University of Yahia Fares Medea
Faculty of Arts and Languages
Department of Foreign Languages
English Section

Audio-Visual Translation between Domestication and Foreignisation
Case of English into Arabic National Geographic Abu Dhabi Documentaries

A dissertation submitted in partial fulfillment of the requirements for "Master" degree in Linguistics.

Submitted by
Ridha ROUABHIA
Tayeb RABAHI

Supervised by
Mr. Abdelkader BENSEDGUA

Academic year 2020/2021

Acknowledgments

We would like to express our gratitude to our supervisor Mr. AbdelkaderBensedguawho lent us a hand in every single part of this work. Not only did he offer us academic support, but also motivation, a sense of positivity, optimism and self-confidence.

Dedication

This work is dedicated tothe soul of my father who has left me forever so early, and to Mom who has granted me, in addition to love and affection, the presence of an untouchable and invisible father. It is also dedicated to my little kids whose noise and mess haveaccompanied me along carrying out this dissertation.

Rouabhia Ridha

Dedication

I dedicate this humble work…

To my parents,Brahim and Aidda who have been a constant source of motivation, support, and guidance. Without you, I would not be the person I am today.

To my brothers and my sister: Abdelkader, Imad, and Chaimaa who always encouraged me and believed in me.

To all my family members

To my friends and my teachers

Tayeb Rabahi

Abstract

For centuries, translation has been a means of cross-cultural communication. It has played a significant role in facilitating interaction between people who speak different languages and belong to different cultures. This difference in culture often poses problems for translators. Therefore, researchers have been developing a set of strategies to overcome cultural obstacles of translation. Domestication and foreignisation are the two main strategies to deal with such obstacles. This study aims to explore the use of these strategies in audio-visual translation. It examines a number of documentaries from the National Geographic channel that were translated into Arabic and identifies the forms of domestication and foreignisation in their translations. The study seeks to reveal to what extent these strategies have been used, and which strategy has been applied more. The study concluded that translators in National Geographic Abu Dhabi tend to mingle domestication and foreignisation strategies and shift from one to another on purpose. The choice of the appropriate strategy depends on whether the translator plans to defend his own cultural and social identity against all that is foreign and strange through domesticating, or he accepts the other and welcomes his foreignness.

Keywords: Audiovisual Translation, subtitling, dubbing, voice-over, domestication, foreignisation

List of Abbreviations

AVT	Audiovisual Translation
TS	Translation Studies
SL	SourceLanguage
TL	Target Language
Nat Geo	National Geographic
AD Nat Geo	National Geographic Abu Dhabi
CSIs	Culture-specific Items
CSRs	Culture-specificReferences

Table of Contents

Acknowledgments 2

Dedication 3

Dedication 4

Abstract 5

List of Abbreviations 6

Table of Contents 7

1. Preliminaries 9

    1.1 Introduction 9

    1.2 Research Objectives 9

    1.3 Research Questions 9

    1.4 The Scope of the Study 10

    1.5 Limitation of the Study 10

    1.6 Hypothesis of the Study 10

    1.7 Significance of the Study 11

2. Audiovisual Translation 12

    2.1 Definitions 12

    2.2 Modes of Audiovisual Translation 14

        2.2.1 Subtitling 14

        2.2.2 Dubbing 18

2.2.3 Voice-over 19

2.3 Documentary translation 20

Chapter 3: Foreignisation and Domestication 21

3.1 Translation and Culture 21

3.2 Equivalence in Translation 23

3.3 Culture-specific Items 26

3.4 Domestication and Foreignisation 29

3.4.1 Definitions 29

3.4.2 History 29

3.4.3 Characteristics 30

3.4.4 Procedures of Domestication and Foreignisation 31

Chapter 4: Study case of a documentary 34

4.1 Introduction of the chapter 34

4.2 A brief presentation of the channels (English speaking one – Arabic speaking one) 34

4.3 A brief presentation of the study corpus (the documentaries) 36

4.4 Selected excerpts from the documentaries with analyses 43

Conclusion 72

References 73

References in Arabic 79

1. Preliminaries

1.1 Introduction

This work is divided into four main chapters. The first sets up the essential objectives behind the study through raising important questions. It also puts the reader withinthe contextual boundaries of the research and informs him about its scope and limitations. Moreover, both the hypothesis of the study and its significance are included, too.

The next chapter is about Audiovisual Translation (AVT). It presents some selected definitions of AVT and its different modes: subtitling, dubbing and voice-over. It concludes with shedding light on documentary translation.

The third chapter is devoted to foreignisation and domestication, their definitions and strategies. It also presents their constraints.

The last chapter is basically analytical and puts the body of the previously seen theory into practice. Beforehand, brief presentations ofNational Geographic (Nat Geo) and National Geographic Abu Dhabi (AD Nat Geo) channels, in addition to the study corpus, are provided. Samples from a number of documentaries are dealt with and discussed on the basis of the translation strategies used.

1.2 Research Objectives

In this study, we will address some aspects related to AVT, with reference to the strategies of domestication and foreignisation and exhibit the extent of their application in documentaries.

1.3 Research Questions

The present research tackles three main issues:

- Did the translator take into consideration the target language culture?
- To what extent did the translator use foreignisation and domestication?

- Which strategy has been applied more?
- What is the best solution to convey meaning in target language (TL)?

1.4 The Scope of the Study

This study focuses on documentaries broadcast by both Arabic and English speaking Nat Geo channels.

1.5 Limitation of the Study

Since AVT is a relatively new field of investigation, little academic research has been done. As a matter of fact, one major difficulty that our study seriously encountered was the lack of references and theoretical support. Moreover, time constraint presented another obstacle to our work which was strictly bound to a fixed deadline. Not only have these factors influenced the research, but also Coronavirus preventive measures have done. This created some negative working atmosphere. Yet, the assistance of our supervisor and hiseffective availabilitywere a big impetus for us to finish the dissertation on time.

1.6 Hypothesis of the Study

This study hypothesises that translators in AD Nat Geo Channel use foreignisation more than domestication due to the nature of its documentaries which, according to Wikipedia, present "factual content involving nature, science, culture, and history, plus some reality and pseudo-scientific entertainment programming"(“National geographic”, 2021).However, domestication could be present but rarely to accommodate some alien cultural and social phenomena to the home standards and create possible compatible versions.

1.7 Significance of the Study

This work is hoped to add, in one way or another, to the field of AVT since it sheds light on significant aspects of AVT especially in terms of practice.The topic of the study is novel in terms of study corpus i.e. National Geographic documentaries and their submission to analysis on the basis of foreignisation and domestication strategies.

2. Audiovisual Translation

2.1 Definitions

The debate over AVT has been carried out at a rapid pace especially recently, and that has stimulated research in the field though unsatisfactorily and insufficiently. At first, AVT has started as a sub-field of Translation Studies due to" the rapid evolution of technologies, markets, and legislation" (Gambier, 2008). Many academic contributions have been made and resulted in the continuous enhancement of the discipline in both theory and practice. Mujagic (2012) postulated that:

> Audiovisual translation (AVT) has been neglected by Translation Studies scholarsfor manyyears. Until recent times translation experts mostly centered their investigations on thedifferences between dubbing and subtitling and whether the former was better than the latter.Nowadays the things have changed, and more and more Translation Studies scholars haveentered this field. AVT is now one of the fastest-growing areas in the field of Translation studies (TS). (p. 1)

Another scholar reported that:

> Although ignored by academics and teachers alike, audiovisual translation (AVT) has existed as a professional practice for many years and, since the 1990s, has gained well-deserved visibility thanks to the proliferation and distribution of audiovisual materials in our society. (DíazCintas, 2008, p. 1)

Scholars looked to AVT as a process from different perspectives. Yet, many of these views overlapped in principle regardless of terminology. Díaz Cintas and Remael (2007) talked about other terms for AVT as film translation, cinema translation, screen translation, and multimedia translation. However, the researchers comparatively highlighted the remarkable position the term AVT has witnessed:

> Fortunately enough, one of the terms, audiovisual translation (AVT), has been gaining ground in recent years and is fast becoming the standard referent. In its inception, AVT was used to encapsulate different translation practices used in the audiovisual media – cinema, television, VHS – in which there is a transfer from a source to a target language, which involves some form of interaction with sound and images. (p. 12)

Moreover, in the introduction of *Topics in Audiovisual Translation*, Orero (2004) stated that AVT has covered every aspect of media and media accessibility. DíazCintas (2008) pointed out that:

> Audiovisual translation is a field that has been growing in significance and visibility in recent decades, and many young, enterprising scholars are directing their interests and efforts to the analysis of audiovisual programs. This pervasive presence of the image and the word in our society brings along the need for translation into other languages. This has traditionally been the primary role of AVT, namely, to act as a means for us to fully understand a program that was originally shot in another language. But the possibilities of AVT have easily expanded beyond this prima facie role. Through its many manifestations, AVT can be used to promote multilingualism and multiculturalism in countries with ever more diverse and heterogeneous communities. Schools and universities worldwide seem to have finally discovered the benefits of AVT for foreign language teaching and learning. (p.p. 5- 6)

In addition, Gambier (2008) reported that:

> AVT is a multisemiotic blend of many different elements such as images, sounds, language (oral and written), colors, proxemics, and gestures – all incorporated into various audiovisual codes to fulfill creative needs such as stage/screen adaptation, arrangement into sequences and shots, the play of voices and lighting, scenery or narrative conventions. (p. 11)

2.2 Modes of Audiovisual Translation

DíazCintas (2008) mentioned the different modes of AVT:

> Today, the different forms of audiovisual translation have multiplied (subtitling, dubbing, voice-over, narration, interpreting, surtitling) and although their main function remains the same, i.e. to allow audiovisual programs to travel across linguistic borders, their impact on viewers is increasingly far-reaching. AVT has recently found synergies with multimedia translation (video games, Internet communication, fansubs, fandubs, webtoons) and especially with accessibility (subtitling for the deaf and the hard-of-hearing, audio description and audio subtitling for the blind and the partially sighted, signed language interpreting), thusopening up new horizons and possibilities for certain sectors of the audience, and creating unforeseen potential in the field of audiovisual communication in general. (p. 2)

2.2.1 Subtitling

Díaz Cintas and Remael (2007) defined subtitling as:

> A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). (p. 8)

Subtitles transform meaningful sound combinations into transcripts (De Linde & Kay, 1999) provided that the message is semantically well-conveyed (Díaz Cintas &Remael, 2007) to the viewers in need of such a facility to overcome hearing problems or enjoy a foreign culture completely or partially ignorant of its language (Díaz Cintas, 2003, as cited in Utray, Ruiz &Moreiro , 2010). Modification of the SL could take place in subtitling so that it fits the space available on the screen and respects time limits (Diaz Cintas, Matamala& Neves, 2010).

