hosseini-Maasoum, (2013: 38) critical discourse analysis (CDA) may become a useful means in the decision making of the translation strategy, the ST, and the TT context, cultural and social differences between source and target language communities. Mahdiyan, Rahbar, and Hosseini-Maasoum, (2013: 38) further explain that

CDA is mainly used to analyze the text linguistic factors of one language and one culture. However, in translation studies this approach should be applied to both primary ST and secondary TT. CDA sees translation as a social, cultural, and political act and tries to combine these three factors to analyze both ST and TT.

Sipra and Rashid, (2013: 28) indicate that

CDA analyses the use of the language in a real context and how language reveals their cultural, social and ethnic backgrounds. They are of the view that choice of lexical and syntactic features of a language represent the broad socio-cultural background of the speakers. Critical discourse analysis focuses on how their language reflects discursive practices in the binary relations.

Translating the CBTs in Karonese wedding speeches texts is not only to restructure a text in the TL, but a translator must have the competence to move a message in the SL into a equivalent message in the TL. Nida, (1991: 115) describes in general it is the best to speak of “functional equivalence” in terms of a range of adequacy, since no translation is ever completely equivalent. A number of different translations can in fact varying degrees of equivalence.

Manca (2012: 23) generalizes that context of culture, context of situation and co-text play a fundamental role in the process of translation. Some concepts may exist in one culture but not in another.

CBTs are untranslatable and a logical theory about untranslatability is needed. Ricoeur (2006: 30) reveals that untranslatability occurs because of diversity, and it affects all the operating levels of language: the phonetic and articulatory division at the root of phonetic systems; the lexical division that separates languages, not word for word, but from lexical system to lexical system; verbal meanings within a lexicon consisting of a network of differences and synonyms; and the syntactic division of linguistic untranslatability.

It is not enough for the authors to recognize and understand the different language, its social and cultural source context, but they should also be able to reproduce the meaning in the TL. To overcome these situations they need to understand how the SL is translated into the TL. Therefore, the borrowing, identification, classification, description and the explanation for specific cultural and kinship terms are essential elements in translation.

The translator needs a solution. As Elimam (2017: 59) points out, translation studies literature has always recognised the importance of taking target readers' expectations into consideration for the success of a translation. For the translation to be well accepted by readers, the authors as translators applied Newmark's translation methods and procedures in translating the SL. Most of the translation procedures are taken from Newmark's model. Maasoum and Davtalab (2011: 1769) applied Newmark's theory of translation to analyze the culture-specific items (CSIs) in the Persian translation of "The Dubliners". They used the 14 translation procedures of Newmark in the process of translation. According to Maasoum and Davtalab, (2011: 1769) the translator sometimes cannot find a completely corresponding equivalent for CSIs in the TT. It is the same as, Catford (1965: 94) indicates that translation fails, or untranslatability occurs, when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text.

Ordudari, (2007) in *Translation Journal* Volume 11, No.3, applies Newmark's translation procedures and it seems that the procedures of functional equivalent and notes would have a higher potential for conveying the concepts underlying the translating of culture-specific concepts embedded in a text. Newmark's theory of translation was applied to transfer messages of the CBTs in Karonese language into English.

Methods of Translation

Newmark (1988: 45) divides the process of translating into eight methods, four of the methods oriented to the SL, and the other four oriented to the TL. They are put in the form of a flattened V diagram (Figure 3).



Figure 3 *Methods in the process of translating*

Procedures of Translation

Translation procedures focus on sentences and smaller units of language within the text. They have been applied by the authors in their efforts to formulate an equivalence for the purpose of transferring elements of meaning from the ST to the TT.

Newmark's (1988) translation procedures, such as transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonymy, through-translation, shifts or transpositions, modulation, recognized translation, compensation, paraphrase, couplets, and notes were explored in the translation process of the SL into the TL.

Harvey (2000: 2-6) acknowledges the techniques for translating CBTs. They are functional equivalence, formal equivalence or 'linguistic equivalence', transcription or 'borrowing' and descriptive or 'self-explanatory'. They are similar to the concepts of Newmark's translation procedures. According to Harvey (2000: 2-6) functional equivalence means using a referent in the TL culture whose function is similar to that of the SL referent.

From the concepts of translation, Newmark's translation procedures and the techniques of Harvey, as well as those of Vinay's and Darbelnet's, the authors as translators apply relevant translation procedures to transfer the SL into the TL. The authors combine the cultural approach with the linguistic approach in translating the CBTs.

Methodology

According to Creswell (2013:261) qualitative research begins with assumptions and the use of interpretive/theoretical frameworks that inform the study of research problems, addressing the meaning individuals or groups ascribe to a social or human problem. In qualitative research, the researchers as translators focus on the CBTs in wedding speech texts of Karonese society. In conducting qualitative research on translating cultural texts, understanding the SL and the TL is crucial, not only in the research process but also in the data and its interpretation.

The authors apply the combination of two oriented researches, as Saldanha, Gabriela & O'Brein, Sharon, (2014: 49) indicate that the combination of process and product research will most likely lead to a greater understanding of the cognitive aspect of translation. Saldanha, Gabriela & O'Brein, Sharon, (2014: 23) additionally emphasize that a qualitative approach in translation research can include critical discourse analysis, interviews, focus group, questionnaires while quantitative approach might be associated with corpus analysis, eye taking, keystroke logging. Furthermore, Saldanha, Gabriela & O'Brein, Sharon, (2014: 80) explain that

a key term in CDA is register, which refers to the set of choices and configurations that a speaker draws upon in certain conditions. The choices a speaker makes are influenced by the context of situation, which has three dimensions: field refers to the topic the activity, tenor concerns relations of familiarity, power, and solidarity among participants, and mode of communication concerns, among other things, whether texts are written or spoken, or whether language used for action or reflection.

Further, Saldanha, Gabriela & O'Brein, Sharon,(2014: 52) alternatively, taking the text as a point of departure, we can use DA or CDA to find out what the text tells us about the context.

This study is in the area of translation studies discipline and the authors apply discourse analysis, critical discourse analysis, cultural analysis and translation analysis in translating the source language (SL) into the target language (TL). Discourse analysis is a part of linguistic analysis applied and supported by cultural analysis and translation analysis, to identify and describe CBTs in the SL. Karonese language is the authors' mother tongue. They understand the cultural issues of the SL and in a good position to conduct this cross-cultural translating research. By understanding the two languages the authors found it easy to understand the human behavior, social cultural processes and cultural meanings of both cultures and languages.

In translating the CBTs from the SL into the TL, Newmark's translation methods and translation procedures are applied, as they have clear connections with the researchers' research questions. The research methods used are supported by interdisciplinary approaches to solve every research question rigorously and completely. The methods selected in the process of translation are emphasized in the ST and are all adapted from Newmark's methods of translation. Newmark has eight methods of translation; four are oriented to the SL and the others are oriented to the TL.

Five of Newmark's procedures of translation are used in the process of translating the SL into the TL in this study. They are transference, descriptive equivalent, paraphrase, shifts, and cultural equivalent. The authors choose Newmark's (1988) translation methods and procedures because his translation procedures mostly explore the cultural texts. Two of Newmark's methods of translation were applied, being literal translation and semantic translation.

Data and Data Sources

The source of the data is a Karonese wedding speech. The authors attended a wedding ceremony to take video recordings of the wedding ceremony in Bintang Meriah Village, Kuta Buluh Sub-district, Karo Regency, North Sumatra, Indonesia. It was held on May 6th, 2016. The participants of the wedding ceremony are *daliken si telu* composed of *kalimbubu*, *senina*, and *anakberu*. *Kalimbubu* is represented by *Sinulingga* clan, *Senina* known as *sukut* is represented by *Perangin-angin* clan, and *anak beru* is represented by *Karo mergana* clan. The record of speeches delivered by each the three sides contains CBTs will be treated as data.

