
Mailhac's Suggested Issues Audiovisual Translation: Translating and Providing Business Film Quotes

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Abstract

This paper aims at shedding light on issues that translators should consider before deciding on the fees to quote for translating a business film. The paper adopts Mailhac's (1996, 2000) point of view on the subject. Real examples of these issues are used to help in the calculation and to illustrate the practical audiovisual translation (AVT) modes in translating business films. Five business films were selected for tracing the actual existence of Mailhac's issues and therefore suggesting quotes. The paper's finding advocates that these issues should be clarified to help translators calculate their fees. The more AVT modes, interlinked issues and discrepancies involved in the translation of a business film, the higher the charge will be. These issues encompass the question of exactly what should be translated as well as other considerations such as synchronisation, the spoken dimension, other content dimensions and on-screen text. Subtitling, dubbing and voice-over are the most widely used modes in rendering business films, although voice-over is the least-used of these.

1. Introduction

With the rapid development of technology, competition among companies has increased rapidly; as a result, business films have been instituted and developed. According to Mailhac (2000), a business film has to be informative, vocative and direct to influence the behaviour of the audience either by encouraging them to buy products or to provide instructions for employees, staff and trainees. By the same token, Cook (2008) mentions that not all adverts, however, sell products or services. More interestingly, there are also non-product adverts, including, for example, those for charities and political parties. Chole, Kapse and Deshmukh (2012, p. 123) state that "non-commercial advertisement is undertaken by government bodies, charitable institutions, religion organizations or by political groups".

Audiovisual Translation (AVT) may put some obstacles in the way of a translator. Bécart, Merola, and López-Campos Bodineau (2017) list a series of such challenges, which include: the absence of an original script; difficulties in rendering different accents; the necessity to reduce the number of translated characters; and words that have cultural differences, especially when two unrelated cultures are involved – "the adaptation of the original culture to the target culture" (p. 35). Respectively, Varela (2003) mentions time constraint as another challenge, because the work should be usually returned to the client within 10–14 days.

Since translating business films is a very recent domain, few researchers have written about it and investigated its issues, with the exception of Mailhac, who has covered the main issues that a translator should know before translating business film and providing a quote in all its dimensions. Therefore, this paper will be mostly based on Mailhac's (2007; 2000; 1996a) points of view regarding translating business film. Concerning the aim of this work, it will address the issues which need to be taken into consideration and examined by any translator who purports to translate material contained in a business film. Knowing these issues before translating a business film, will assist a translator to study in details and to take his/her decision regarding fees' charge. All the issues which play a role in the translation process will be addressed. Actual business films are used to illustrate some of Mailhac's suggested issues and to display the AVT modes that they use.

2. Modes of Audiovisual Translation

Shedding light on the modes of AVT helps translators to understand the process and challenges of each mode; the knowledge will enable them to decide on the issues to investigate before initializing the process of translation. According to Chaume (2013), Perego (2005) and Gambier (2004), modes of AVT can be classified as follows:

- **Dubbing**

Dubbing means “replacing the original dialogue and actors’ voices with new lines in the languages of the countries where the film was to be released. Both methods are further developed in specific sections below” (González, 2018, p. 18). Matkivska (2014, p. 39) describes dubbing as “the most used type of revoicing”; similarly, Petillo (2008) lists dubbing and subtitles as the most widely used modes. Perego (2005) states that dubbing is achieved through the three basic elements of translation, synchronisation and peoples’ performances. It is therefore considered an expensive mode, as it requires technology, a professional translator, a dialogue adapter, a dubbing director and dubbers (Perego & Taylor, 2012).

- **Subtitling**

Karamitroglou (2000, p. 5) defines subtitling as “the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen”. As it is mentioned above, Petillo (2008) also regards this mode to be one of the commonest types of AVT.

- **Voice-over**

Hernández Bartolomé and Mendiluce Cabrera (2005) define voice-over as it consists in the simultaneous broadcasting of the original soundtrack and the translation, where sound of the original is lowered while the voices reading the translation are superimposed about two seconds after the original one has started, and they often finish at the same time”. Petillo (2008) notes that the

mode has some advantages, such as its low cost in comparison with dubbing (because there is no substitution of the original soundtrack) and grasping the idea is very easy; on the other hand, its disadvantage is that it may bore some readers due to the existence of the voice that has to cope with the original soundtrack.

- **Surtitling**

This mode of AVT is used in opera and the theatre, not in screen translation. Chaume (2013, p. 112) identifies that “it enables audiences to understand the characters’ dialogues, or follow the opera storyline”.