De Linde and Kay (1999), in turn, advocated that:

> The term 'Sub-title' derives from the term for a subordinate or additional title of a literary work *(OED* 1989). In the history of cinema (between 1895 to c.l930) the term was initially used for the text or 'intertitles' of silent movies, which were cut into the film at various strategic points as a narrative aid. Both deaf and hearing viewers had the same access to films. (p. 8)

Subtitling is a well-established form of constrained audiovisual translation. Many scholars have argued that it is closer to the process of adaptation (Delabastita 1989, as cited in Massidda, 2015) than to translation tout court. It is characterized by specific communicative purposes and by the use of standard norms aimed to simplify the source text to facilitate the interpretation of the original message (Perego, 2007, as cited in Massidda, 2015). Among the various features characteristic of subtitling, one, in particular, makes it unique: both the source and target texts co-exist on screen, enabling viewers to hear the original soundtrack and read the subtitles at the same time. (Massidda, 2015, p. 49)

Mujagic (2012) explained how subtitling is special:

> Subtitling is different from other types of translations in many ways. First of all, it does not only consist in translating a text from a source language into a target language but it also involves a shift from oral to written language. In other words, there is a shift from one semiotic system to another. (p. 1)

According to Espasa (2004), subtitles had many purposes and illustrated this in the coming examples:

> Subtitles are used for a third language, or when the speakers' dialect is difficult to understand. Also, a chyron can be used, that is a written message on the screen to translate written information that appears in the film, such as dates, posters, advertisements, subtitles, or any visual information which might be important (Castro 2001, as cited in Espasa 2004). Subtitling is also used for documentaries shown in cinemas. (Espasa, 2004, p.192)

De Linde and Kay (1999) distinguished between two types of subtitling:

> There are two distinct types of subtitling: intralingual subtitling (fordeaf and hard-of-hearing people) and interlingual subtitling (for foreign-language films).The distinction between them stems from the different requirements of deaf and hearingviewers. While it is often assumed that interlingual subtitles serve all viewers adequately, inpractice this is not the case. Interlingual subtitle rates are too high for many deaf viewerand only the linguistic elements of a soundtrack are transferred. (P. 1)

Similarly, Massidda (2015) echoed de Linde and Kay (1999) in their categorisation of subtitling:

> Linguistically speaking, two main different types of subtitling may be distinguished: Intralingual subtitling, or same-language subtitling, for the deaf and hard of hearing (SDH or either HoH); Interlingual subtitling which implies the translation of one language into another. (P. 45)

2.2.1.1. Ivarsson and Carroll's Code of Good Subtitling

Practice

Good subtitles are clear to the readers thanks to the simplicity of both form and meaning, and the "use of standard language" (Díaz Cintas &Remael, 2007). Some proposals for good subtitling practices were made among which Ivarsson and Carroll's Code (1998) " covers both translation and time coding practices so that its use is felt to be appropriate here since it constitutes a standard example" (Massidda, 2015, p. 49). Bellow the detailed code under discussion is retrieved from https://www.esist.org/wp-content/uploads/2016/06/Code-of-Good-Subtitling-Practice.PDF.pdf, and presented for further reading:

Subtitle spotting and translation:

• Subtitlers must always work with a copy of the production and, if possible, a dialogue list and glossary of atypical words and special references.

• It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language required.

• Translation quality must be high with due consideration of all idiomatic and cultural nuances.

• Simple syntactic units should be used.

• When it is necessary to condense dialogue, the text must be coherent.

• Subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units. • Ideally, each subtitle should be syntactically self-contained.

• The language register must be appropriate and correspond to locution.

• The language should be grammatically correct since subtitles serve as a model for literacy.

• All important written information in the images (signs, notices, etc.) should be translated and incorporated wherever possible.

• Given the fact that many TV viewers are hearing-impaired, "superfluous" information, such as names, off-screen interjections, etc., should also be subtitled.

• Songs must be subtitled where relevant.

• Obvious repetition of names and common comprehensible phrases need not always be subtitled.

• The in and out times of subtitles must follow the speech rhythm of the dialogue, taking cuts and sound bridges into consideration.

• Language distribution within and over subtitles must consider cuts and sound bridges; the subtitles must underline surprise or suspense and in no way undermine it.

• The duration of all subtitles within a production must adhere to a regular viewer reading rhythm. Copyright© Mary Carroll and Jan Ivarsson Endorsed by the European Association for Studies in Screen Translation in Berlin on 17 October 1998

• Spotting must reflect the rhythm of the film.

• No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.

• A minimum of four frames should be left between subtitles to allow the viewer´s eye to register the appearance of a new subtitle.

• The number of lines in any subtitle must be limited to two.

• Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image as free as possible and in left-justified subtitles to reduce unnecessary eye movement.

• There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.

• There must be a close correlation between film dialogue and the presence of subtitles.

• Each production should be edited by a reviser/editor.

• The (main) subtitler should be acknowledged at the end of the film or, if the credits are at the beginning, then close to the credit for the scriptwriter.

• The year of subtitle production and the copyright for the version should be displayed at the end of the film.

2.2.2 Dubbing

Dubbing is another mode of AVT that has gained an important portion of interest among scholars and professionals and has also played a big role in the AVT industry all over the world. Hornby, Ashby and Wehmeier(2001), in the *Oxford Advanced Learner's Dictionary,* defined the verb to dub as “to replace the original speech in a film/movie or television programme with words in another language” (p. 389).

Bosseaux (2019) argued that:

> Dubbing, the process whereby the original dialogue track of an audiovisual text is replaced with a re-recorded version in the target language, has been practiced for many years all over the world. From a semiotic perspective, dubbing is an example of ‘isosemiotic’ translation, where information is conveyed via the same semiotic channels in the source and target texts (Gottlieb, 2005, as cited in Bosseaux, 2019). (P. 48)

The researcher considered dubbing as a form of constrained transformation because "it involves the mediation of texts that are made up of various forms of semiotics, namely both verbal and non-verbal meaning-making resources" (P. 50).

Comparatively, dubbing is the most faithful model of AVT as it simulates the SL, serves its communicative ends (Pavesi, Formentelli, & Ghia, 2014), and keeps its ideology (Straub, 1970). The dubbing process goes through a chain of interlinked operations (Martinez, 2004).

2.2.2.1 Synchronisation

Dubbing has a set of distinguishing features within which synchronisation is the most remarkable and even most debatable in the field of AVT (Chaume, 2014).

Professionally speaking, Chaume (2014) explained:

> The objective of 'good' synchronisation may be said to have been achieved if what the viewer hears on the screen does not sound like a translation, but rather that the utterances in the target language appear to have been spoken by the very actors they are watching. The professional dubbing world prioritizes synchronisation above all else, and the quality of a translation is judged in terms of whether or not "it matches the lips", in other words, whether the translation corresponds both to the screen characters' movements of the lips (lip synchrony), and particularly to the duration of the screen character's utterance, from the instant his or her mouth opens to speak to the instant it shuts (isochrony). (p. 36)

2.2.3 Voice-over

According to *Oxford Advanced Learner's Dictionary*, voice-over was defined as "information or comments in a film/movie, television programme, etc. that are given by a person who is not seen on the screen" (Hornby, Ashby, &Wehmeier, 2001, p. 1448). Being a mode of dubbing frequently used in documentaries, voice-over involves the coinciding of both TL and SL where the former is performed at a lower pitch (Agost&Chaume, 1999, as cited in Espasa, 2004), varying from a studio to another in terms of technical realisation (Espasa, 2004). Much in common could be found between voice-over on one hand and simultaneous interpretation and subtitling on the other (Zabalbeascoa, 2001, as cited in Espasa, 2004).

2.3 Documentary translation

Although documentaries have shaped their realm of study known as Documentary Studies, they haven't enjoyed the expected interest of scholars in the field of TS in general and AVT in particular. This would be due to the newness of AVT as an academic field and the audiovisual specificity of documentaries themselves (Espasa, 2004).

Espasa (2004) wrote about documentaries and their relevance to AVT:

> Documentaries are a specifically audiovisual genre, despite their hybrid, protean nature; or precisely due to this nature, since the screen image can absorb all kinds of material. Documentaries are usually defined negatively, in opposition to feature films […] Miramax Films argued for this category when their documentaries did not receive any award from the Academy of Motion Picture Arts; they proposed the term 'nonfiction,' 'so that the "negative connotations" of "documentary" could be jettisoned'. (p. 186)

In addition, the researcher shed light on the major features of documentaries such as "the interplay between image and sound, between verbal and non-verbal elements" (Espasa, 2004). She developed this idea more as follows:

> The verbal text reaches us through the auditory channel (in lip-sync dubbing and voice-over), or the visual channel (in subtitling and chyrons). This specific interplay of audio/visual, verbal/non-verbal might account for the following instruction for translating documentaries issued by a dubbing studio. Among other specifications, the studio's style sheet reminds translators, in capitals, that they have to dub documentaries, not translate texts. Thus dubbing is opposed to translation or, following Jakobson's distinction, intersemiotic translation is opposed to interlinguistic translation, even though both forms coexist in audiovisual translation.6 Furthermore, 'documentaries' are opposed to 'texts', implicitly assuming documentaries to be specifically audiovisual, in contrast with 'texts', which are assumed to be written. (p. 190)

Chapter 3: Foreignisation and Domestication

3.1Translation and Culture

It is important to give a clear conception to the notion of culturebefore getting into the relationship between translation and culture. According to *Oxford Advanced Learner's Dictionary* culture is defined as "The customs, beliefs, art, way of life, and social organisation of a particular country or group" (Hornby, Ashby, &Wehmeier, 2001, p. 306). Goodenough (1964) put a definition for culture:

> As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. (p. 36)

This definition focuses on the acceptable manner in which the set of beliefs and knowledge must be. Therefore, it can be deduced that language must also be acceptable as a part of culture. This means that the translator must be aware of the cultures of SL and TL. This leads us to the fact that translation and culture are linked and that translation cannot be separated from culture.

Cortés and Harding (2018) stated that "Through translation, other voices and other cultural realities enter and interact with the target culture(s)" (p. 01).In this sense, translation does not deal only with the textual material as it was believed earlier.

Al-Hassan (2013) emphasized that language and culture are interlinked and that it is almost impossible to separate them (p. 02). This means that every translation must include both. A good translator is the one who can deliver the idea from SL to TL so that the receiver will get the same sense a native speaker of SL gets from the original text. In this sense, the translator is a "cultural mediator" as referred to by Katan (Katan, 1999, p. 12).

As Newmark defined culture, it is the way of life and its manifestations that are unique to a group of people who share a common language as its means of

expression. And to be more specific, he distinguished cultural from universal and personal language (Newmark, 1988, p. 94).

Prasetyo and Nugroho (2013) stated that culture is based on three items: sociofacts, mentifacts and artifacts. Sociofacts are identified with behaviour and attitude and the relationship of one person to others. Mentifacts are identified with belief and tradition. Artifacts are affected with the difference in religious activities. They considered those three elements as the pillars of a culture and because they differ, languages of different countries differ in turn (pp. 03-04).

Nida (2001) pointed out to the similarities, differences and interrelations:

> In order to understand and appreciate the related roles of language and culture as two interdependent symbolic systems, it may be helpful to describe some of their more relevant similarities, differences, and interrelations. Their similarities can perhaps be best understood in terms of early acquisition, loss, collective activity, variability, change, bundles of features, and sociosemiotic factors. The differences can also be described in terms of language as the most distinctive feature of a culture, a code that can speak about itself, linear arrangement, entities that have no measurable existence, and the underlying forces that sustain and drive the culture. The interrelations between language and culture can then be described in terms of reciprocal modifications, the rates of change, the representation of culture by language, and the issues of double causation.(p. 13)

Firoozkoohi (2010) stated that cultural differences are one of the most difficult issues to overcome when reading literary texts because people in a particular culture see things from their own point of view (p. 09).

Ivir (2003) pointed to three issues which face the translation of unmatched elements of culture:

> The translating of unmatched elements of culture poses two problems for translation theory and practice: (1) that of possible procedures available to the translator in dealing with a particular element of culture, and (2) that of strategy, or the choice of the procedure best suited for a particular act of communication. (p. 117)

Siddik (2013) listed five types of cultural obstacles that face translators:

- Obstacles that are related to religion

- Obstacles related to the environment and relation in the society
- Obstacles related to traditions, customs and norms
- Obstacles related to language and the law
- Obstacles related to technological advancement (pp. 92-93).

3.2 Equivalence in Translation

Catford (1965) defined translation as “the replacement of textual material in one language by equivalent textual material in another language” (p. 20). From this definition, it becomes clear that equivalence is actually a basic concept in translation.He defined equivalence as “an empirical phenomenon that is discovered through a comparison between SL and TL” (p. 27). Thus, one can say that two texts from two different languages are equivalent if they are interchangeable in a specific situation (Catford, 1965, p. 49). Pym (2017) presented the same idea; he claimed that equivalence is an equal value relation between the source text and the target text (p. 34). This means that the result of translating from language A to language B or from language B to language A should have the same value (p. 33).Ahsanuddin (2018) stated that equivalence is the replacement of the special expressions that are familiar in the SL with expressions that are equivalent in use and palatable in TL. He also claimed that most equivalents are fixed expressions like idioms and proverbs (p. 870).