In the process of translation, there are sets of processes in transferring the ST into the TT, one of them is data analysis. In the process of data analysis, Miles and Huberman (1984: 21) maintain that the steps in qualitative analysis include: (1) data collection; (2) data reduction; (3) data display; (4) drawing and verifying conclusions.

Data Analysis

The authors analyze the wedding ceremony speech texts of the three categories of relative of Karonese society speeches.

systematically. First, they apply the discourse analysis on CBTs use in the context of situation. They analyze field, what the subject matter is, tenor, who talks what and to whom, and mode, how the text is addressed. Halliday & Matthiessen (2014) combine field, tenor and mode values. Second, the authors apply Newmark's translation procedure and method supported by discourse analysis, and cultural analysis.

Third, exploring context of culture of the CBTs in the process of translating the SL into the TL by identifying the sub-group as a central core of translation activity belonging to CBTs meaning and functions.

Translating the Context of Situation

Field - A wedding ceremony of Karonesee society is held in the bride's village and it goes from morning till afternoon at *jambur*. *Jambur* literally means "hall" which has two sides, on the left side is the groom's relative place and for the right side is the place for the bride's relatives. At the center of the hall is wide space, it is used as the place of the bridegrooms to give speeches. On the left side is the groom's relatives place. *Kalimbubu* is at the right side of *senina* which provided with new long white *pandan* mats. The center of hall is wide space as the place for bridegroom's relatives when they give the speeches.

Tenor - The speeches at a wedding ceremony are started by the groom's relatives and followed by the bride's relatives. The ceremony is managed by an *anakberu singerana*, which is literally translated with 'spokenperson'.

First, the *sukut* means "the host", "the doer of wedding ceremony" address their speeches to their *kalimbubu* and followed by *senina*, *kalimbu* and *anakberu*. The *sukut* give the speech to welcome all their relatives. Both the groom and the bride have three categories of relative, they are *kalimbubu*, *senina*, and *anakberu* and each of them has sub-categories as stated earlier.

The second turn is *senina*, which has the sub-category of *senina siparibanen*, *sipemerren*, and *sepengalon*. Each sub-category gives the speeches to bridegroom and the bridegroom's relatives. The third turn is *kalimbubu*, they are sub-category of *kalimbubu bena-bena*, *singalo ulu emas*, *siperdemui* and *puang kalimbubu*. The last turn is *anakberu*, they are sub-category of *anakberu siparibanen*, *sipemerren*, and *minteri*.

Mode - When a woman marries a man, she transfers from her clan to become a member of her husband's clan. The relatives before her marriage are called *kalimbubu* or bride givers. After the marriage, the relatives of her new husband's sisters and new father in law sisters become *anakberu* or bride receivers. All of the bride's lineage are *kalimbubu* and groom's lineage are *anakberu*. *Anakberu* are responsible to the organization of the wedding ceremony and serve the three categories of relative.

When *anakberu* give their speeches to the bridegroom and *sukut*, they apply the polite words. They use the words *nina turangku*, they use such expression because they are *rebu*. *Rebu* means social avoidance to talk directly, to look at face to face and to sit closely among *mami* and *kela*, *bengkila* and *permen*, *mami* and *kela*. The word *nina* is used as a mediation word to avoid to talk directly among *permen*, *bengkila*, *kela*, *mami*, and *turangku*.

In delivering speech at the wedding ceremony, *anakberu* use the words *erkondangken kalimbubunta Sinulingga mergana* means because they have the same *kalimbubu* which clan is *Sinulingga*, so they have a chance to give the speeches to the bridegroom and *sukut*.

Anakberu respect their *kalimbubu* as ‘visible gods’. By treating the *kalimbubu* in high regard, *anakberu* believe to have health and economic prosperity.

The speeches of the sukut ‘host’

(1) SL: *Man bandu kalimbubu kami sentabi kel kami adi lit akapndu kurang ibas kami ndudurken isapen bagepe ngaturken perkundulndu.*

TL: Dear our *kalimbubu*, we are very sorry if there is any inconvenience in the way we serve you *ndudurken isapen* and *ngaturken perkundulndu* at this wedding ceremony.

Ndudurken isapen literally means hand cigarettes, it is the way how *sukut* ‘the host’ serve the relatives politely in Karonese culture. First, *sukut* come closely to their *kalimbubu* and hand them the cigarettes when they are sitting. *Kalimbubu* consist of *kalimbubu bena-bena*, *si ngalo bere-bere* and *simupus*, and the clans of *kalimbubu* depend on the wife givers clans names of their grandfathers, fathers and their sons. *Kalimbubu* is literally translated with wife givers.

The authors borrow the words *ndudurken isapen*, in which Newmark called this process with translation procedure of transference, it means the process of transferring an SL word to a TL text. The borrowed words are indentified, classified, described, and explained in the TL. *Ndudurken isapen* and *ngaturken perkundulndu* at the wedding ceremony are CBTs. *Sukut* and *anakberu* respect their *kalimbubu* not only at the wedding ceremonies but also in the daily life. The presence of *kalimbubu* are really expected and the position of their seats is always on the right of the *sukut* at *jambur* ‘the hall of the wedding ceremony’.

Ndudurken isapen is a cultural identity for a *Karo* married man to honor other men who are his *sangkep nggeluh* ‘relatives’. They are the category of relatives as *kalimbubu*, *sukut/senina* or *anakberu*. *Ndudurken isapen* is a culture-bound term (CBT) in the SL and it needs identification, classification, description, and explanation the CBTs to make it familiar in the TL. Offering cigarette (*Ndudurken isapen*) is perfomed by *anakberu si ngerana* functioning as spokeperson of the groom to bride’s spokeperson to start the dialogue at the wedding ceremony. The *sukut* stand in the center of the *jambur*, ‘the wedding hall’, to welcome all the *sembuyak/senina*, *kalimbubu singalo ulu emas* and *puang kalimbubu*. The *sukut* welcome them because they have responded to the *sukut*’s invitation to come to the wedding ceremony.

The speeches of the groom’s relatives.

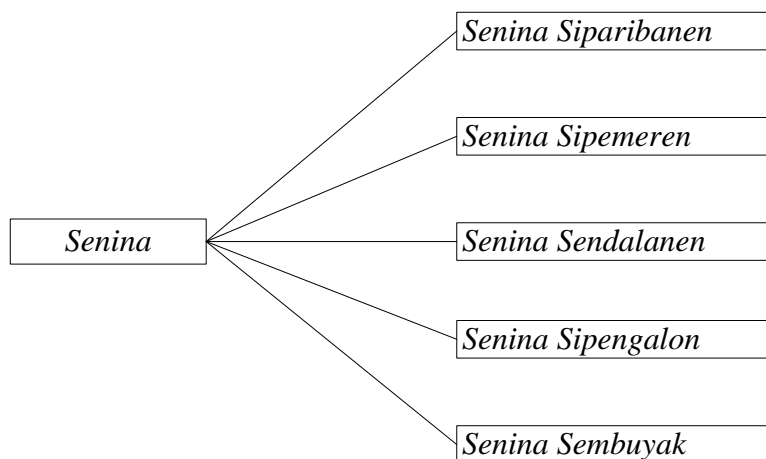
The content of a senina’s speech.

The message of a *senina*’s speech is commonly addressed to the bridegroom and groom’s parents. The groom’s parents are appriciated that they are lucky to have such a wedding. The speakers add that not all people can enjoy such a situation. The parents of the groom are requested not to interfere or to monopolize their son’s family, except if they are in trouble. The bridegroom is told about the ways of life in Karonese society, and that they hope

the new couple want to learn Karonese culture. The most important thing is not to quarrel in their family.