- **Free commentary**

In free commentary, the translator is freer to give a personal opinion; in addition, because there is no need to be faithful to the original script, some information or details can be added or omitted (Chaume, 2013). Perego (2005) adds that. in this mode of AVT, a commentator can add or omit crucial information.

- **Partial dubbing**

Partial dubbing, also called “half dubbing”, means “adding a spoken text to the original soundtrack giving the necessary information in the target language without providing a full translation of the dialogue” (Hernández, and Mendiluce 2005, p. 96).

- **Narration**

Narration is a condensed form of voice-over that is less faithful to the original script than voice-over (Daiz Cintas, 2001).

- **Audio description**

This mode is suitable for blind and vision-impaired people; it involves rendering visual images into words that are “spoken during the silent intervals of audiovisual programmes or live performances” (Díaz Cintas, 2008, p. 7).

- **Live subtitling**

This is known as “real time subtitling” (Ivarsson and Carroll, 1998, p. 134) or respoken. Perego (2005) tells us that this mode, in which subtitles appear “at the bottom or side of the screen during a live broadcast, is created for hearing-impaired people.

- **Interpreting**

This oral mode may include other types such as sight translation and simultaneous interpreting; being closer to oral interpretation than written translation, it is widely used at film festivals (Chaume, 2013).

- **Subtitling for the Deaf and Hard of Hearing (SDH)**

This mode is similar to subtitling but is designed to help the elderly and those with hearing problems. It therefore includes extra features, such as more detailed information and slower-than-normal subtitling (Ofcom, 2005).

- **Script translation, animation, multimedia translation, double versions, remarks**

All these modes aim at obtaining “financial support for co-productions” (Gambier 2004:2) and therefore not covered in this paper.

3. Mailhac’s Suggestions

In his papers (2000, 1996), Mailhac suggests some issues that should be taken into account by a translator before starting translating and providing any business film quote. Examples will be stated below for further illustration.

3.1 To Obtain

The first issue suggested by Mailhac (Ibid) to be dealt with is obtaining a copy of the film and any relevant and available documentation. The translator must never work without the film as it is absolutely essential to effectuate synchronisation “the determination of the motion of the mouth and tongue during speech (McAllister et. Al. , 1997, p.133)” which helps the translator to understand how to translate captions, metaphor or wordplay made by visuals, to identify accents and meaningful intonation, especially if the script does not show which accent is used, and to decide the mode of transfer (voice-over, half-dubbing, subtitling, full dubbing with lip synchronisation and half-dubbing with one voice and syllable synchronisation). For example, if is dealt with dubbing, lip synchronisation is a basic requirement (Meyer-Dinkgräfe, 2006). Moreover, obtaining the film brief is important to familiarize the translator with the target audience and the terminology preferred. When dealing with foreign contacts, obtaining contact details is also recommended, if necessary (Mailhac, 2000). Similarly, Wakabayashi (2016) draws attention to the importance of obtaining the original video as it has significant contribution in clarifying the meaning. Here are some examples of problems when working without visual context: In a title or caption, the word "get" may be a noun, verb (of various possible tenses), or part of a phrasal verb and it has more than 20 meanings. So, the translator cannot translate the text without the film. Moreover, if a script of a film evokes the sea as a context, the translator may decide to translate a mode of transport as a boat, while the visual context shows a ship. If any further demands are required by the client, for example, subtitling, producing linguistically and culturally different versions to address different categories of viewers, reproducing complex filmed text or amending material after modifications have been made by a foreign contact, the cost will be higher as all these items require extra work.

3.2 What to Translate?

Another potential issue identified by Mailhac (2000) is identifying what actually needs to be translated and double checking whether the client needs to translate the whole script or just the voice-over part. The translator also has to advise the client if there are any missing materials (for instance, talking-heads ad-libbing and text appearing on screen). Furthermore, reading the script very carefully is very important to identify discrepancies (recording/script/ visuals) and an efficient way of dealing with this is to put line numbers on the script which is quicker than working out timings. Undoubtedly, the number of discrepancies found will have a bearing on the size of the quote. Martinez-Sierra (2012) confirms that getting the script and the original video reduce the degree of discrepancies. Similarly, Bogucki (2015) stresses on crucial relationship between the visual and the verbal forms in audiovisual productions.