However, full equivalence between two utterances is rare, even within one language (Armstrong, 2000, p. 45). The same idea was emphasized by Nida (2000) who claimed that there is no absolute correspondence between two languages. He asserted:

> Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations. (p. 126)

Likewise, Catford (1965) demonstrated that SL and TL items seldom have the same meaning. However, they might function in the same situation (p. 49). A number of researchers said that the main objective is to produce an equivalent effect, that is to say, an effect in TL that is similar or as close as possible to that of SL. Meanwhile, Newmark believed that equivalent effect is rather a desirable

result than an aim of translation. He added that it could be an undesirable result in two cases. The first case is if SL has an affective purpose and TL has an informative purpose or vice versa. The second case is if there is a significant cultural difference between the SL and TL. Equivalent effect is necessary in communicative translation of vocative texts. It is the factor by which the translation of instructions, publicity or persuasive writing in general is evaluated. Then, the reader's response could be used as a scale to determine to what extent is the translation successful. In the case of informative texts, a wide cultural gap between SL and TL requires an explanation of cultural items with neutral terms and a simplification of the topic content. Then, the TL reader would hopefully have the same degree of interest as SL reader (Newmark, 1988, p. 48).

Jakobson (1959) listed three levels of translation in which equivalence could appear: intralingual translation, interlingual translation and intersemiotic translation (p. 233). In interlingual translation, verbal signs are translated into other signs of the same language. This is also known as rewording or paraphrase. It is usually done by using synonyms. Still, synonyms are not full equivalents. Interlingual translation aims to interpret verbal signs by means of signs from another language. At this level, there is also no complete equivalence between code units. Intersemiotic translation is the interpretation of verbal signs with nonverbal signs. In the case of translating from one language to another, the translator substitutes messages from SL with entire messages rather than code-units in TL. Therefore, translation entails substituting a message with an equivalent message from a different code (Jakobson, 1959, p. 233).

According to Baker, there are five types of equivalence: equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence and pragmatic equivalence. At word level, Baker made a distinction between a word and a morpheme. The morpheme is the basic unit of meaning which contains only one element of meaning. The word, however, might consist of several morphemes. Thus, it might carry more than one element of meaning. This entails that in some cases a single word in a particular language might be represented by more than one word in another language. For example, the word "*yasukattara*" from Japanese is translated into English as a whole phrase: "*if it is cheap*". This entails that there is no one-to-one equivalence between words and elements of meaning within one language or across different languages (Baker, 1992, p. 11). Words do not occur on their own. They usually occur combined with other words following restrictions

that are expressed in terms of rules. However, some combinations are not governed by any restrictions. They are rather identified as recurrent patterns like collocations, idioms and fixed expressions. This type of lexical patterning differs from one language to another, posing a problem for the translator (Baker, 1992, pp. 46-47). At the grammatical level, languages differ in terms of grammatical categories. TL might lack some grammatical categories that exist in SL or vice versa. This results in a change in the information content. The translator might add an information that did not exist in the source text or omit an information that was specified in the source text (Baker, 1992, p. 86). At the textual level, words and expressions are combined together through cohesive devices (Baker, 1992, p. 180).

Nida (2000) differentiated between two types of equivalence, formal equivalence, and dynamic equivalence. He stated:

> Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness...In such a translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message. (p. 129)

Pym (2017) asserted that equivalence includes two opposing sub-concepts. He distinguished between natural and directional equivalence (p. 33). The main difference between natural and directional equivalence lies in the feature of directionality. Pym (2017) stated that "Natural equivalence should not be affected by directionality: it should be the same whether translated from language A into language B or the other way round" (p. 34). On the other hand, in directional equivalence, translating back from TL to SL would not result in the same initial

point. Directionality is therefore an important feature in equivalence (Pym, 2017, p. 75).

3.3Culture-specific Items

One of the most challenging problems a translator faces is the translation of culture-specific items (CSIs), especially if he is not familiar with TL culture. Aixela (1997) gave a definition to the term CSIs as "Those items especially linked to the most arbitrary area of each linguistic system - its local institutions, streets, historical figures, place names, personal names, periodicals, works of art, etc. which will normally present a translation problem in other languages"(p. 57).

Baker (1992) defined CSIs as words from SL which express a concept that is completely unknown in TL. They may be connected to a religious tradition, a social custom, or even a particular food (p. 21).

The disparities between cultures are one of the most difficult issues of translating. People in a certain culture see things through their own perspectives. Many words that appear to be interchangeable are not. They have a unique meaning (Larson, 1998, p. 149). Larson gave the example of the word pig which has a negative connotation in Jewish culture, unlike in Papua New Guinea where it carries a positive connotation because pigs are really important there. People from different cultures have different interests and focus on different aspects of life. This makes some societies more technical than others. This distinction affects the amount of vocabulary that can be used to discuss a certain topic (Larson, 1998, p. 150).

Pederson (2005) talked about culture-specific references and he stated:

> One of the most revealing translation crisis points is when some reference to the Source culture is made, and there is no obvious official equivalent. The translation crisis point caused by a cultural reference reveals the workings of many norms, such as domestication vs. foreignisation, degree of functionalism, awareness of skopos, etc. (p. 113)

Every language has terms for thoughts and objects that another language does not consider important enough to mention, or that are not present in the other nation's life or consciousness. The reasons are disparities in lifestyles, traditions, beliefs, historical developments, and, in a nutshell, the cultures of the nations. Differences can also be seen at the conceptual level. Various languages frequently

designate topics from different perspectives, and they also categorize them in slightly different ways. (Leemets, 1992, p. 475 as cited in Ranzato, 2016, p. 54). The concept of "cultural embedness" is important to the translation of CSRs because they are set in a specific place and time context in which they are most understandable (Ranzato, 2016, p. 58). Newmark referred to CSIs as "cultural" words. Most "cultural" words can be identified easily because they are associated with a specific language and literal translation is inadequate of transferring their meaning to SL because the meaning would be distorted. In such case, a good translation may include a descriptive-functional equivalent (Newmark, 1988, p. 95). He put forward a taxonomy classifying these items into five cultural categories:

- **Ecology**

Ecology refers to a region's ecological culture, which encompasses the natural environment, geographic circumstances, climate, and other factors (Qianqian, 2015, p. 56). These elements are usually distinguished from other cultural concepts by the fact that they have no political or commercial relevance. Nonetheless, their spread is influenced by the prominence of their home country as well as their degree of uniqueness (Newmark, 1988, p. 96).

- **Material Culture (artifacts)**

Material culture elements include products that are created by humans such as food, clothes, houses and means of transportation. Food is the most essential representation of a country's culture. A variety of procedures are used to translate items which refer to food. Cook books, menus, and food guides include yet more of foreign food terms mostly are French for a prestigious purpose. Another component of material culture is clothes. Clothes names can be translated by adding a generic noun or classifier like "basque skirt" or "shintigin trousers" for instance. Transport is another part of material culture. The car is the dominant means of transportation in America. There are 26 words in American English which refer to a car and a large number of trendy words were produced by salesmen and others are loan words like (calecke, cabriolet, tilbury, landau, coupe, and phaeton). All these words were introduced to add a sense of prestige for the element of automobiles which is a symbol of sacred private property (Newmark, 1988, p. 97-98).

- **Social culture**

Anything related to work and leisure is included in the category of social culture. The translator should be aware of the denotative and connotative meaning of words in different cultures (Newmark, 1988, p. 98). Larson (1998) clarified that connotative meaning is strongly related to culture and that a word, which carries a positive meaning in one culture might be of a negative connotation in another culture (p. 131).

- **Organisations, Customs, Activities, Procedures, Concepts**

This category includes political, administrative, historical, religious and artistic references. According to Newmark (1988), Institutional terms reflect political and social life. In some countries for instance, there is a variety of unique terms for institutions and administrative positions. For example, in Germany, the parliament is referred to as "*Bundestag"*. This term has no direct equivalent in English, so, it can be translated as "German federal parliament" (p. 99).

Religious cultures vary from one country to another (Qianqian, 2015, p. 58). Islam is the dominant religion in Arabic countries while the dominant religion in western cultures is Christianity. When other world religions' languages become of TL interest, they tend to be transferred, with the most frequent words being naturalized. (Newmark, 1988, p .102).

Likewise, artistic terms reflect the artistic aspect of a specific culture. The translation of creative terminology related to movements, processes, and organisations is often dependent on the readership's presumed knowledge. Artistic items include names of museums, theatres and opera houses. The translator can either transfer these items to SL or translate them because they are part of street plans and addresses (Newmark, 1988, p .102).

- **Gestures and Habits**

Newmark (1988) explains that every culture has specific symbolic gestures. Actions like nodding, spitting or kissing finger tips have meaning and function when they occur in certain cultures and not in others (p. 102).

3.4Domestication and Foreignisation

3.4.1 Definitions

The different views about translation strategies revealed a truth that any of these strategies fall into one of two main approaches. The translation can either be source-oriented or target-oriented (kachroud&khelifi, 2017, p. 10). The concept of a domesticating foreignising translation arose from an examination of a lecture of Friedrich Schleiermacher: "Über die VerschiedenenMethoden des Bersetzens", in 1813 (Paloposki, 2011, p. 40). Schleiermacher stated that there are two possibilities when translating from one culture to another: "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him, or he leaves the reader in peace, as much as possible, and moves the author towards him". (Schleiermacher 1977, p. 74, as cited in Paloposki, 2011, p. 40).

According to Venuti, Domestication is an ethnocentric reduction of the foreign text to dominant cultural values in English, while foreignisation is an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text (Venuti, 1995, p. 81).

In other words, Foreignisation is a technique that is based on preserving the original cultural context and domestication is the adaptation of the context (Paloposki, 2011, p. 40).

In a recent study,Kemppanen (2012) put forward a definition for domestication and foreignisation as:

> Two concepts that have been widely adopted in discussions on translation, the obvious reason being that they can be applied to many of the traditional and fundamental ways of conceiving the essential aspects of translation: the relationship between the source and target text, the translator's choices, reader response, and conflicting cultures. (p.07)

3.4.2History

Baker (1998), as cited in Wang (2013),claimed that domesticating strategies have been implemented at least since ancient Rome. The Romans considered translation as a form of conquest, as a result, Latin translators not only deleted culturally specific markers but also added allusions to Roman culture and replaced

the name of the Greek poet with their own, passing the translation off as a text originally written in Latin (p. 175).

In 46 BC, Cicero claimed that he did not aim to translate speeches of Asechines and Demosthenes, the Attic orators, as an interpreter, but as an orator, keeping the same ideas and forms without necessarily rendering word for word and preserving the general style and sense of the language (Munday, 2001, p. 19 as cited in Wang, 2013, p. 175). There was a dichotomy of two main translation approaches, free translation, and word for word translation. "An orator" was to produce free translation in which the ideas and thought of the original work were retained while "an interpreter" was to give word for word translation or namely literal translation (Wang, 2013, p. 175).

Foreignising method is specific to certain European countries at particular historical moments: formulated first in German culture during the classical and romantic periods, it has recently been revived in a French cultural scene characterized by postmodern developments in philosophy, literary Invisibility criticism, psychoanalysis, and social theory that have come to be known as "poststructuralism (Venuti, 1995, pp. 20-21).

A foreignising strategy in translation was first formulated in German culture during the classical and Romantic periods, perhaps most decisively by the philosopher and theologian Friedrich SCHLEIERMACHER (Baker, 1998, pp. 241-242).

Most translation, according to Schleiermacher, is ethnocentric, reducing the foreign material to target-language cultural values and bringing the author back home. However, he favoured a foreignising method, applying ethnodeviant pressure on such values to mark the linguistic and cultural differences of the foreign text and moving the reader to another culture (Baker 1998, p. 242).

3.4.3Characteristics

Foreignisation

A foreignising translation involves an emphasis on some aspects that are excluded by dominant cultural values in TL (Baker, 1998, p. 242).Ouamar (2021) implied:

> Through this type of translation, the translator seeks to maintain the foreignness of the text in order to conserve cultural and linguistic differences which take the reader to the world of the source text. The reader would

> discover the specificities of the other and accept him as being different. The translators use the foreignising method because it enriches culture and language on the one hand, and it guarantees the element of faithfulness to the source and honesty with the reader on the other hand. (p. 189) [our translation]

Foreignisation is a form of resistance against ethnocentrism, imperialism and cultural narcissism. This resistance falls in the interest of democratic and geopolitical relations (Venuti, 1995, p. 20). Venuti (1995) claimed that foreignisation emphasizes a concept of human subjectivity that differs from the humanist assumptions of domestication (p. 24). He added that foreignisation makes the reader recognize the linguistic and cultural differences of the foreign text (Venuti, 1995, p. 41).