- (2) SL: *Bujur ningkami man bandu Sinulingga mergana ibas kam enggo nenahken kami, senina siparibanenndu erkondangken kalimbubunta Sebayang mergana.*
 TL: We thank you *Sinulingga mergana* for inviting us, your *senina siparibanenndu erkondangken kalimbubunta Sebayang mergana*.

Figure 4 *The category of relative as senina*



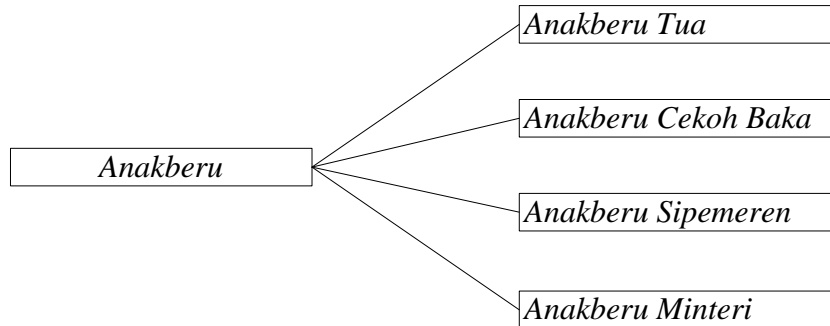
Senina siparibanen is not translated, it is a CBT. It occurs by marriage, the wife's sisters' husbands are called *senina siparibanen*. The clan name for *senina siparibanen* can be same or not, it depends on the husbands' clans who marry the wife's sisters.

The content of an anakberu's speech

- (3) SL: *Kami anakberundu ngaku maka melala kekurangan kami ibas ngaturken dahin enda, emaka mindo kami ola lit tama-tama ukurndu, kam kalimbubu kami.*
 TL: As your *anakberu* we realize that we caused a lot of inconvenience when serving the relatives at this party; therefore, we hope that you are not disappointed.

For cultural reasons, *anakberu* do not want to mention the weakness of their *kalimbubu*; therefore they talk as if it was their weakness to run the wedding ceremony. The *sukut* problem at the wedding ceremony was overcome by *anakberu*. *Anakberu* is a CBT of the SL and the authors are familiar with this term; it can be transferred with 'wife takers', but there are classifications of *anakberu*.

Figure 5 The category of relative as *anakberu*



The term *anakberu* is translated literally as ‘wife takers’ but it consists of *anakberu tua*, *anakberu cekoh baka* and *anakberu minteri*, and their functions are to serve their *kalimbubu*. *Anakberu* are usually the earliest to arrive and the last to leave the ceremonies.

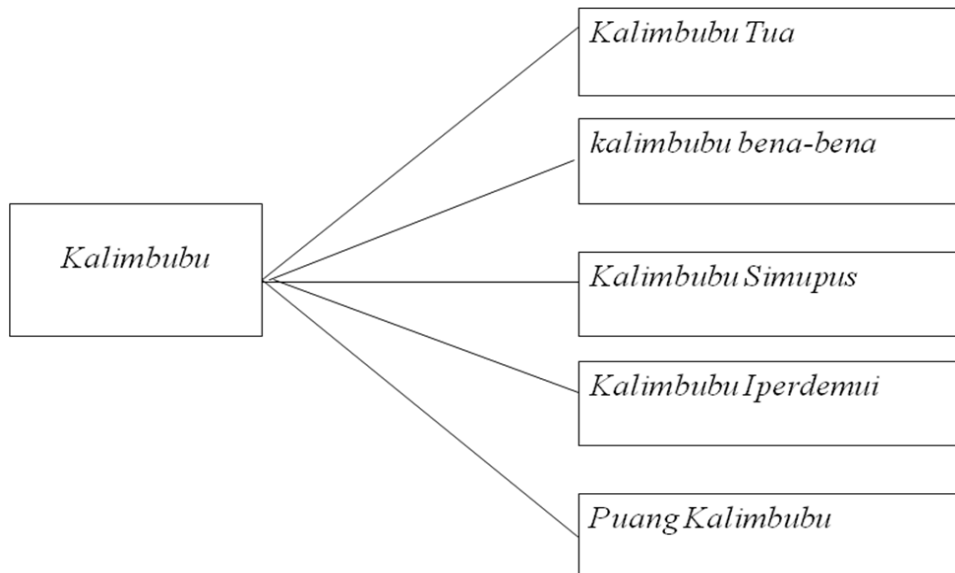
(4) SL: *Kai pe cukup nge isikapken kalimbubu ban kurang beluhna nge kami anakberu ngaturkenca.*

TL: It is said that their *kalimbubu* have had enough of everything for the party but it is the fault of *anakberu* that a party is being held.

The functions of the *anakberu* are to support their *kalimbubu* in serving the *sangkep nggeluh* ‘relatives’ at the wedding. They apologize for there being insufficient food to serve all the guests. They speak as if it is their fault instead of their *kalimbubu*’s inability. It seems to show the goodness of their *kalimbubu*. For the relatives it is said that everything has been enough prepared by the *kalimbubu*, but we were unable to arrange the party. Here *anakberu* show that they have responsibility to keep the honor of their *kalimbubu* among the relatives who are present the ceremony.

Kalimbubu is a culture bound-term (CBT) in the SL and the authors are familiar with this term. They can behave according to the SL cultural standards, but it can not be transferred easily to the TL. Identification, classification, description and explanation the CBT is needed to make it familiar in the TL.

Figure 6 The category of relative as kalimbubu



Kalimbubu are classified as *kalimbubu tua*, *kalimbubu bena-bena*, *kalimbubu simupus*, *kalimbubu ulu emas* and *puang kalimbubu*. Each *kalimbubu* consists of a few different clans. The clans, as wife givers, have different clans and they are all *kalimbubu* for the great-grandparents, grandparents, parents, parents' brothers' wife givers and sons. So the translation of *kalimbubu* is not only 'wife givers'. They should be honored culturally and have a good place at the ceremonies and in daily life. Their seats are usually placed on the right of the *sukut*. So the authors added familiar CBTs to develop Newmark's translation procedure to translate the cultural meaning in the SL.

- (5) SL: *Adi enggo erjabu meherga ibas jabu sabab (kam menda ingan sumpit kami ngadi ingan nuri-nuri). Bapandu enggo metua, kam sambar gancih bapandu jadi ingan kami nuri-nuri, kami enterem erbagena, emaka terbeluh kam.*

TL: If you had gotten married, you would be the person whom we requested (*kam menda ingan sumpit kami, ngadi ingan nuri-nuri*). Because your father is old, you will replace him as the addressee of our discussion. As you know so many of us are your *anakberu*; therefore, you should be clever.

Having finished the groom's relatives speeches, the bride's relatives continued to give the speeches to the bride and her father's *senina*.

The structure of speakers are as follows:

- a. *Sukut, sembuyak*
- b. *Senina, sipemeran, siparibanen, sipengalon*
- c. *Kalimbubu si telu sendalinen: singalo bere-bere, singalo perninin, ras perbibin.*

The speeches of the sukut sinereh

- (6) SL: *Gia permenndu, kempundu erjabu, enterem denga ka nge anak kami, emaka ula kari ibas kelawesen permenndu erjabu, maka urak ka kekelengendu.*
TL: Even though your *permen* or your granddaughter has gotten married, there are still some other daughters to be married. Therefore, do not love us less.

- (7) SL: *Adi lit gia akapndu sikurang labo beberendu sipejabuken ngenca kekurangan tapi kami pe ikut nge simada.*
TL: If there is a lack of *sukut* service at this wedding ceremony, it is not what our *sukut* intend but it is only what we are capable of doing.

The speech is addressed to *singalo bere-bere*, *perninin* and *perbibin*. The content of the speech is to show their humility in serving *kalimbubu* at the wedding party. *Ndu* in *akapndu* is polite linguistic, *ndu* is as suffix and possessive in SL, it is translated literally 'you think' in TL.

The message is given to the bridegroom and his relatives.