3.3 Synchronisation

A third issue which the translator has to consider carefully is synchronisation. As the process of translation can shorten or increase the length of the script, depending on the language which the translator works with and the direction of the translation (Mailhac, 2000), this will directly affect the synchronisation and the fee charged. By the same token, Matkivska (2014) advises translators to identify whether the synchronisation is verbal or non-verbal components. For example, Chinese is an economical language, while Arabic is longer in comparison with English. This means Arabic requires more words to convey the same information. For this reason, the translator has to consider the differences between the languages in question in terms of time needed to express a number of ideas, which may have an effect on synchronisation.

3.4 Voice-Over synchronisation

In the case of voice-over synchronisation, the translator needs to draw the attention of the client to problems of timing if the target translation is short. Orero (2009) states that this mode of AVT demands a high degree of synchronisation. As Mailhac (2000) suggests, the translator needs to identify the synchronisation requirements by raising the following questions: Is the target version going to be remastered radically to match the translated script? If not so, can screens with photographs or text be extended to accommodate a slightly longer voice-over? If the length must remain identical, can the translator use gaps when the voice-over is slightly longer. In addition, the translator needs to ask if the video is animation or film as animation is more flexible. Kacorri, Harper, and Huenerfauth (2014) do agree animated video is flexible.

3.5 Talking- heads synchronisation

In the case of talking heads synchronisation, the translator needs to discuss with the client in advance the options and modes of transfer, to inform the client about national and sociocultural preferences and to check the intended use if asked to translate a talking head transcript (Mailhac, 1996). Other possible areas

for discussion would include the function of the material, any financial and technical constraints, and the envisaged time scale (Mailhac, 2000).

Owing to the fact that preserving synchronisation is time consuming and requires a huge effort (Asaala, 2014), this means any further problems related to synchronisation would demand additional cost. Such problems may take the form of the following: fast paced material with tight synchronisation that requires systematic condensing, syllable-based synchronisation between scene(s) and dialogue with the need to check the visibility of speakers (face not visible or on/off screen), transcribing the talking head(s) material before translation and without photos, text on screen in the source language to take the pressure off synchronisation (Mailhac, 1996).

3.6 Spoken Dimension

The spoken dimension is a crucial area, since spoken language has intonation which carries meaning (Levis, 1999). This means that the translator has to identify and check with the client any meaningful intonation (emphasis or tone) especially if it is not mentioned in the script. Thus, such an issue needs to be sorted out before starting translation. For instance, if the film carries a scene of a meeting between friends and one lady says “Hello” and the reply is also “Hello”, but with a strong emphasis on the final phonetic syllable, this will raise a problem related to emphasis. Mailhac (2007) illustrates the difficulty of emphasis in translation and suggests ten possible procedures for the translator to follow.

Similarly, the translator has to determine how the companies and brand names, products, geographical locations, bodies and surnames are going to be pronounced as this might be problematic especially for those languages which lack certain sounds. Sánchez Mompeán (2016) stresses on the importance of pronunciation and intonation in AVT and its significant effect on the accuracy of the products. Arabic is a case in point as the sounds /p/ and /v/ do not exist. Therefore, the pronunciation of the brand Puma is problematic because if it is pronounced with a /b/ sound instead of /p/, it becomes buma (owl) which has a bad connotation in Arabic. Thus, the translator has to draw the attention of the client to such a problem and suggest alternative solutions. Another example clarifies the significant importance of knowing how to pronounce the name of a company; the very well-known Turkish coffee brand (Tuğba) is pronounced with a semi-silent /g/, called a light /g/ in Turkish. The translator therefore needs to ask about its original pronunciation to ensure that the original and translated brand names coincide.

Likewise, due to the fact that an accent might convey a specific or intended meaning, which brings into consideration certain connotations or national language varieties, the translator has to identify them as they may cause a problem in translation (Mailhac, 2000). A good example of the importance of accent is a business film about a fertilizer product and the narrator of the source voice-over speaks with an Iraqi farmer’s accent;

The word *shilib* is used to mean *rice* by people in southern Iraq; but the word is not used by people in Baghdad or in northern Iraq. Here, the translator has to ask about the real meaning as the farmers in the south of Iraq have their own accent which carries its own connotations. Thus, any problem related to accent, intonation, change in emphasis, words raising complex pronunciation or rendering a meaningful accent will definitely increase the quote.

3.7 Other Content Dimensions

The fifth issue which the translator needs to identify at an early stage is ‘other content dimensions’ such as culture dimensions, currency figures, wordplay and gender. The translator needs to ascertain whether there are any puns or wordplay in the material as this kind of film usually has puns, which represent a challenge for the translator who would be required to offer possible solutions to the client whenever appropriate (Mailhac, 2000).