Domestication

Domestication deals with language as a tool of communication. It emphasizes easy understanding and avoids equivocal meanings. Cultural difference between the original text and the translation causes a situation of difficult understanding. The TL culture should replace the SL culture in the target text. The translator should use expressions that are similar between the two languages to make the target text familiar to the reader. Domestication uses the same frequency of words and expressions from SL and TL to make the translation typical and vivid. It uses the smooth and pure TL in translating the original text. This removes the strange feeling from the original text, and that makes the translation acceptable to the reader without any barrier. In general, domestication takes the reader as the center and aims at producing a vivid and pure translation by changing the culture and style of the original text with the local culture and style (Yang, 2014, p. 323).

3.4.4Procedures of Domestication and Foreignisation

Domestication and foreignisation have a number of procedures. The following table presents a taxonomy suggested by Aixela (1996) about the procedures of domestication and foreignisation.

Table 1

A taxonomy of translation procedures of domestication andforeignisation suggested by Aixela (1996).

Domestication	Foreignisation
Synonymy	Repetition
Limited universalisation	Orthographic adaptation
Absolute universalisation	Linguistic translation
Naturalisation	Extratextual gloss
Deletion	Intratextual gloss
Autonomouscreation	

3.4.4.1Procedures of Domestication

- **Synonymy**

The translator uses a synonym or a cultural reference to avoid repeating CSIs (Aixela, 1996, p. 63).This strategy is used when there is no one-to-one equivalent of a particular item, and this item is not important in the text. For example, "*personne gentile"* from French is translated into English as "kind person" (Newmark, 1988, p. 84).

- **Limited universalisation**

When the translator feels that an item is obscure to the reader, he tries to replace it with another reference from ST that is closer to the reader (Aixela, 1996, p. 63).

- **Absolute universalisation**

When the translator faces the same previous situation and he does not find a better reference or he does not want to use any foreign connotations, he chooses a neutral term (Aixela, 1996, p. 63).

- **Naturalisation**

When translating a CSI, the translator brings it to an intertextual corpus that is felt as specific in TL (Aixela, 1996, p. 63).

- **Deletion**

Some CSIs are unacceptable or do not match the stylistics of TL. They may also be irrelevant or their comprehension requires much effort by the reader. In this case, the translator decides to omit the term in the target text (Aixela, 1996, p. 64).

- **Autonomouscreation**

This strategy is rarely used. The translator puts a nonexistent cultural reference in the target text because he sees that this would be interesting for the reader (Aixela, 1996, p. 64).

3.4.4.2Procedures of Foreignisation

- **Repetition**

In this strategy, the translator tries to keep as much as possible from the original reference (Aixela, 1996, p. 61).

- **Orthographic adaptation**

The translator uses this strategy when a CSI is from a language with a different alphabet from that of TL. This strategy includes two main procedures: transcription and transliteration (Aixela, 1996, p. 61).

- **Linguistic translation**

The translator makes use of the linguistic transparency of the CSI. He offers a reference in SL that is close to the original one and which can be recognized as belonging to the SL cultural system. This procedure is often used with units of measures and currencies (Aixela, 1996, p. 62).

- **Extratextual gloss**

The translator uses one of the previously mentioned procedures to translate a particular CSI. He then adds an explanation of its meaning. However, it is inconvenient to mix this explanation with the text, so, the translator distinguishes the gloss by writing it as endnotes, glossary, footnotes, or writing it in brackets (Aixela, 1996, p. 62).

- **Intratextual gloss**

This is similar to the previous procedure, but the translator writes the gloss as part of the text in order not to disturb the reader (Aixela, 1996, p. 62).

Chapter 4: Study case of a documentary

4.1Introduction of the chapter

After we have covered, in the previous chapters, a number of essential theoretical concepts as far as AVT and translation strategies namely domestication and foreignisation are concerned, it would be now worth to analyse some data. The samples to be studied were collected from different documentaries broadcast by both Nat Geo and AD Nat Geo channels.

Accordingly, this chapter will open with brief presentations of the two channels and the documentaries including the selection of samples under study. The latter will be put in table-formsprovided with pieces of information about (1) the title of the documentary, (2) name of the channel, (3) online source, (4) time span and (5) strategy.

Next, the discussion of the samples will be made in which the translator's choice of the strategy is well explained and even justified.

4.2A brief presentation of the channels(English speaking one – Arabic speaking one)

4.2.1 Nat Geo (English speaking one)

National Geographic is a well-known Americanchannelspecialized in:

> Making documentaries that explore the modern world from a unique perspective, offering an unprecedented look at science, technology, history, investigation, wildlife and more. With its unparallel access to people and places, NGC offers a novel look at science, technology, history, investigation, and wildlife, propelling audiences to the very forefront of exploration with smart factual entertainment.NGCI specials, events and signature series dissect the world around us and tell compelling stories with the stunning visuals and credibility that people have come to expect from National Geographic. Global programming highlights include: The

> InsideSeries, In the Womb, Aircrash Investigation, Seconds from Disaster, World's Toughest Fixes, Kingdom of the Blue Whale, Inside Guantanamo, the Megastructures Franchise and Naked Science.The channel is available 24 hours and in day-part homes to over 370 million subscribing households in 168 countries and 34 languages (including the U.S.). The channel is also broadcast in HD in the U.S., U.K., Ireland, France, Italy, Canada, Singapore, Germany, Japan, Netherlands, Belgium, Portugal, Poland, Sweden, Norway, Denmark, Australia, Austria, Switzerland, Russia, Estonia, Latvia and Lithuania with further expansion expected globally. In select markets VOD and mobile extensions are also available. (National Geographic, n.d.)



4.2.2 AD Nat Geo (Arabicspeaking one)

On the other hand, the Arabic version of Nat Geo,

> National Geographic Abu Dhabi, the first free-to-air Arabic documentary channel, was established as the result of a partnership between Abu Dhabi Media and the National Geographic Channels International (NGCI) in 2009.National Geographic Abu Dhabi has provided viewers in the UAE and the Middle East with an opportunity to see the world through smart, innovative programing dubbed into Arabic. Its programing is smart and fact-based with an emphasis on popular science, technology, natural history, archaeology and natural mysteries.National Geographic Abu Dhabi was recently awarded the "Best Arabic Language Media Award" for 2015, in recognition of its commitment to the production of credible and authentic Arabic scientific and educational programs and content. It was also honored with the Arab Social Media Pioneers Award for the 2015 corporate environment category. (Abu Dhabi Media, n.d.)

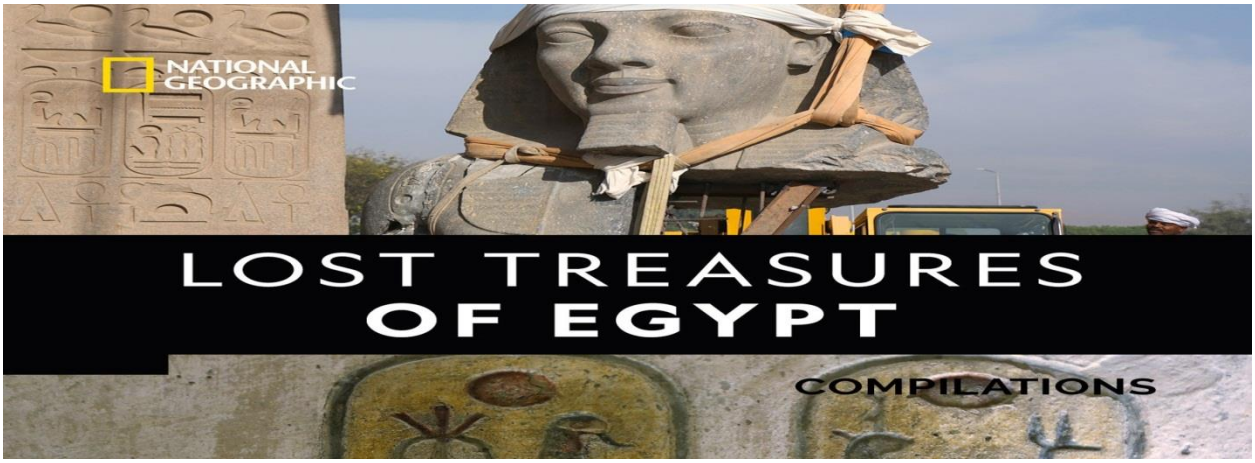
4.3 A brief presentation of the study corpus (the documentaries)

4.3.1*Street Food around The World*is a television series that exploresstreet food in different places around the world in each episode.

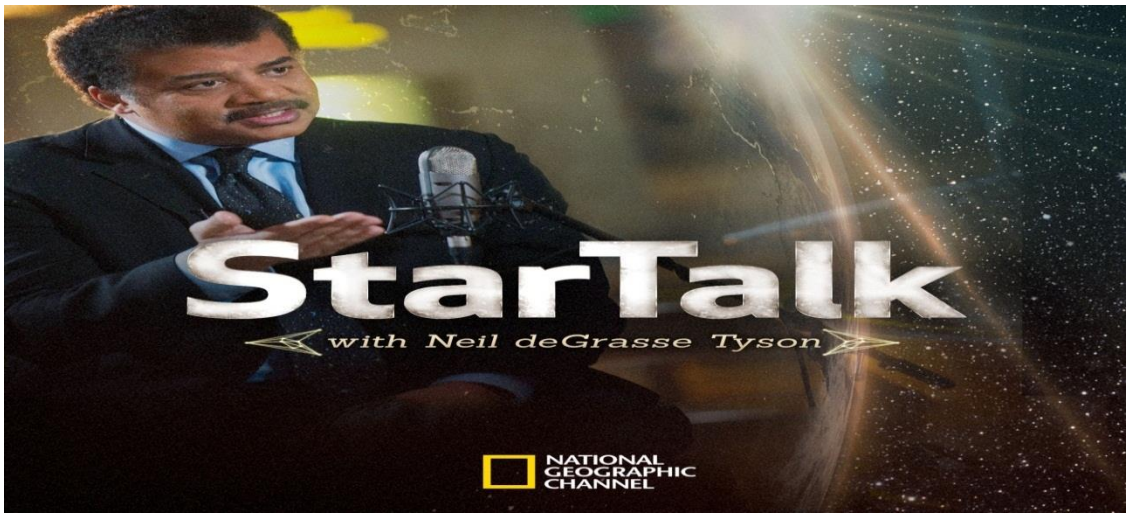
> Ishai Golan has been travelling the world in search of the best street food for years now. Every episode finds Ishai in a new city, completely unknown to him where he uses help from locals to find and explore the street food that has become synonymous with the town itself. Ishai then makes an effort to explore these street kitchens and find what makes them so unique and allows them to stand out among well-established eateries to draw crowds of locals and visitors alike. (“Street food around the world: Revision history”, 2020)



4.3.2 Lost Treasures of Egypt is an immersive, action-packed and discovery-led series following International teams of Egyptologists during the excavation season in Egypt's Valley of the Kings (IMDb, n.d.).



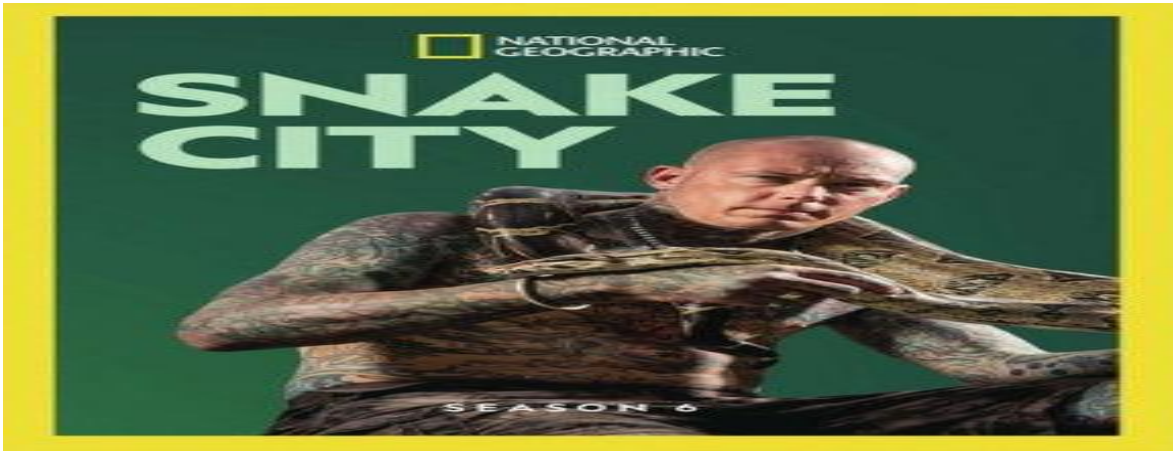
4.3.3*Star Talk* is an American television talk show hosted by Neil deGrasse Tyson that airs weekly on National Geographic. *StarTalk* is a spin-off of the podcast of the same name, in which Tyson discusses scientific topics through one-on-one interviews and panel discussions. Space.com called it the "first-ever science-themed late-night talk show." The series premiered on April 20, 2015. ("Star talk", 2021)



4.3.4*Planet Mechanics*is a British TV program shown on the National Geographic Channel in 2008. The show has ended after the first series. (“Planet mechanics”, 2020) Planet Mechanics Dick Strawbridge and Jem Stansfield use their Eco-engineering smarts on a mission to lower energy consumption. Across the series they build Britain's first street legal, air driven motorbike, a wood fuelled truck and power a farm using cow poo.(IMDb, n.d.)