- (8) SL: *Arapen kami kalimbubundu maka kam bere-bere kami sinjabuken bana tutuslah ibas erjabu.*
TL: Our hope as your *kalimbubu* is our *bere-bere* who are celebrating this wedding ceremony now, be serious in your marriage life.

Another meaning for *bere-bere* is the kinship term for uncle's sister's children and there is no *bere-bere* in English.
Kam is polite linguistic in SL and its equivalent 'you' in TL.

The speech of the perbibin

- (9) SL: *Man bandu anak kami ula kekelengendu terjeng bapa nandendu, tapi pe ku kami perbibin, gegehi encari ras erdahin gelah banci pepagi idah pengkelengindu.*

TL: We hope your love not only refers to your parents, but also to us as your *perbibin*. Therefore, work hard so that your love will be proven.

Kalimbubu support the bridegroom to work hard to have income, so that if they are invited to visit their *kalimbubu*, they have enough money.
Kalimbubu give the bridegroom a token of appreciation and say:

- (10) SL: *Iendesken kami lampu man bandu maka terang ibas jabundu, ula lit erbuni- buni.*
TL: A lamp is given to the new couple to inform them that it is as a symbol of light and to be transparent in their married life.

Lampu in SL has TL equivalent. It means lamp, but there is no symbolic function in TL. The new couple are also given *kudin*, *cerek*, *amak* and *manok*.

Kudin is a pot for cooking rice, as a symbol of when guests come, the rice should be ready for them. *Cerek* means a kettle and it is a place of drinking water. So that if they have guests the drink has been provided in their house, and when guests come to the house to visit they can be served.

Amak tayangen is a place for a couple to take a rest because they are tired from working. The cultural equivalent of *amak tayangen* is a sleeping mat, which can be a place for the new couple to think about what should be planned and done. *Amak tayangen* in SL is white *pandan* mat but a sleeping mat in TL is not made of *pandan*.

Manok means 'a hen'. It is also given to the bridegroom as a symbol for being a hard worker, who is aware, not discriminating, caring, loving, a survivor and a volunteer.

The groom's relatives are *sukut*, *ngalo-ngalo biak senina*, *kalimbubu si telu sendalinen*, *singalo bere-bere*, and *singalo perninin ras singalo perbibin*. According to Ginting (2014) the *kalimbubu* usually bring gifts for the bridegroom. The gifts are given after the *kalimbubu* have finished giving their speeches at the ceremony. They are *lampu*, *kudin pedakanen*, *belanga*, *pinggan perpangan* (2), *cerek*, *cangkir/gelar* (2), *mangkuk perburihen*, *beras meciho* (2) *tumba*, *amak tayangen* (2), *bantal* and *manuk asuhen* (1). The gifts of the *singalo perkempun* are *beras* (1) *tumba*, *mangkok mbentar isi beras* and *tinaruh* (1), *amak tayangen* (1), *bantal* and *manuk asuhen* (1). The gifts which are provided by *si ngalo perbibin* are *beras* 1 *tumba*, *mangkuk mbentar risi beras* and *amak cur la erbantal*.

Ginting (2014: 94) states that the speech is delivered to the bridegroom as follows:

O anakku, teman nandena/turang mamina, iendesken kami menda amak dabuhen ibas pemenan jabundu. Sangap kam erjabu, kedabuhen tuah ras sangap kam ras impalndu e, ertima kita maka jumpa pagin matawari ras bulan dengen merih pagi manuk niasuhndu, mbuah page nisuanndu, mejuah-juah anakku.

Dear the bridegroom, we provide you *amak dabuhen* for your new marriage. Have a good family, children and prosperity of a harvest. The equivalent of *amak dabuhen* is screen. *Amak dabuhen* is a white *pandan* mat used for a screen.

(11) SL: *Kenca dung belas-belas ranan adat kalimbubu sitelu sendalinen, emaka luah enda iendesken kempak siempo, ialo-alo iendesken simulih sumpit, isi gula ras tualah, alu kata jumpa pagi sientebu ras melam ibas kegeluhen enda.*

TL: Having finished the speeches of the *ranan adat kalimbubu sitelu* and the *telu sendalinen*, the gifts are then handed to the groom. He is given *simulih sumpit*, which contains red sugar and old coconut, as the symbol of having a sweet and good future life.

The *simulih sumpit* is still used in TL. The authors apply transference translation procedure. *Kalimbubu* have given their gifts to the bridegroom, the *sukut* give *simulih sumpit*.

(12) SL: *Man bandu permen kami ula baba kebiasaan si la mehuli ibas jabundu ku jabu bengkilandu, janah pelajari uga maka payo jabu sidahi kam.*

TL: Our dear *permen*, do not show your bad attitude in your parents' daily life in your father-in-law's daily life.

In the data of number 18 the translation procedure of transference is applied.

(13) SL: *Man bandu anak kami adi lit akapndu la payo impalndu ngata kam man kami, ula mintes ku mamandu.*

TL: Dear groom, if there is a problem with your wife, please let us know first, instead of your father-in-law.

The literal translation of *anak kami* is ‘our son’, but *anak kami* is a cultural term. It is used to show the close relationship between the parents and their adopted son culturally. It cannot be translated into the words ‘our son’ or ‘cultural son’ for English. The groom is approved culturally to be the son at the wedding ceremony

(14) SL: *Anakberu mereken sekin man simbaru erjabu, janahna nina enda sekin gelah banci kam ndahi dahin kalimbubunta.*

TL: The *anakberu* gives a knife to the groom by saying, ‘here is a knife so that if our *kalimbubu* have a party you will use it to prepare the meals.’

Kalimbubu usually say that their *anakberu* is *piso entelap kalimbubu*, ‘our sharp knife’. *Piso entelap* is a symbol that *anakberu* will serve their *kalimbubu* well to prepare meals. Therefore, at the wedding ceremony a knife is given by the *anakberu* to the groom so he can serve his *kalimbubu*. *Piso entelap kalimbubu* is translated by the descriptive equivalent in the TL and it is therefore explained.

(15) SL: *Kam ingan ngadi sumpit kami (penadingen sumpit kami).*

TL: You are like the entrance of our cultural activity.

The literal translation of *kam ingan sumpit kami ngadi* is ‘you are the last standing of our *sumpit*’. The authors apply literal translation in the data no 15 but, it does not have sense in the TL. By honoring *kalimbubu*, *anakberu* believe that it is the symbol of god will provide *anakberu*’s prosperity. In this case, the message is addressed to *kalimbubu* ‘wife givers’ and they should be honored in Karonese society because *anakberu* believe that they are as visible gods.

The paraphrase translation procedure should be used to get a close meaning in the TL, but there is no cultural equivalent in the TL. *Kam* as a pronoun in SL is a polite linguistic pronoun and it is absent in the TL. *Ingan ngadi sumpit* and *kam* are CBTs at the wedding ceremony speeches of Karonese society. It has a metaphorical meaning that the new couple are at the entrance of the *anakberu* to the *kalimbubu sangkep nggeluh* to his/her *kalimbubu* relatives. *Penadingen sumpit kami* is paraphrase in the TL.

(16) SL: *Man bandu kempu kami si njabuken bana selamat kam njabuken bana, sikeleng kelengen kam jumpa kam matawari ras bulan, bagepe man orangtuandu sehat sehat kam.*

TL: This message is addressed to the new couple by saying, ‘happy wedding, love each other, have a son and a daughter and may your parents be healthy.’

Jumpa kam matawari ras bulan also has metaphorical meaning but, the authors do not find it in the TL. To get the close meaning of *jumpa kam matawari ras bulan* the literal translation is not applied. Instead, a descriptive equivalent translation procedure in the TL is

required. *Jumpa kam matawari ras bulan* is translated with you will have a son and a daughter. There is a shift meaning in translating the SL into the TL.