As there are usually differences between cultures, the role of the translator is to bridge these gaps professionally; therefore, Mailhac (1996) explores a formulation of translation strategies for cultural references. Similarly, Lopenon (2009) and Pedersen (2007) discuss in details the impact of cultural references in AVT. Differences in currency denominations among Arab countries is an example of a culture problem; among 22 countries there are five different types of currency which are Dinar, Riyal, Lira, Pound and Dirham. Here, discrepancies may occur if the source visual does not match the target voice-over. Accordingly, the translator needs to check with the client which figure is for the final version. By the same token, gender problems may need to be addressed as early as possible, especially for languages such as Arabic and French, which have masculine and feminine grammatical forms. Solving such a problem (or a wordplay issue) will incur more cost.

3.8 Text on Screen

Text on screen also needs to be checked; multimedia, for instance, usually has navigation menus. So, the question arises, does it require translation? If yes, it will cost more. Equally, the translator may need to check if any additional footage is required in a filmed text. A case in point would be an English video showing how to fill in a UKBA visa application form. If a translator is going to do it in Arabic, s/he needs to create a new form in Arabic and get it filmed. Therefore, this will be more costly as it requires extra work. Moreover, the translator has to be sure about the constraints on the number of characters permitted by a computerized document in certain spaces such as fixed-size text boxes. Another problem occurs when a caption of the name of a person has to appear on screen and when the translator needs to use subtitles. The translator also needs to warn the client about any foreign characters; thus, it is advisable to send text samples (Mailhac, 2000). Furthermore, the translator is advised to check whether there are clashes between a caption and subtitles or between target and source text. Finally, the translator may advise the client to copy and paste the final version rather than retyping it and s/he may ask the client to allow

time for the final checking in order to proofread every screen of the final version.

4. Case Study and Discussion

This section discusses some practical examples taken from real films, original and translated. Five business films were selected for presentation in this section. These films were not randomly chosen; the crucial reason for choosing them was to underpin Mailhac's issues as much as possible, and to give real examples of AVT modes used in translating business films. Two films from Expo 2020, the Zain telecommunication company, the Hyundai Motor Company's Santa Fe cars and Microsoft films were chosen; each is discussed in turn below and illustrated with photos.

4.1 Job Promotion – Expo 2020 Hosts Etisalat 5G

This business film was made to advertise the high speed of 5G internet technology, 20 times faster than 4G. In this video, two AVT modes were used to render its three scenes into Arabic.



Scene (1) photo (1)



Photo (2)



Scene (2) photo (3)



Scene (3) photo (4)



Photo (5)

The first scene is translated into Arabic as shown in photos (1) and (2). Every set of English characters on the screen has the same font size, colour and features as its Arabic equivalent. The second scene depicts a discussion between the boss and a job applicant. This scene (photo 3) is dubbed into Arabic; the translator tried to preserve lip synchronisation as much as possible, but the words *My CV*, spoken by the applicant as she hands the boss her CV, were absent – not translated, transcribed, subtitled or dubbed. The third scene, like the first, showed translated text on the screen, with every single English line having the same features as the Arabic version; nevertheless, three English numbers (5G, 20, and 2020) were not translated into their Arabic equivalents (photos 4 and 5). (<https://www.youtube.com/watch?v=YCKjD5II5N8>).

From Mailhac's point of view, this business film required much higher charges because the translator dealt with many issues and modes of AVT when rendering it into Arabic: fast paced materials synchronisation; dubbing ; solving gender issue; screens to verify for text, and text on screen.

4.2 Zain Ramadan 2018 commercial film (Mr. President)

In Ramadan 2018, the Iraqi telecommunication company's advertisement theme was purely political. During the whole video, a child appeals to top world leaders and decision-makers to look at the situation of Muslims in the Arab countries, to stop Islamophobia, to see the destruction in their countries, and to watch how people are fleeing to Europe for safety and security; it ends with happy wishes. The film was translated into English, using both subtitling and transcription throughout with synchronisation, as the photos below show; this method incurs higher costs, as Mailhac suggested, because transcription requires the translator to write the script down and edit it to comply with the subtitling word limit for each screen. In addition, the language of the film is considered complex, carries many ideas, and needs editing. (<https://www.youtube.com/watch?v=JIJB7cv97Dg&t=97s>)