4.3.5*Snake City* (also known as *Snakes in the City*) is a wildlifedocumentary television series that stars snake-catchers Simon Keys and his partner, Siouxsie Gillett. The show takes place in Durban, South Africa and has become valued for the series' entertainment and educational perspective on catching and releasing life-threatening snakes. (“Snake city”, 2021)From deadly black mambas in wardrobes to cobras in factories, streetwise snake-catchers Simon and Siouxsie put their lives on the line to catch these deadly invaders – by hand (IMDb, n.d.).



4.3.6*Yukon Gold* was a Canadian reality television series produced by Paperny Entertainment that aired on History Television. The series followed four or five placer mining crews as they searched for gold over the four-month Yukon mining season. The series was acquired in the United States by the National Geographic Channel and aired starting in 2013. On June 1, 2017, Paperny Entertainment announced on the show's Twitter feed that after five seasons, *Yukon Gold* had "ended its run".(“Yukon gold”, 2021)



4.3.7 *Wicked Tuna* is an American reality television series about commercial tuna fishermen based in Gloucester, Massachusetts, who fish for the lucrative Atlantic bluefin tuna in the North Atlantic Ocean. The teams of fishermen battle each other to see who can get the most profit out of catching the fish.The series has aired on National Geographic Channel since April 1, 2012. In addition to offering an inside look at one of America’s oldest industries, *Wicked Tuna* sheds light on important issues surrounding the fate of the bluefin tuna. Captains adhere to U.S. regulations that determine size limits and quotas for the season.(“Wickedtuna”, 2021)



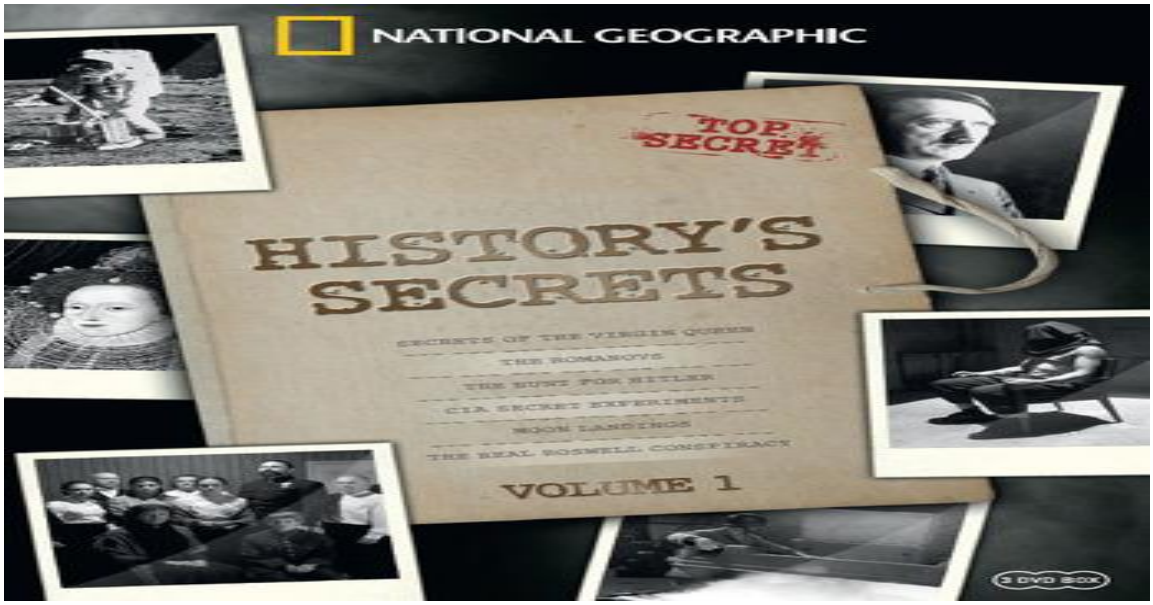
4.3.8 Engineering *Connections*

In this series, Richard Hammond tells us about an extraordinary objects that were created with science, art and technologies. Then he also reveals the big ideas and/or inspirations to create that massive masterpiece (IMDb, n.d.).



4.3.9*History's Secrets*

Mysterious events, compelling figures and great unanswered questions from the past are explored, with a focus on the reclusive billionaire Howard Hughes; the CIA's top-secret experiments; the Unabomber and; little known stories from NASA's Apollo missions. (National Geographic, n.d.)



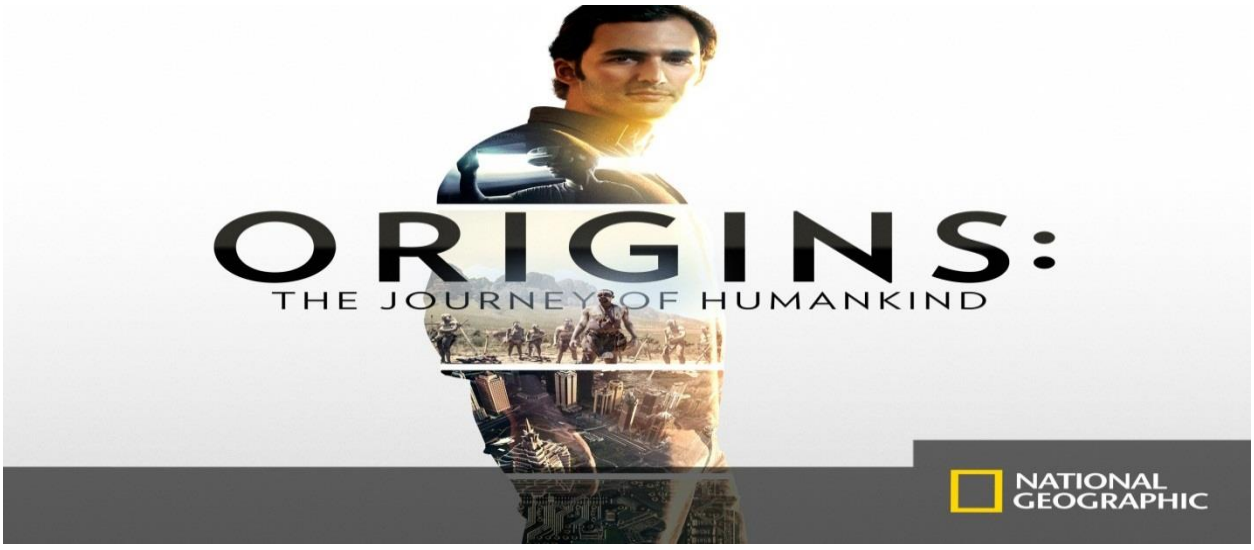
4.3.10 Airport *Security*

Show documents how security and anti-narcotics units in Bogota's El Dorado Airport work to ensure the safety of passengers, control immigration, and find/seize illegal drugs and contraband as passengers make their way through the airport (IMDb, n.d.).



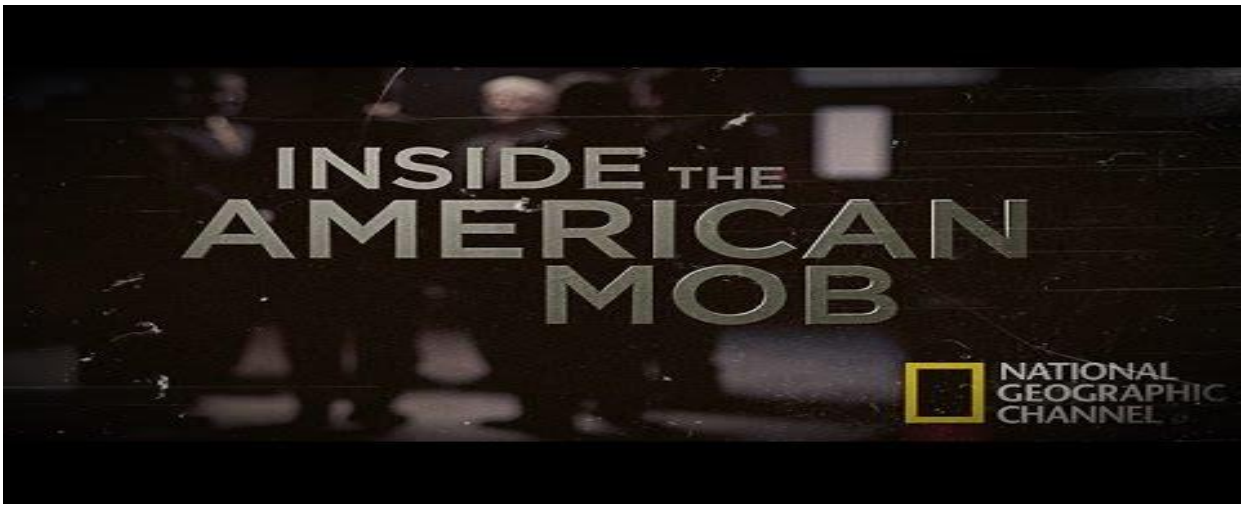
4.3.11 Origins*: The Journey of Humankind: Spark of Civilisation*

Travel back in time to explore moments that have made mankind modern. What were the greatest landmarks in the development of our species? And what can our past tell us about our future?(IMDb, n.d.).



4.3.12 *Inside The American Mob: End Game*

It is 1993, and the American mob has reached a low point. Enter the newly Bath Avenue crew, who ushers in a violent new day in the life of Cosa Nostra, and the bloodshed gets out of hand (IMDb, n.d.).



4.3.13 *China's Ghost Army*

Nothing like China's Terracotta Warriors has ever been created anywhere else in the world. Since being unearthed in 1974, experts have attempted to resolve an enduring enigma about one of archaeology's greatest finds. Now, with the help of 21st century technology, the once mighty army with its life size warriors rises from the dust of two millennia.(National Geographic, n.d.)



4.4Selected excerpts from the documentaries with analyses

Sample 1:

	Original version (English)	**Translated version (Arabic)**
Documentary	Street Food Around the World - Paris	مأكولات الشوارع حول العالم فرنسا
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=eLwIZNzcnVg	https://www.youtube.com/watch?v=lQ3oTZcWlgM&t=487s
Time span	17:51-17:52	15:37-15:39
Dialogue	We are celebratingwine.	نحن نحتفل بيوم العصير.
Strategy	domestication	

Discussion:

In this sample, the translator used a domesticating method. He avoided giving the direct equivalent of the word wine in Arabic (نبيذ). Instead, he applied an absolute universalisation procedure and used a neutral term (عصير).

Sample 2:

	Original version (English)	**Translated version (Arabic)**
Documentary	Street Food Around the World- Viena	مأكولات الشوارع حول العالم فيينا
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=dQZIEN7id9A	https://www.youtube.com/watch?v=3OiMn-Y-a1E&t=330s
Time span	03:50- 03:53	03:45- 03:50
Dialogue	The cows and pigs here in Austria are relaxed.	ان البقر و الغنم هنا في النمسا حيوانات تنعم بالراحة الكبيرة.
Strategy	domestication	

Discussion:

The language used in translation plays an important role in "weaving relations of cultural identity and in conveying them to the audience" (Munnich et al. 2001, as cited in Pavesi, M., Formentelli, M., & Ghia, E. 2014). In both samples above, the dubbing actor employed domestication since he replaced the words "wine" and "pigs", mentioned in the original soundtracks, which are not much welcome and symbolise sin in his home culture where Islam, the dominating religion, strictly forbids consuming those things. "Wine" and "pigs" are strong indications for the Western world's culture and ideology. Therefore, they were successively replaced by "عصير العنب" and "الغنم" which connotes the translator's culture and serve his ideological ends.