Translating Meaning(s) and the Context of Situation

(17) SL: *Merga bapa, jadi merga man anak si dilaki jadi беру man anak si diberu.*

TL: The father's clan is to be the clan '*merga*' for a son and '*beru*' for a daughter.

Merga is not translated, every son automatically receives his father's *merga* (patrilineal) and every daughter gets *beru* from her father's *merga*. The Karo are familiar with *orat tutur merga silima* literally means 'kinship of the five clans' in Karonese society.

(18) SL: *Beru nande, jadi bere-bere man anak si dilaki ras anak si diberu.*

TL: The mother's clan is to be *bere-bere* for the son and the daughter.

A Karonese knows his kinship from his *merga*. In introducing for a Karonese, he/she starts from his *merga* or her *beru* and followed by their *bere-bere*. It is not enough for a man or a woman in Karonese society to introduce his name or her name only but he/she should mention his *merga* or her *beru* and their *bere-bere*.

Bere-bere exists by the parent's marriage. Children's mother's clan is their *bere-bere*. This cultural feature is absent in the TL, which makes it difficult to translate. *Bere-bere* is explained in the TL, the authors use descriptive equivalent but it is still not clear. The authors identify children's mother's clan name. The mother's clan is *Kaban*. The children's *bere-bere* is *Kaban*. It is the sub-clan of *Karo-karo*.

(19) SL: *Bere-bere bapa, jadi binuang man anak si dilaki ras anak si diberu.*

TL: A *bere-bere* is to be *binuang* for a son and daughter.

A father and his brothers have the same *bere-bere*. A father's *bere-bere* is his mother's clan. Ego's mother's clan is *Karo-karo Sinulingga*. *Karo--karo* is a clan name and *Sinulingga* is a sub-clan. So his *bere-bere* is *Sinulingga*. A son, his father and his grandfather have the same clan but each of them has different *binuang*, because they have different mother's clan or sub-clan. Ego's father's *bere-bere* is called *binuang*. Different family has different *binuang* and clan name. The authors should be familiar with the terms of *bere-bere* and *binuang* in translating them into TL. The authors identify a mother's clan name, classify its sub-clan, describe a son father's and his grandfather's *binuang* and describe father's and grandfather's clan names and explain them in TL and they call this procedure familiar CBT. The term *bere-bere* have no equivalent in the TL which makes it difficult to translate.

(20) SL: *Bere-bere nande, jadi perkempun man anak sidilaki ras anak sidiberu.*

TL: A mother's *bere-bere* is to be *perkempun* for a son and a daughter.

(21) SL: *Bere-bere nini bulang arah bapa, jadi kampah man anak si dilaki ras anak si diberu.*

TL: *Bere-bere nini bulang arah bapa* is to be *kampah* for a son and a daughter.

(22) SL: *Bere-bere nini bulang arah nande, jadi soler man anak sidilaki as anak sidiberu.*

TL: *Bere-bere nini bulang arah nande* is to be *soler* for a son and a daughter.

Perkempun, *kampah* and *soler* in SL are CBTs and they have no equivalent in TL. *Perkempun* is literally translated with mother's *bere-bere* or mother's mother's clan. Granfather's *bere-bere* is called *kampah*. Mother's father's *bere-bere* is called *soler*. *Perkempun*, *kampah* and *soler* have different roles and clans in Karonese society.

Many of the terms for relatives in the SL have no equivalent terms in the TL, but for certain relatives there is a different cultural concept. Therefore, the authors apply Newmark's translation methods of semantic translation in this study.

Of all Newmark's translation procedures (1988: 81-91), in translating the ST into the TT the authors applied five of them. They are descriptive equivalent, transference, shifts, paraphrase, and cultural equivalent. Additionally, the authors apply two of Newmark's translation methods, they are literal and semantic translation.

The reason for choosing these procedures was because there are many specific CBTs found in Karonese wedding speech texts and it is difficult to translate them into English. CBTs convey meaning and refer to each sub-culture term in Karonese society.

Conclusions

The conclusions of the study are as follows:

The article analyses the CBTs in the wedding speech texts of Karonese society. Since discourse analysis belong to the CBTs, the authors' focuses were the application of field, tenor (participants) and mode in translating CBTs in the wedding speech ceremony into English.

The target was to find solution, to translate untranslatable CBTs in the SL into the TL, as well as to search alternative solutions in the translation process. The authors attempt to figure out whether Newmark's translation method and procedure can answer the question.

Based on the analysis, the authors could not translate the CBTs accurately into English. CBTs in the SL have no equivalent and sense in the TL.

On the whole, the transference is a solution to solve untranslatable in the SL, but the TL readers still have problems to understand the CBTs completely.

In the case of categories of relatives, they do not have any equivalences in the TL because such categories are culture-bound terms and they need the identification, classification and explanation in the TL. Therefore, an additional translation procedure is needed, which help to translate the SL into the TL.

Moreover, this similar CBTs procedure could be applied in more CBTs in other languages, such as at the wedding ceremonies, in order to use this procedure to translate source culture into other cultures.

Some CBTs in Karonese wedding speeches are difficult to translate because they have no equivalent in English. To solve this problem, the authors firstly applied Newmark's translation procedures of descriptive equivalent, cultural equivalent, paraphrase, transference, and shifts, but some CBTs proved to be untranslatable. Then they also applied Newmark's literal and semantic translation method, but this was not the complete solution.

So, the authors decided to try a translation procedure that involved adding a familiar CBT from the SL and this was successful. This new procedure can now be used to further develop Newmark's translation procedures. It provides an additional tool for translators to use in the future, when working to translate CBTs from an SL to a TL.

Acknowledgements

The research gets funds from the fundamental research grant, based on research contract no. 266/N/LP3M-UMI/2016 of the Directorate General of Research and Development for the years 2016.

This paper was financially supported by the Directorate General of Research and Development based on no. 1940/E5.3/PB/2017 in the Program of *Bantuan Seminar Luar Negeri Tahun 2017* to present their paper at the 16th International Conference on Translation, 8th – 10th August 2017 Petaling Jaya, Malaysia.

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In SKASE Journal of Translation and Interpretation [online]. 2018, vol. 11, no. 1 [cit. 2018-21-07]. Available online <http://www.skase.sk/Volumes/JTI14/pdf_doc/05.pdf>. ISSN 1336-7811

Audio description of taboo: a descriptive and comparative approach

Raquel Sanz-Moreno

Abstract

Audio description is an emergent Audiovisual Translation modality which aims to provide accessibility to blind or partially sighted people. In this article, we focus on one of the most universal taboo topic, sex, and how it is audio described in commercial films. Following a descriptive methodology, we tackle the sexual references present in films with audio description in English and Spanish, and find out the way and manner in which taboo elements referred to sex cross the intersemiotic barriers. Firstly, we identify the sexual elements in the films (sexual acts, sexual organs, nudity etc.) and the strategies used to audio describe them: using taboo language, euphemization or even omission. Then, we highlight the differences in the way sexual references are described, trying to determine the reasons which led the describers to make those decisions.

Key words: Audiovisual Translation, Accessibility, Audio description, Sex, Taboo, Self-Censorship.

1. Translation, audio description and taboo: an outstanding issue

1.1. Audiovisual translation and taboo

Taboo has been traditionally defined as something prohibited or excluded from use because it is considered improper or inadequate. Taboo topics include sex, illness, scatology, religion, racism or death. But we cannot forget that taboo has a culture-specific component as, in fact, “any kind of conduct could be considered taboo by a community since the judgement that a particular conduct is taboo is specific to that society, behaviour and culture” (Soler-Prado 2013: 123). In other words, what could be considered taboo in a society could be not perceived in the same way in another one, and have a higher degree of social acceptance. In this vein, there are some issues which can be universally considered taboo, as sex, and others which have a different degree of tolerance depending on the society, as religion, use of expletives, or scatology. Translation of taboo appears to be a huge challenge for translators, due to its cultural and ethical component.