Sample 3:

	Original version (English)	**Translated version (Arabic)**
Documentary	Tutankhamun's Treasures (Full Episode) | Lost Treasures of Egypt	كنوز مصر المفقودة: توت عنخ آمون
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=-obKX-mqjXQ&list=PLivjPDlt6ApSOhb8t9h3hlkyY5lyI07Zn	https://www.youtube.com/watch?v=GFmOd-LYRnA
Time span	06:14- 06:22	03:45- 03:50
Dialogue	Despite becoming the most famous Pharaoh of Ancient Egypt, Tutankhamun did not have a lengthy reign.	رغم انه اصبح اشهر فراعنة مصر القديمة, لم يكن حكم توت عنخ امون طويلا **زمنيا**.
Strategy	foreignisation	

Discussion:

The word زمنيا in the translationin sample 3 was optional. There would be no need to use it here since حكم indicated time itself. The version without زمنيا sounded more natural and accepted amongst the TL natives:

رغم انه اصبح اشهر فراعنة مصر القديمة, لم يكن حكم توت عنخ امون طويلا.

Sample 4:

	Original version (English)	**Translated version (Arabic)**
Documentary	Tutankhamun's Treasures (Full Episode) | Lost Treasures of Egypt	كنوز مصر المفقودة: توت عنخ آمون
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=-obKX-mqjXQ&list=PLivjPDlt6ApSOhb8t9h3hlkyY5lyI07Zn	https://www.youtube.com/watch?v=GFmOd-LYRnA
Time span	11:21-11:30	11:21-11:30
Dialogue	It's amazing to get up and the first thing that you see apart from the ugly face[s] of your roommates is the Qubbet El Hawa, the hill.	من الرائع ان تستيقظ وتكون تلة قبة الهواء هي اول ما تراه عيناك أفضل من رؤية شركاء غرفتك.
Strategy	domestication	

Discussion:

The translator did not translate the phrase "ugly faces" in sample 6 and omitted it intentionally. The complete Arabic version should have been:

من الرائع ان تستيقظ وتكون تلة قبة الهواء هي اول ما تراه عيناك افضل من رؤية **الوجوه القبيحة (ترجمتنا)** لشركاء غرفتك.

For him, we guess, "ugly faces" was a type of a slang and informal, and thus did not match the audience's cultural and social status. Domestication, then, fitted in and was the best strategy for the translator to cope with the situation.

Sample 5:

	Original version (English)	**Translated version (Arabic)**
Documentary	Legend of Atlantis (Full Episode) | Drain the Oceans	اكتشاف عالم المحيطات: أساطير أطلنتس
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=ErPsyBUCijM	https://www.youtube.com/watch?v=WNgTbCZOWtg
Time span	02:30- 02:40	02:30- 02:40
Dialogue	First described by ancient philosopher, Plato, a dazzling civilisation destroyed by the gods as punishment for human pride.	كان اول من وصفها الفيلسوف القديم افلاطون، وصفها على انها حضارة عظيمة.
Strategy	domestication	

Discussion:

Sample 7 provided a domesticated version of translation as it dropped the construction "destroyed by the gods as punishment for human pride" from the Arabic counterpart which should have been presented as follows:

كان اول من وصفها الفيلسوف القديم افلاطون، وصفها على انها حضارة عظيمة دمرتها الالهة بسبب غطرسة الانسان و جحوده. (ترجمتنا)

The strategy of domestication wasprobablyusedhere for purelyreligiousconsiderationsbecause the factthatancientGreece, represented by Plato, believed in and worshipped a group of godsdramaticallyopposedboth the translator's and hisaudience'sbelief in one and only one God. Domestication could serve as a shield against foreign religious and cultural invasion and deviation.

Sample 6:

	Original version (English)	**Translated version (Arabic)**
Documentary	Star Talk, with Stephen Hawking	حديث النجوم –ستيفنهوكينج
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=TdjAJeUy0zM&t=11s	https://www.youtube.com/watch?v=3UWZxK397tc
Time span	11:40-11:44	11:42-11:45
Dialogue	And eventually the whole universe will **collapse in on itself**.	وفي النهاية سوف **ينهار الكون** كله **على نفسه**.
Strategy	foreignisation	

Discussion:

Sample 6 provided a literal translation, a foreignisation. The translationshould normally be:

وفي النهاية سوف ينهار الكون كله.

Therefore, the translator did not take into consideration the TL specificities and all what mattered for him was to convey meaning even at the expense of form. This would certainly weaken TL and threaten its uniqueness.

Sample 7:

	Original version (English)	**Translated version (Arabic)**
Documentary	Star Talk, with Stephen Hawking	حديث النجوم – ستيفنهوكينج
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=TdjAJeUy0zM&t=11s	https://www.youtube.com/watch?v=3UWZxK397tc
Time span	12:23-12:25	12:23- 12:25
Dialogue	I **was** in this scene as well.	انا **موجود** في هذا المشهد ايضا **هذا رائع حقا**.
Strategy	domestication	

Discussion:

Inthis sample, the translator went beyond the realm of words and expressed what was felt rather than heard. Expressing the astonishment of the speaker that was recognisedby the translator who intelligently added the expression هذا رائع حقا showed a good sense of understanding and analysing. The latter resorted to domesticating as a technique when he felt the need to alter the SL according to the contextual considerations.

Sample 8:

	Original version (English)	**Translated version (Arabic)**
Documentary	Star Talk, with Stephen Hawking	حديث النجوم –ستيفنهوكينج
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=TdjAJeUy0zM&t=11s	https://www.youtube.com/watch?v=3UWZxK397tc
Time span	31:49-31:58	29:51-30:01
Dialogue	I think at a different point Hawking have said that civilisation only has a hundred years left on earth which seemed a little pessimistic **tome**.	اعتقد انه في نقطة مختلفة قال هوكينج انه لم يتبق للحضارة البشرية سوى مئة عام على وجه الارض و التي بدت جملة متشائمة بالنسبة **لنا** قليلا.
Strategy	domestication	

Discussion:

Stephen Hawking wasa famous English theoretical physicist and cosmologist with whom

Neil deGrasse Tyson made an interview. According to Neil, Stephen was pessimistic as he expected an approaching end to the world in a hundred years. However, the translator used **لنا** متشائمة بالنسبة instead of pessimistic **to me.** Replacing**tome** with **لنا**might sound strange at first but it would be, we guess, put that way on purpose. Being a scientist or rather an astrophysicist, Neil was selective and objective in his way of expressing his view towards Stephan's. He gave us the impression that it was only his own personal opinion and that many others could agree or disagree with him. Comparatively, the translator through referring to all the audience by using لنا implicitly foregrounded a strong religious belief in Islam that no one but God knows the unseen as narrated by Ibn `Umar:

The Prophet said, "The keys of the unseen are five and none knows them but Allah: (1) None knows (the sex) what is in the womb, but Allah: (2) None knows what will happen tomorrow, but Allah; (3) None knows when it will rain, but Allah; (4) None knows where he will die, but Allah (knows that); (5) and none knows when the Hour will be established, but Allah."

Sample9:

	Original version (English)	**Translated version(Arabic)**
Documentary	PlanetMechanics	ميكانيكيو الكوكب
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=Bh4n6QzX9S0&list=PL7KxwzXHux0mnKqpVfVCPs4kTHLqeaBli&index=6	https://www.youtube.com/watch?v=7O1NX8gUGXA
Time span	04: 58- 05:00	06: 20- 06:22
Dialogue	That’s got no innovation to it.	ليس في ذلك ابتكار.
Strategy	foreignisation	

Discussion:

This sample represents a foreignising method of translation. The phrase “that’s got no innovation to it” was translated literally into Arabic. The phrase: “ ليس في ذلك ابتكار” is not of an Arabic formulation and it does not correspond to the rules of cohesion in the Arabic language. The translator was unsuccessful in his choice of this translation. A better translation would be:

"ليس ذلك حلا مبتكرا"

Sample 10:

	Original version (English)	**Translated version(Arabic)**
Documentary	PlanetMechanics	ميكانيكيو الكوكب
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=Bh4n6QzX9S0&list=PL7KxwzXHux0mnKqpVfVCPs4kTHLqeaBli&index=6	https://www.youtube.com/watch?v=7O1NX8gUGXA
Time span	09: 05- 09:07	10: 28- 10:30
Dialogue	Jem's come down to earth with a bump.	أدرك جيم الواقع الموجع.
Strategy	Domestication	

Discussion:

In this sample the translator used a domesticating method. The expression "has come down to earth with a bump" has no direct equivalent in Arabic.The translator used a simple statement which carries the same meaning.

Sample 11:

	Original version (English)	**Translated version(Arabic)**
Documentary	Planet Mechanics	ميكانيكيو الكوكب
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=Bh4n6QzX9S0&list=PL7KxwzXHux0mnKqpVfVCPs4kTHLqeaBli&index=6	https://www.youtube.com/watch?v=7O1NX8gUGXA
Time span	09: 22- 09:25	10: 44- 10:48
Dialogue	Dick has also got a mechanical mountain to climb.	كما على ديك ان يتسلق جبلا ميكانيكيا.
Strategy	foreignisation	

Discussion:

This expression has been foreignised. The translator transferred it directly into Arabic, giving a literal translation to it. To our opinion, this was not a successful choice because this statement would seem odd to the Arabic language. Instead, we suggest thatabetter translation wouldbe: ديك بدوره يواجه تحديا

Sample 12:

	Original version (English)	**Translated version(Arabic)**
Documentary	Planet Mechanics	ميكانيكيو الكوكب
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=Bh4n6QzX9S0&list=PL7KxwzXHux0mnKqpVfVCPs4kTHLqeaBli&index=6	https://www.youtube.com/watch?v=7O1NX8gUGXA
Time span	17:18- 17 :20	18: 41- 18 :43
Dialogue	I can say beer.	أستطيع قول شراب.
Strategy	Domestication	

Discussion:

The translator used a domesticating method to translate this statement. He used the word "شراب"as an equivalent to "beer" which has a more accurate equivalent in Arabic which is "**جعة**". The translator avoided using the latter term mainly for religious considerations because all types of alcoholic are forbidden in Islam, the dominant religion in the target culture.

Sample 13:

	Original version (English)	**Translated version(Arabic)**
Documentary	Snake city : hiss in the night	ثعابين في المدينة: فحيح في الليل
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x802g1h	https://www.youtube.com/watch?v=cv_T_xTCNvY
Time span	00: 04- 00:07	00: 01- 00:03
Dialogue	She has actually looped herself around the pole.	لفت نفسها حول العصا.
Strategy	foreignisation	

Discussion:

This statement has been foreignised. The translator could have used a better translation. The statement "لفت نفسها حول العصا" does not respect the Arabic language rules of cohesion. It is a word-for-word translation. Instead the translator could have provided a better translation as "التفت حول العصا".

Sample 14:

	Original version (English)	**Translated version(Arabic)**
Documentary	Snake City: hiss in the night	ثعابين في المدينة: فحيح في الليل
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x802g1h	https://www.youtube.com/watch?v=cv_T_xTCNvY
Time span	02: 45- 02:48	02: 42- 02:45
Dialogue	I'm terrified this mamba is going to slip through a gap and escape.	أخاف ان تنزلق المامبا عبر أي فتحة وتهرب.
Strategy	foreignisation	

Discussion:

The translator used a foreignising method in translating this statement. However, his choice of foreignisation was not a successful choice. He translated the word slip as "تنزلق" which is not suitable to this context. He should have used another word instead like "تزحف".

Sample15:

	Original version (English)	**Translated version(Arabic)**
Documentary	Yukon Gold	ذهب يوكون
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=WAwBsRRd_wI&list=PL4Z-MNPbwnAQjG4C4sI522IgfjATJ2kFr&index=10	https://www.youtube.com/watch?v=mXg4gKBu5Rg&t=676s
Time span	11: 12 – 11: 13	11: 13 – 11: 14
Dialogue	Holly Christ	يا للهول
Strategy	domestication	

Discussion

The translator used a domesticating method to translate the expression “holly Christ”. It is a religious reference that is irrelevant to the cultural setting to which the Arabic audience belongs. So, he replaced it with “يا للهول”, a term that is neutral and which respects the Islamic background of the Arabic audience.

Sample 16:

	Original version (English)	**Translated version(Arabic)**
Documentary	Yukon Gold	ذهب يوكون
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=WAwBsRRd_wI&list=PL4Z-MNPbwnAQjG4C4sI522IgfjATJ2kFr&index=10	https://www.youtube.com/watch?v=mXg4gKBu5Rg&t=676s
Time span	18: 33 – 18: 35	18: 20 – 18: 22
Dialogue	We're out here because of the gold.	نحن هنا بسبب الذهب.
Strategy	Foreignisation	

Discussion

This sample represents a foreignising strategy. The statement "we're out here because of the gold" has been foreignised as it could have been translated with a better statement rather than "نحن هنا بسبب الذهب". The translator did not succeed in his choice of the word "بسبب", he should have used "لأجل"instead because "بسبب" is used to express the cause, while the character from the documentary is expressing the reason of being there. In this case, "لأجل" is the best choice.

Sample 17:

	Original version (English)	**Translated version(Arabic)**
Documentary	WickedTuna	سمكة التونة العنيدة
Channel	Nat Geo	AD Nat geo
Source	https://www.dailymotion.com/video/x439vb5	https://www.youtube.com/watch?v=3GhzYggp7hc
Time span	13:09 – 13:11	14: 01 – 14:O4
Dialogue	Another five, ten grands gone.	خسرنا خمسة او عشرة الاف مرة أخرى.
Strategy	domestication	

Discussion

In this sample, the translator used a domesticating method. The term “grand” is specific to the American culture. It is an informal term which means one thousand dollars. The translator replaced it with a totally different term changing the whole meaning of the statement. The translator probably used this strategy because he might have thought that the term would be obscure to the audience. However, he should have translated it as “عشرة آلاف دولار” because the audience, to which this documentary is directed,usually have some knowledge about such cultural elements like currency, and will not find it obscure.

Sample 18

	Original version (English)	**Translated version(Arabic)**
documentary	Engineering connections	هندسة عبقرية
Channel	Nat Geo	**AD Nat Geo**
Source	https://www.dailymotion.com/video/x4zymn3	https://www.youtube.com/watch?v=ICHxpIoE2-k
Time span	00: 24- 00:29	00: 19 – 00: 26
Dialogue	Beneath this record-breaking arch, is the most expensive sports arena ever built.	يقع أسفل هذا القوس الذي حطم الأرقام القياسية أغلى إستاد رياضي شيد على الأرض.
Strategy	Foreignisation	

Discussion

The translator used a foreignising method. The term sports arena was translated linguistically into Arabic. The translator used a reference that is close to the original one. However, we believe that he was not successful in his choice of the word "استاد" because it is alien to Arabic language. Instead, we suggest that the word "ملعب" would serve better in conveying the meaning.

Sample 19:

	Original version (English)	**Translated version (Arabic)**
Documentary	History's Secrets: the Virgin Queen	أحاجي التاريخ: الملكة العذراء
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=MxR49R9ZYJg	https://www.dailymotion.com/video/x3ni7ff
Time span	07:31-07:40	07:38-07:46
Dialogue	Whenever there was a plague in London, the royal family tried to move out because the plague was very much associated with **the urban environment.**	ولأن الوباء كان مرتبطا **بالبيئة المدنية** فقد اضطرت العائلة الملكية الى الانتقال الى خارج لندن.
Strategy	Domestication	

Discussion:

The translator used the term البيئة المدنيةto refer to the urban environment. However, it would be more appropriate to employ البيئةالحضريةinstead.

Sample 20:

	Original version (English)	**Translated version(Arabic)**
documentary	Airport Security: Colombia's Cocaine Carry	كولومبيا:أمن المطارات
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x6ok2u6	https://www.youtube.com/watch?v=MZSpdiCwzVQ
Time span	00: 32 – 00:39	00: 36 – 00:43
Dialogue	Officials here are on the frontline for containing Colombia's most infamous export, cocaine.	ان المسؤولين هنا هم الخط الأول لاحتواء أكثر صادرات كولومبيا شهرة، الممنوعات.
Strategy	domestication	

Discussion:

In this sample, the translator used a domesticating method. He used the word "ممنوعات", a general term as a translation to the word "cocaine" which refers to one specific type of narcotics.He avoided using the term "كوكايين" because he considered it a taboo. However, the audience of this documentary is mainly cultivated people who know the difference between what is a taboo and what is relevant, so, the translator should have used the term "كوكايين" because it would be more faithful to the meaning.

Sample 21:

	Original version (English)	**Translated version(Arabic)**
documentary	Airport Security: Colombia's Cocaine Carry	كولومبيا:أمن المطارات
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x6ok2u6	https://www.youtube.com/watch?v=MZSpdiCwzVQ
Time span	07: 04 – 07:09	07: 07 – 07:12
Dialogue	I proceeded to do a body search and I found a diaper attached with tape.	قمت بإجراء تفتيش للجسم ووجدت ثيابا ملصقة على جسده.
Strategy	domestication	

Discussion:

The translator used a domesticating method to translate this statement. He translated the word "diaper" as "ثياب". He might have assumed that this term is irrelevant to the target culture and that it will not be accepted by the reader. However, to our opinion, he should have translated the word diaper as**"حفاظة"** because it is not a taboo since it is usually used in Arabic television channels, and it would make the translation more accurate and faithful to the meaning.

Sample 22:

	Original version (English)	**Translated version(Arabic)**
Documentary	Airport Security: Colombia's Cocaine Carry	كولومبيا:أمن المطارات
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x6ok2u6	https://www.youtube.com/watch?v=MZSpdiCwzVQ
Time span	26:30 – 26:34	25: 50 – 25:54
Dialogue	It could be heroine, it could be cocaine, or it could be any other type of narcotics.	قد يكون كثيفا او مخففا، أو أي نوع آخر من الممنوعات.
Strategy	domestication	

Discussion:

The translator used a domesticating method to translate this statement. He referred to cocaine and heroin with "كثيف"and "مخفف".these are general terms that describe heroin and cocaine. The translator did not transfer those terms directly to Arabic because he believed that they are irrelevant for the Arabic audience. To our opinion, however, using the terms"كوكايين" and "هيروين" Would serve better in conveying the meaning. Just likesample 20 above, the audience is cultivated enough to differentiate between what is taboo and what is not.Besides, it would be more informative.

Sample 23:

	Original version (English)	**Translated version(Arabic)**
documentary	Airport Security: Colombia's Cocaine Carry	كولومبيا:أمن المطارات
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x6ok2u6	https://www.youtube.com/watch?v=MZSpdiCwzVQ
Time span	43: 21 – 43:24	42: 40 – 42:43
Dialogue	I'm only talking about cocaine.	انا أتكلم عن نوع واحد فقط.
Strategy	domestication	

Discussion:

The translator translated the word "cocaine" as "نوع واحد". This is a domestication strategy where a term is replaced by another neutral or general term. Just like the previous example, the translator avoided using the term "كوكايين", a transliteration of the original term because he believed that it would be unacceptable to the audience. Just like sample 20 above, the translator should have used a transliteration of the word "cocaine" because the audience has enough awareness to differentiate between what is taboo and what is acceptable.

Sample 24:

	Original version (English)	**Translated version(Arabic)**
documentary	Origins: The Journey of Humankind: Spark of Civilisation	البدايات: رحلة البشرية: الشرارة الأولى للحضارة
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x5ljpfk	https://adtv.ae/video/27800869/%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%89-%D9%84%D9%84%D8%AD%D8%B6%D8%A7%D8%B1%D8%A9
Time span	00:17 – 00:28	00: 17 – 00:26
Dialogue	From an animal like any other to the dominant species on earth because we figured out how to steal from the heavens and harness the power of the sun.	من كوننا كائنات حية كسائر الكائنات، إلى فصيل مسيطر في الأرض، وأن نحصد طاقة الشمس.
Strategy	domestication	

Discussion:

In this sample, the translator adopted a domesticating method. He deleted the phrase steal from the heavens because it is inappropriate. Heavens has a holly status in the Islamic religion, so such an expression would be unacceptable to the Arabic receiver where Islam is the dominant religion. Therefore, the choice of domestication was the best choice.

Sample 25:

	Original version (English)	**Translated version(Arabic)**
Documentary	Origins: The Journey of Humankind: Spark of Civilisation	البدايات: رحلة البشرية: الشرارة الأولى للحضارة
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x5ljpfk	https://adtv.ae/video/27800869/%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%89-%D9%84%D9%84%D8%AD%D8%B6%D8%A7%D8%B1%D8%A9
Time span	02: 27 – 02:37	02: 25 – 02: 34
Dialogue	How did homosapiens go from swinging tree to tree, naked apes, to walking on the surface of the moon?	كيف انتقلنا وتطورنا حتى وصلنا إلى الفضاء وهبطنا لاحقا على سطح القمر.
Strategy	Domestication	

Discussion:

The translator used a domesticating method as he deleted the term homosapiens. A Homosapien, according to anthropologists, is one of the ancestors of the modern human being. This claim is based mainly on the theory of evolution that contradicts with the Islamic belief of creation. The translator respected TL culture and he did not want to introduce such foreign ideas to it. This is why he chose domestication.

Sample 26:

	Original version (English)	**Translated version(Arabic)**
documentary	Origins: The Journey of Humankind : Spark of Civilisation	البدايات: رحلة البشرية: الشرارة الأولى للحضارة
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x5ljpfk	https://adtv.ae/video/27800869/%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%89-%D9%84%D9%84%D8%AD%D8%B6%D8%A7%D8%B1%D8%A9
Time span	25: 32 – 25:43	24: 59 – 25:09
Dialogue	To our ancestors, fire was a mysterious force. There was nothing like it. Each new generation was taught that it was a gift from the gods.	بالنسبة لأسلافنا كانت النار قوة غامضة. لم يكن هناك أي شيء مثلها، وتعلم كل جيل لاحق انها هدية من الطبيعة.
Strategy	domestication	

Discussion:

The translator used a domesticating method to translate this statement. He translated the word gods as **الطبيعة**. The word gods connotes polytheism and it is irrelevant in Arabic Islamic culture. Therefore, the translator succeeded in his choice of domesticating method.

Sample 27:

	Original version (English)	**Translated version(Arabic)**
documentary	Origins: The Journey of Humankind : Spark of Civilisation	البدايات: رحلة البشرية: الشرارة الأولى للحضارة
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x5ljpfk	https://adtv.ae/video/27800869/%D8%A7%D9%84%D8%B4%D8%B1%D8%A7%D8%B1%D8%A9-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%89-%D9%84%D9%84%D8%AD%D8%B6%D8%A7%D8%B1%D8%A9
Time span	45: 34 - 45:40	44: 46 – 44:51
Dialogue	It became so central to our lives that we even began to revere it as a god.	أصبحت النار أمرا أساسيا في حياتناوأصبح من الصعب العيش من دونها
Strategy	Domestication	

Discussion:

Just like the previous example, the statement “revere it as a god” is irrelevant to Arabic culture because of the religious connotation it carries. Muslim people believe only in one god, and it is considered the biggest sin in Islam totake anyone or anything rather than Allah as a god. This is why the translator chose to domesticate this statement and substituted it with another statement that is neutral.

Sample 28:

	Original version (English)	**Translated version(Arabic)**
documentary	Inside The American Mob End Game	نظرة عن كثب: المافيا الأميركية: لعبة النهاية
Channel	Nat Geo	AD Nat Geo
Source	https://www.dailymotion.com/video/x26325g	https://www.youtube.com/watch?v=N4Ie9ajZA1A
Time span	08:42 – 08:47	08: 57 – 09:02
Dialogue	what you see down the street and at the social club are cadillacs pulling up	لكن ما يرونه في الشارع وفي النادي الإجتماعي عبارة عن سيارات فارهة
Strategy		

Discussion:

This statement was domesticated. The translator realized that the term Cadillac is specific to the American culture but it might be unknown to the Arabic audience. Therefore, he used a simple item that is close to the audience.