Several studies have been carried out on taboo language and Audiovisual Translation, particularly on subtitling (Díaz Cintas 2001; Scandura 2004; Ávila-Cabrera 2015a, 2015b, 2016a, 2016b; Baines 2015) and dubbing (Pujol 2006; Soler Pardo 2013; Beseghi 2016), even if, as stated by Fuentes-Luque, the study of taboo is a taboo itself (2015), despite its undeniable interest in Translation and particularly in Audiovisual Translation. All these studies generally describe the strategies used to translate taboo, which range from omission to attenuation or dilution of the taboo language in written as well as in spoken words (Díaz Cintas 2012; Taylor 2006; Scandura 2004). This is particularly true in subtitling “as a consequence of the intersemiotic shift from an oral to a written code because politeness norms are more restrictive for the written word than for speech” (Baines 2015: 437). But we can also find manipulation (Zanotti 2012), deletion or self-censorship in dubbing. According to Soler-Pardo, the dubbing into Spanish of the American film *Reservoir dogs* (Tarantino 1992) has omitted half of the insults present in the original version, leading to a more formal

text (2013: 127), even if, as we know, we are dealing with a written text to be said. The reason which could explain these manipulations could not only be the protection of the audience by the translator but also the decisions made by the distribution companies (Zanotti 2012: 355-356).

1.2. Audio description and taboo

Audio description (AD) consists of an accessibility service which provides verbal explanations of the relevant aspects of a film, TV series, opera, museum, etc. and which allows the blind or visually-impaired to have access to those visual elements in a similar way and at the same time as a normal viewer. In this sense, Orero defines AD as “the descriptive technique of inserting audio explanations and descriptions of the settings, characters, and actions taking place in a variety of audiovisual media, when such information about these visual elements is not offered in the regular audio presentation” (2005: 7). Considered “an integral part of Audiovisual Translation” (Díaz Cintas 2008: 7), AD has gained interest in research in Translation Studies in recent years. The number of papers, conferences, works and PhD studies on AD has considerably grown in the last two decades¹. But apart from awakening interest in academia, AD has also become a professional and social concern, and accessibility has become a priority for the media. For example, the Spanish TV has considerably increased the hours of AD per year from 27.6 in 2011 to 121.9 hours in 2014 with the groups Mediaset and Atresmedia having reached the highest percentages of AD (CESyA 2015: 77-78).

Research has focused on descriptive studies on the way several elements of films are audio described: characters (Ballester 2007), facial expressions (Mazur 2014), intertextuality (Taylor 2014), time (Vercauteren 2012), cultural references (Maszerowska and Mangiron 2014), or special effects (Matamala and Remael 2015), for example. But there is an issue which has not been studied in depth, at least until now. The AD of taboo, expressed by means of images in movement, still remains an unexplored area.

As far as we know, research on AD has not focused on taboo yet. A few papers do mention the issue though, focusing on sex because “sexuality is one of the most tabooed aspects of human existence” (Jay 2000: 85, in Soler-Pardo, 2013). Sanderson carries out a comparative analysis of the AD in English and Spanish of Almodóvar’s *Broken Embraces* (2009) and observes noteworthy differences in the way sex scenes are rendered by both audio describers. He points out “the uses and customs of a precise sociocultural context” to explain the limitations in the verbalizations of sex as a taboo topic (Sanderson 2009: 33). Fryer also studies sex and AD (2016:144-146) and determines the describers’ choice between “anatomical specifics [terms] and playground obscenities” when describing sex scenes. Sanz-Moreno (2017) studies self-censorship in a descriptive study of the AD of sex scenes in nine films audio described in Spanish. The author concludes that there are clear alterations when a describer verbalizes sex scenes. Conventional sex scenes are described using the translation techniques of description or amplification, whereas when there is an unconventional sexual act or a homosexual sex scene, the AD tends to omit or not give many details about it (2017: 60).

2. The use of strong language in Audiovisual Translation

Using strong and vulgar language is generally avoided in Translation. In terms of Gambier, translators respect “norms of good usage (avoiding elements considered extremely vulgar or

offensive if they appear in written discourse)” (emphasis added) (1994: 280). This is the reason why, in most cases, translators tone down foul language and avoid using rude language in written translations (Santaemilia 2008). This is particularly true in literary translation (Santaemilia 2005, 2008; Ziman 2008) and subtitling (Mattsson 2006; Yuan 2016; Ávila-Cabrera 2015a, 2016a, 2016b), where swearwords and interjections “are often toned down in subtitles or even deleted if space is limited” (Díaz Cintas and Remael 2007: 195). Scandura criticises this neutralization and the sterilization of vulgar words when translating, arguing that it can have the opposite effect of what the author pursued (2004: 130). But also in dubbing, as proven by Fernández Fernández (2006), Soler-Pardo (2013), Romero and De Laurentiis (2016), or Beseghi (2016), translators avoid using vulgar words, softening or even omitting them in the target text.

In the field of AD, the British *Guidance on Standards for AD* contains some specific recommendations on how to handle the AD of sex and the use of strong language. “As a general guide, the describer should try to convey the kind of sexuality (loving, aggressive, tender, tentative, etc.) without embarrassing the viewer” (ITC 2000: 33) and try to handle sex scenes sensitively, otherwise “they may be embarrassing, crude or just very dull” (ITC 2000: 31). *The Guidance* stresses the difference between TV programs or films on TV and videos. As we know, TV programs are carefully monitored by broadcasters’ compliance committees that remove strong or offensive language, especially when the program is on prime time. If strong language is used in an AD on TV it is likely to be deleted. Nevertheless, the AD of DVDs or movies at theaters cannot suffer alterations. But in fact, audio describers tend to self-censor their AD and do not use vulgar words. Fryer (2016) explains that describers frequently tend to protect the audience from the harsh realities on screen (sex, violence, death, disease, etc.), and therefore the AD of sex scenes are silenced or presented using political correctness (Chmiel and Mazur 2014). In the same vein, Orero and Wharton proposed an AD script for the Spanish film *Torrente 3* (Segura, 2005). The authors refused to use slang or jargon in the AD script, even if, according to the potential audience of this film, basic vocabulary and register should have been used (2007: 168). But again, the main concern of describers is not to embarrass nor cause discomfort in the blind or partially sighted audience. Apparently, an AD can offend the audience in the same way as a written text, or even worst, as it “is received orally, usually through headphones, and so received directly in your ears” (Fryer 2016: 142). A recent reception study of Walczac and Fryer confirms that a Polish audience preferred alternative AD rather than standard AD, but some women explained that the language used to describe violent and brutal scenes was “too straightforward and realistic” (2017: 13) and expressed some discomfort. Further reception studies need to be carried out in other countries and in other target cultures, in order to confirm these conclusions.

3. Methodology

3.1. Corpus

This study is based on a comparative model. As our aim was to determine the way two describers located in two different countries, using two different languages (English and Spanish) and for two different target audiences and cultures, describe the same sex elements,

we needed to make up a bilingual unidirectional parallel corpus (Saldanha and O'Brien 2013: 68). The criteria used to select the movies were the following: 1) including a high frequency of taboo images related to sex; 2) commercialised both in UK and in Spain in DVD; 3) audio described in English and in Spanish; 4) audio described by professional audio describers. We finally selected two comedies directed by Todd Phillips, *The Hangover I* (2009) and *II* (2011).

The story in both films is practically the same: four friends plan a bachelor party in Las Vegas and wake up in a hotel room, having forgotten everything that happened the day before. Besides, they have lost one of their friends. They have to figure out what happened to their friend and be on time for the wedding. The second part takes place in Thailand and the structure is almost the same. *The Hangover I* and *II* were huge box office hits both in the UK and Spain. Given the plot, both films are full of irreverent jokes, strong language, nudity, sex, drunkenness, drugs, etc. Humour is conveyed by hilarious dialogues, uncommon and unpredictable situations and mad characters. However, most of the jokes are delivered by visual elements and this is something the audio describer has to deal with.

3.2. Procedure

After watching the movies without AD and culling the tabooed sexual images or scenes, we checked and transcribed the different AD versions offered in Spanish and in English². We then reviewed all the pairs of AD related to the same taboo image, and identified the strategies used to render these images into words. Four strategies were detected:

- 1) Translating taboo images using taboo language (Taboo→Taboo);
- 2) Not translating taboo images (Omission);
- 3) Translating taboo images using euphemisms (Taboo→Euphemization);
- 4) Translating taboo images using non-taboo and non-marked language (Taboo→Equivalence).

Then we analysed the frequency in the use of each strategy in order to detect an eventual *tendency* in the AD of taboo images in two languages and for two different target cultures. Our aim is not to criticize the work of the describers, but to highlight the difficulties they have to face when describing sex, and to watch for the existence of (un)conscious self-censorship in the production of AD scripts when dealing with a taboo topic as sex.

4. Results

In our analysis, we have found 58 taboo images related to sex. In general, we observe a tendency to translate taboo images using non-marked language, following the objectivity rule set up by the AD guidelines. Nevertheless, we have also found some outstanding examples of the other three translation strategies used to describe taboo images.

4.1. Using taboo language to describe taboo scenes

In our corpus, we have observed that slang and jargon are not commonly used in the AD scripts and that, in general, the describers have used a standard, rather ‘anatomic’ language to describe some sexual references. In fact, the SAD does not contain obscene or vulgar words, using generalization or even omission when describing these sexual images. On the contrary, coarse and rude words have been used in the EAD script, but only in ten occasions. Although we consider this is not quantitatively a significant number, it reflects a different ‘attitude’ of the British describers, who use slang and strong language in AD, and seem not afraid of an eventual discomfort of the blind or partially-sighted audience. This could be explained because this vulgar language is also present in the dialogue lists of the films. In the original scripts of *The Hangover I* (2009) written by John Lucas and Scott Moore, and *The Hangover II* (2011) by Craig Mazin, Scot Armstrong and Todd Phillips, the word *fuck* appears 202 times, followed by *shit* 71 times (See Table 1). In the original versions of both films commercialized in DVD in the UK, the swear words and expletives have not been removed. The dubbed versions into Spanish contain the translation of these words and expressions³.

	<i>The Hangover I</i>	<i>The Hangover II</i>
Fuck ⁴	98	104
Shit	45	26
Suck	2	1
Balls	2	3
Cunt	0	2
Asshole	5	3
Ass	2	4

Table 1 *Vulgar words in the original scripts of The Hangover I and II*

Concerning the AD scripts, the EAD has used slang words to describe sexual visual jokes, although no such words have been found in the SAD (See Table 2).

	EAD
<i>Cock</i>	He gives the nubbin a squeeze and tastes it. It's a <i>cock</i> !
	Kimi takes off her robe and turns to reveal her <i>cock</i> .
	The lady boy sucks Stu's nipple, then rides him with her <i>cock</i> out.
<i>Knob</i>	Another ladyboy passes, her <i>knob</i> flapping.
<i>Boobs</i>	A stripper with huge fake <i>boobs</i> gives Alan a lap dance.
<i>Ass</i>	He slaps her <i>ass</i> .
<i>Suck off</i>	Somebody <i>sucks</i> Alan <i>off</i> .
<i>Blowjob</i>	Teddy poses like he is giving the monkey a <i>blowjob</i> .
<i>Wanking gesture</i>	Chow makes a <i>wanking gesture</i>
<i>Hooker</i>	Mr. Cho grabs a <i>chubby hooker</i> .

Table 2 *Vulgar words in the EAD scripts*

As can be seen, the EAD contains a few vulgar and offensive words to describe sexual organs (*cock*, *knob*, *boobs*, *ass*) and sexual acts (*suck off*, *blowjob*, *wank*). The SAD has

omitted all the references reproduced here (see 4.3.), except in two occasions: it uses a rather anatomical term “pene” (*penis*) instead of the vulgar term *cock*; and it describes the attitude of the prostitute with Alan as “se agacha hacia las partes íntimas de Alan” (she crouches to Alan’s intimate parts), describing the pose of the woman instead of using the English explicitation *suck off*.

As pointed out before, omission and attenuation are the most used strategies in the audiovisual translation of taboo, especially in subtitling, because of the deeper impact the written text can have in the audience. The case of AD is completely different, as it consists of an intersemiotic translation of images into words. And even if the audience could feel offended when hearing coarse or vulgar words (Fryer, 2016), the images show explicit obscene sex scenes. In our opinion, the English describers have tried to render a taboo image using taboo language, having in mind the purpose of the image itself, and trying to provoke a similar effect on the spectators. The use of vulgar words in the EAD may embarrass a visually-impaired audience, especially if it is not used to it, but would certainly not cause much more embarrassment than that provoked by the scenes themselves to normal viewers. Therefore, as explained in the British guidelines, the AD should try to match the intention of the sex scenes. In these films, the aim of the sex scenes is clearly to provoke confusion and then laughter, and dialogue and images are combined to achieve these effects. It seems that the use of jargon should suit better the tone and style of the film, as it is likely to produce shock and laughter. Nevertheless, we consider that reception studies would be of great help in order to determine the preferences and expectations of a blind or partially-sighted audience.

4.2. Euphemization

As stated above, significant differences have been observed in the language used to describe certain sexual references in the films. While the EAD has introduced some vulgar words (see 4.1.), the SAD has used euphemisms to describe some sexually explicit references. Euphemisms are understood as “the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant” (Merriam Webster on-line dictionary). Euphemisms have been used especially to describe prostitutes or strippers in the SAD, although the EAD tends to describe them with the more precise word “stripper”, which may certainly contribute to a more precise idea of what happens on the screen (See Table 3).

	EAD	SAD
Prostitutes or strippers	a cute stripper, the stripper, a stripper	varias mujeres
	A glamorous topless woman	una despanpanante mulata
	some other glamorous girls	Bellas jóvenes en bikinis
	A stripper with huge fake boobs	bellas mujeres
	scantly clad women	las strippers
	topless strippers	mujeres desnudas
	---	una mujer de la noche
Sexual act	Somebody sucks Alan off	una mujer de la noche se agacha hacia las partes íntimas de Alan

	---	Tras unas fotos de un <i>espectáculo erótico</i> .
Sexual organ	---	Partes íntimas
	Reaches right down into his pants	Entrepierna

Table 3 *Use of euphemisms in both AD scripts*

When the EAD uses the particular word “stripper”, the SAD uses an adjective like “young”, “beautiful”, “naked”, and so on, along with the generalization “women”. It also uses a euphemism to refer to a prostitute (“mujer de la noche”), and tends not to describe the girls’ clothes (or the absence of clothes). On the other hand, the EAD always describes the women’s clothes or the lack of them (“scantly clad women”, “gyrating their hips in short skirts and cropped tops”, “a glamorous topless woman”). Having said that the AD Guidelines’ general rule is objectivity, should we consider that the use of euphemisms complies with this recommendation? There is a clear intention to soften the taboo images by euphemizing them in the SAD, using generalization and avoiding to describe them in detail. The political correctness of the SAD could be explained by the recent development of AD in Spain. The describers do not try to innovate in their AD scripts, and strictly apply the Spanish norm of AD, “using adequate vocabulary” (AENOR 2005: 7). Besides, as stated by Orero and Wharton, the SAD establishes a clear distance between the film and the AD, understanding that “the AD is not part of the film” (2007: 168). It seems that political correctness has taken over. This is something that has been observed in other modalities of audiovisual translation, as stated above. But in the case of AD, the image the receptor is going to build depends on the way the describer is rendering into words what he/she sees on the screen. Therefore, the AD is not faithful to the images of the films and may distort the intention of the director of the films.