Sample 29:

	Original version (English)	**Translated version(Arabic)**
documentary	China'sGhostArmy	الجيش الصيني الغامض
Channel	Nat Geo	AD Nat Geo
Source	https://www.youtube.com/watch?v=XgY5rtV2wDg	https://www.youtube.com/watch?v=ST2vHL0tWKM
Time span	03: 43 – 03:45	03:05 – 03:08
Dialogue	In five thirty-seven BC	في عام خمسة وسبعة وثلاثين قبل الميلاد
Strategy	foreignisation	

Discussion:

This statement has been foreignised. It is a word for word translation. The translator was not successful in his choice of foreignisation because such form of reading numbers is not used in Arabic. Instead, the translator should have used another way like "في عام خمسمائة و سبعة و ثلاثين قبل الميلاد".

Conclusion

This study concluded that the translators of Nat Geo's documentaries from English to Arabic used a combination of both domestication and foreignisation with a tendency to use domestication most of the time. The choice of any of these two strategies depended on the situation. The translators tended to use a domesticating method when they translated items that were obscure to the audience, elements that represented taboos in the target culture, or elements that had religious connotations.Foreignisation was a successful choice when the translator aims to produce a faithful translation with the least changes brought to the original meaning, other than that, foreignisation was mostly associated with translation mistakes.Accordingly, we concluded that the domestication is the best choice foraudio-visual translation.

References

Abu Dhabi Media. (n.d.). *National geographic Abu Dhabi*. https://admedia.ae/en/Channel/7/National-Geographic-Abu-Dhabi

Aixela, J. F., (1997). Culture-Specific Items in Translation. In R. Alvarez & M. Carmen-Africa Vidal, (Eds.), *Translation, power, subversion*. (pp. 52–78). Clevedon, UK: Multilingual Matters.

Al-Hassan, A. (2013). The importance of culture in translation: should culture be translated? *International Journal of Applied Linguistics & English Literature*, 2, 96-100. DOI: https://doi.org/10.7575/aiac.ijalel.v.2n.2p.96

Armstrong, N. (2005). *Translation, linguistics, culture: A French- English handbook*. Clevedon, UK: Multilingual Matters Ltd.

Baker, M. (1992). *In other words: Acoursebook on translation*, London, UK: Routledge.

Betz, M. (2001). The name above the (Sub) title: Internationalism, coproduction, and Polyglot European art cinema. Retrieved April 20, 2021, from https://go.gale.com/ps/anonymous?id=GALE%7CA77356108&sid=googleScholar&v=2.1&it=r&linkaccess=abs&issn=02705346&p=AONE&sw=w

Bogucki, Ł., &Deckert, M. (Eds.). (2020). *Palgrave studies in translating and interpreting. Gewerbestrasse*, Cham: Palgrave Macmillan.

Catford, J.C. (1965). *A linguistic theory of translation*. Oxford, UK: Oxford University Press.

Chaume, F. (2004). Synchronisation in dubbing: A translational approach. In P. Orero (Ed.), *Topics in audiovisual translation* (pp. 35-52). Philadelphia, USA: John Benjamins.

Cortés, O. C., & Harding, S. (2018). Translation and culture. In O. C. Cortés, & S. Harding (Eds), *Theroutledge handbook of translation and culture* (pp. 1-13). New York, USA: Routledge.

De Linde, Z., & Kay, N. (2014). *The semiotics of subtitling*. New York, NY: Routledge.

Diaz Cintas, J. (2008). Audiovisual translation comes of age. In D. Chiaro, C. Heiss, & C. Bucaria (Eds.), *Between text and image* (pp. 1-9). Philadelphia, USA: John Benjamins.

Diaz Cintas, J., Matamala, A., & Neves, J. (Eds.). (2010). *New insights into audiovisual translation and media accessibility*. New York, NY: Rodopi.

Diaz Cintas, J., & Anderman, G. (Eds.). (2009). *Audiovisual translation: Language transfer on screen. Chippenham and Eastbourne*, Great Britain: Palgrave Macmillan

Díaz Cintas, J., &Remael, A. (2007). *Audiovisual translation: Subtitling*. New York, NY: Routledge.

Espasa, E. (2004). Myths about documentary translation. In P. Orero (Ed.), *Topics in audiovisual translation* (pp. 183-197). Philadelphia, USA: John Benjamins.

Firoozkoohi, S. (2010). Culture-specific items in literary translations. *Translation Journal*.Retrieved April 26, 2021, fromhttps://translationjournal.net/journal/51culture.htm

Gambier, Y. (2008). Recent developments and challenges in audiovisual translation research. In D. Chiaro, C. Heiss, & C. Bucaria (Eds.), *Between text and image* (pp. 1-9). Philadelphia, USA: John Benjamins.

Goodenough, W. H. (1964). Cultural anthropology and linguistics. In D. Hymes (ed.), *Language in culture and society: A reader in linguistics and anthropology*. New York, USA: Harper & Row.

Hornby, A. S., Ashby, M., &Wehmeier, S. (2001). *Oxford advanced learner's dictionary of current English*. Oxford: Oxford University Press.

Ivir, V. (2003). Translation of culture and culture of translation. *SRAZ* XLVII-XLVIII, 117–126.

Jakobson, R. (1959). On linguistic aspects of translation. In R. A. Brower (ed.), *On translation, cambridge*, MA, USA: Harvard University Press, (pp. 232-39).

Katan, D. (1999). *Translating cultures: an introduction for translators, interpreters and mediators*. Manchester, UK: St. Jerome Publishing.

Kemppanen, H. (2012).The role of the concepts domestication and foreignisation in Russian translation studies. In H. Kemppanen, M. Janis, & A. Belikova (eds.). *Domestication and foreignisation in translation studies*. (pp. 49-62). Berlin, Germany: Frank &Timme GmbH.

Larson, M. L. (1998). *Meaning-based translation: A guide to cross-language equivalence*. Lanham, Maryland, USA: University Press of America.

IMDb. (n.d.). *Lost tearsures of Egypt*. https://www.imdb.com/title/tt10115054/?ref_=fn_al_tt_1

IMDb. (n.d.). *Planet mechaics*. https://www.imdb.com/title/tt1220060/plotsummary?ref_=tt_ov_pl

IMDb. (n.d.). *Sake city*. https://www.imdb.com/title/tt7349460/?ref_=nv_sr_srsg_0

IMDb. (n.d.). *Engineering connections*. https://www.imdb.com/title/tt1289217/

IMDb. (n.d.). *Airport security Colombia*. https://www.imdb.com/title/tt5099222/

IMDb. (n.d.). *The journey of mankind: Spark of civilisation*. https://www.imdb.com/title/tt6172888/

IMDb. (n.d.). *Inside the American mob: Ed game*. https://www.imdb.com/title/tt3176726/

Martinez, X. (2004). Film dubbing: Its process and translation. In P. Orero (Ed.), *Topics in audiovisual translation* (pp. 3-7). Philadelphia, USA: John Benjamins.

Massidda, S. (2015). *Audiovisual translation in the digital age: The Italian fansubbing phenomenon*. Basingstoke: Palgrave Macmillan.

Mujagic, A. (2012). Audiovisual Translation: subtitling the BBC's documentary "The Quantum Revolution". (Unpublished master's thesis). Padua: Italy. University of Padua.

National geographic. (2021, July 6). In Wikipedia. https://en.wikipedia.org/wiki/National_Geographic

National Geographic. (n.d.). *National geographic channel*. https://www.natgeotv.com/int/ngc

National Geographic. (n.d.). *History's secrets*. https://www.natgeotv.com/asia/historys-secrets/about

National Geographic. (n.d.). *China's ghost army*. https://www.natgeotv.com/int/chinas-ghost-army/aboutNewmark, P. (1988). A Textbook of Translation. Prentice HaH International vUIO Ltd.

Nida, E. A. (2000). Principles of correspondence. In L. Venuti(Ed.),*The translation studies reader*. New York, USA: Routledge.

Nida, E. A. (2001). *Contexts in translating*. Philadelphia, USA: John Benjamins.

Orero, P. (Ed.). (2004). *Topics in audiovisual translation*. Philadelphia, USA: John Benjamins.

Paloposki, O. (2011). Domestication and foreignisation. *Handbook of Translation Studies*, 2, 40-42. DOI: https://doi.org/10.1075/hts.2.dom1

Panou, D. (2013). Equivalence in translation theories: a critical evaluation. *Theory and Practice in Language Studies*, 3, 1-6. doi:10.4304/tpls.3.1.1-6

Pedersen, J. (2005). How is culture rendered in subtitles? In: H. Gerzymisch-Arbogast& S. Nauert (Eds.), *Challenges of Multidimensional Translation*, (pp. 113-129).

Pedersen, J. (2008). High felicity: A speech act approachto quality assessment in subtitling. In D. Chiaro, C. Heiss, & C. Bucaria (Eds.), *Between text and image* (pp. 101-115). Philadelphia, USA: John Benjamins.

Pérez-González, L. (2019). *The routledge handbook of audiovisual translation*. New York, NY: Routledge.

Planet mechanics. (2020, September8). In *Wikipedia*. https://en.wikipedia.org/wiki/Planet_Mechanics

Prasetyo, J. &Nugroho, A. B. (2013). Domestication and foreignisation and their impacts to translation. *Language Circle: Journal of Language and Literature*, 8. DOI: https://doi.org/10.15294/lc.v8i1.3224

Pym, A. (2014). *Exploring translation theories* (2nd ed). New York, USA: Routledge.

Qianqian, W. (2015). Translation of Culture-Specific Items in Hongloumeng from Functionalist Perspective. *Higher Education of Social Science*, 9, 55-59. DOI: 10.3968/7827

Ranzato, I. (2016). *Translating culture specific references on television: The case of dubbing*. New York, USA: Routledge.

Snake city. (2021, June 3). In *Wikipedia*. https://en.wikipedia.org/wiki/Snake_City

Star talk. (2021, June30). In *Wikipedia*. https://en.wikipedia.org/wiki/StarTalk_ (American_talk_show)

Street food around the world. (2020, August 23). In *Wikipedia*. https://en.wikipedia.org/wiki/Street_Food_Around_the_World

Utray, F., Ruiz, B., & Moreira, J. (2010). Maximum font size for subtitles in standard definition digital television: Tests for a font magnifying application. In A. Matamala& P. Orero (Eds.), *Listening to subtitles: Subtitles for the deaf and hard of hearing* (pp. 59-68). Switzerland: Peter Lang.

Venuti, L. (1995). *The translator's invisibility: A history of translation*. London, UK: Routledge.

Venuti, L. (2008). *The translator's invisibility: A history of translation*. New York, NY: Routledge.

Vinay, J. P. &Darbelnet, J. (1995). *Comparative stylistics of French and English: a methodology for translation*. (J. C. Sager and M. J. Hamel, Trans). Philadelphia, USA: John Benjamins.

Wang, L. (2013). A survey on domestication and foreignisation theories in translation. *Theory and Practice in Language Studies*, 3, 175- 179. DOI: https://doi.org/10.4304/tpls.3.1.175-179

Wicked tuna. (2021, June27). In *Wikipedia*. https://en.wikipedia.org/wiki/Wicked_Tuna

Yang, L. (2014, May 5-7). *The application of foreignisation and domestication in the translation* [Paper presentation]. ICELAIC 2014: Zhengzhou, Henan, China. DOI: https://doi.org/10.2991/icelaic-14.2014.81

Yukon gold. (2021, June21). In *Wikipedia*. https://en.wikipedia.org/wiki/Yukon_Gold_(TV_series)

References in Arabic

صديق، أحمد علي. (2013). استراتيجيات الترجمة الثقافية. *أمارابك*، 4، 89-98.

كشرود، سفيان وخليفي، دليلة. (2017). دبلجة الأفلام الوثائقية من الفرنسية إلى العربيةبين التوطين والتغريب. *مجلة دفاتر الترجمة*، 16، 27-38.

محمد، أحسن الدين. (2018). *نظرية التكافؤ اللغوي في الترجمة: دراسة تقويمية من علماء الترجمة*. الملتقى العلمي العالمي الحادي عشر للغة العربية، بندا أتشيه، إندونيسيا.

واعمر، لمياء. (2021). المترجم الذاتي وترجمة الخصوصيات الثقافية: بين نعمة الحرية ونقمة الأمانة. *مجلة دفاتر الترجمة*، 24، 179-192.