Besides, we need to remind that the Spanish standard of AD also states: “[T]he information offered [by the AD] must be made to match the audience: children, youth, adults, etc.” (AENOR 2005: 7). As far as we know, the targeted audiences of both films are young adults, and we also have to keep in mind the gender of the film. It is a comedy which attracts a loyal audience used to watch films in which obscenity, hilarious dialogues, sexual explicit scenes, drugs, prostitutes etc. are shown without any worry of causing discomfort in the audience. In fact, *The Hangover* was considered the most representative comedy of this gender⁵. As a result, the euphemization in the AD can lead to a loss of meaning and false senses (Fuentes-Luque 2015).

4.3. Omission

The analysis of the AD of sexual images in our corpus reveals that there are significant omissions in both the English and Spanish AD scripts. Table 4 contains the most striking examples.

EAD	SAD
Teddy poses like he is giving the monkey a <i>blowjob</i> .	---
The ladyboy sucks Stu’s nipple, then rides him with her cock out. He <i>gets banged</i> then sobs.	En otras fotografías se ve a Stu con la prostituta travesti.

A stripper with huge fake boobs gives Alan a lap dance.	---
Another girl is upside down on Phil's lap with her legs spread. He slaps her ass.	En un club de striptease los chicos se divierten rodeados de bellas mujeres.
Chow makes a wanking gesture.	---
The doctor pulls down the old man's pants. Alan's transfixed.	---
In the lift a man crouches in front of a woman. The man stood quickly as the lift's door opened.	El ascensor se abre y una pareja está dentro

Table 4 *Omissions of sexual references in the EAD and the SAD*

According to our study, 43.1% of the visual sexual references have not been rendered in the SAD script, whereas omissions only account for 10.3% in the EAD. In other words, the EAD contains a more detailed AD of sexual jokes and images with the tendency to use different translation techniques ranging from Description to Explication.

It is worth mentioning that the Spanish AD Standard states that “the data provided by the image must be respected, without censoring or cutting alleged excesses or completing pretended insufficiencies” (AENOR 2005: 7). In short, the describer must describe what it is on the screen in a neutral and objective way. How can those omissions be explained then? We consider that time constraints cannot justify the deletions of the SAD, as they were the same for both versions of the AD. The describers had the same gaps at their disposal to provide the most adequate AD and, despite this, they have chosen different strategies to render the same sexual images, and the SAD has deleted the majority of the sexual references.

Scandura (2004: 125) states that in audiovisual translation, “censorship is sometimes present when dubbing and subtitling masking the deletion or replacement of erotic, vulgar or inconvenient sentences, allusions or references”. We consider this to be applicable to AD too. The deletion of the AD of sex images may respond to self-censorship in order to provide a politically correct AD so as not to disturb the audience.

From the three reasons given by Scandura to justify omissions in subtitling (2004: 127), we believe that the only applicable one in this case would be to take the audience into consideration (and more precisely to underestimate the audience), given that the sexual jokes are so evident that, attending to common sense, the lack of knowledge or misunderstanding that there is a sexual reference cannot be argued. As previously mentioned, both describers had the same silence gaps to provide their AD, yet each one decided differently on the relevant sexual references to be described with the SAD not describing what was on the screen in 48% of the cases. It would seem that the Spanish visually-impaired audience needs a higher degree of protection than the English one, having in mind that the scenes can be considered taboo equally in both target cultures. However, the real question would be if we can consider that the audience of *The Hangover* is looking for protection and moreover, if the visually-impaired audience needs more protection than all other audiences.

5. Conclusions

The two versions of the AD of the sex images of both films have been described in different ways, even if they could be considered taboo in both target cultures (See Table 5).

	EAD	SAD
Taboo language	10	0
Euphemization	11	19
Omission	6	25
Equivalence	31	14
Total	58	58

Table 5 *Strategies used in the AD scripts*

Two ideas need to be highlighted here: firstly, the tone of the film is itself politically incorrect and that is precisely what the audience is looking for. The jargon and slang used, the topic, the explicit sex scenes (naked women and men, prostitutes, ladyboys showing their penis, all sexual acts like masturbation, anal and oral sex, etc.) make *The Hangover I* and *II* rowdy crude comedies and the audience can easily guess the kind of jokes and humour they contain. The omissions observed in the SAD can hardly be justified by the pretended discomfort the audience may feel when hearing a detailed AD of the film. It is probable that the audience (both normally-sighted and visually-impaired) that watches these two films is looking for amusement and laughter, and what is clear is that the viewers have all the visual information at their disposal (which is not the case for the blind or visually-impaired), and consequently the films would seem funnier for the viewers⁶. Furthermore, the English audience is being provided with a more detailed and explicit AD of sexual images. It can be argued, as Sanderson did (2009), that the social and cultural conventions of each target audience may condition, or even determine, the final AD. But sex is one of the most intercultural and universal taboo topic, and in fact we can affirm that this is true in the UK and in Spain⁷. To deepen into this interesting issue, we should focus on the figure of the describer to try to explain his or her decisions, in the case where these are known and self-conscious, and also based on the characteristics of the translation order. In our opinion, the describer is not a protector of the visually-impaired audience and omissions of the AD of sex scenes can be taken to be a patronizing attitude towards an audience with special needs. The audience of *The Hangover* is certainly an adult audience and has an idea about what it's going to see. It is very likely that it is not looking for protection, but simply for fun and amusement, and the AD should convey humour in a similar way as it is perceived by the normal viewers. The audio describer should therefore be a bridge between the original text (the film) and the audience, and facilitate any relevant information, always keeping in mind that the aim of AD is to reproduce the same or similar effects to those produced for a normal viewers' audience.

Secondly, the AD should also consider the context in which it is going to be heard. If the AD is going to be on TV, as already mentioned, rude language would most probably be removed, especially if it is broadcasted before watershed; but if the film is going to be watched in the cinema, then it becomes a collective experience, shared with normal viewers; the omission of the AD of certain visual jokes could cause confusion, discomfort or even anger to the blind or visually impaired if a visual joke appears on the screen and the audience laughs at it but they cannot understand what is happening because the AD has omitted this reference. In a case like this, omissions would have the opposite effect to that desired.

Notes:

- 1 Cabeza-Cáceres (2013), Ramos (2013), Fresno (2014), Rodríguez Posadas (2013) and Soler Gallego (2013), just to name a few, have recently published PhDs on AD in Spain.
- 2 We will use SAD to refer to the Spanish audio description script and EAD to refer to the English audio description script.
- 3 Although we have not carried out a study of the translation of *fuck or shit* in these two comedies, the Spanish versions of both films have translated or adapted these two swearwords in the dubbed version.
- 4 *Fuck* used as interjection, verb, noun and the derived forms *fucker* and *fucking*.
- 5 See <http://blog.rtve.es/estrenos/2013/05/resac%C3%B3n-la-consagración-de-la-comedia-gamberra.html>
- 6 Reception studies on humour and AD should be carried out in order to confirm this hypothesis.
- 7 In the UK, *The Hangover I* was rated for persons aged 15 and older because it contains “strong language and sex references”; *The Hangover II* was also rated for persons 15 or older as it contains “very strong language, strong sex references, nudity and drug use”. In the USA the film was rated R (Restricted, with no one under 17 admitted without an accompanying parent or guardian) for “pervasive language, sexual content including nudity and some drug material”. In Spain, the film was rated for persons older than 18.

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In SKASE Journal of Translation and Interpretation [online]. 2018, vol. 11, no. 1 [cit. 2018-21-07]. Available online <http://www.skase.sk/Volumes/JTI14/pdf_doc/06.pdf>. ISSN 1336-7811