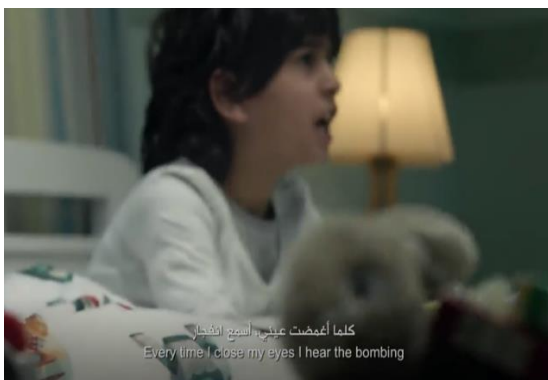


Photo (6)



Photo (7)



Photo (8)

4.3Expo 2020 Youth Teacher Workshop

This business film shows talking-head scenes with the Chairman of the Board of Directors and Director General of Knowledge and Human Development Authority, a chief academic officer and a teacher, all talking about the opportunities of involvement in the Expo 2020 Youth Teacher Workshop. As can be noticed in photos (9), (10) and (11), each scene includes a caption in Arabic and English, “textual information usually inserted by the program maker to identify names, places or dates relevant to the story line” (Karamitroglou, 2000, p. 5), displaying the speaker’s job title. Both Arabic and English appear in the subtitling with synchronisation. According to Mailhac, translating these captions requires extra work by the translator, who should demand a higher fee than the one charged for translation alone. (https://www.youtube.com/watch?v=6kE_mBfWWU8)



Photo(9)



Photo (10)

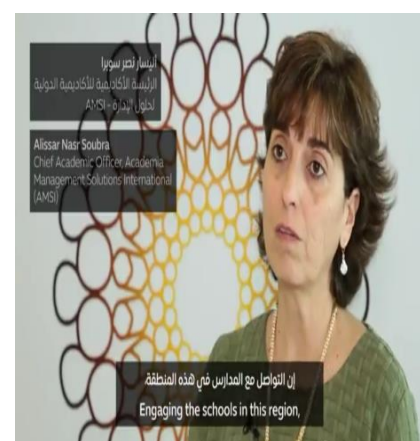


Photo (11)

4.4Hundai commercial business film for Santa Fe cars 2013

During the scenes in photos 12 and 13, about the four-wheel-drive Hyundai Santa Fe, the voice-over in English says, “*on dynamics great defined presenting the all new dynamic Santa Fe*” (transcribed by the researcher). The commercial nature of this film means that its language should be concise, short, effective and economical in words (Kannan & Tyagi, 2013). The ten words therefore contain

figurative features; for example, *dynamic* not only has rhythm but also acts as a play on words, because it refers both to the speed of life and to the speediness of the car. Here, the translator needs to be very careful in rendering this figurative idea, and could therefore charge more if all the aforementioned issues are to be kept. The Arabic voice-over this film says, “في قمة التطور، الجديدة كلياً سنتافي” This means: “At the top of its development, the totally new Santa Fe” (transcribed and translated by the researcher). Even though the researcher is not concerned to analyse the Arabic translation, it is obvious that the English rhythm and figurative language are lost, so the translator did not expend too much effort; consequently, the quote is not high. (https://www.youtube.com/watch?v=6N6buih8_8o)



Photo (12)



Photo (13)

4.5 Microsoft's Africa initiative

This business film is about an initiative launched by the Microsoft company for African countries; the company distributed tens of millions of smartphones among African people. The phones are designed by and for Africans to meet their needs. This business film has four versions: Arabic; English; French; and Portuguese. Arabic, French and Portuguese speakers all see the same film but hear a voice-over in their own language. At 1:40, the voice of the Head of Huawei in Africa is lowered and the targeted language voice-over overlays it. As photo 14 shows, the name of the Head of Huawei was not rendered; this, then, can be considered as an example of translating voice-over alone without any discrepancies. The English version is already refilmed with a different English speaker, so needs no AVT of any mode. According to Mailhac's description of issues in translating business films, only one mode of AVT is used, so that the cost of the translation should be no more than average because the translator faced no discrepancies. However, refilming demand more charge.

<https://www.youtube.com/watch?v=-yB7i97gjKQ>(Arabic)

<https://www.youtube.com/watch?v=f392kitFADA>(French)

<https://www.youtube.com/watch?v=QGnUv5Ykzso>(Portuguese)

<https://www.youtube.com/watch?v=k5Nql6hY9EI> (English)



Photo (14)

During the search for real and practical business films, it was noticed that subtitling, dubbing and voice-over, in descending order, are the modes most used in business film translation. Subtitling was commonest, a finding that aligns with that of Iliavičius (2017), who stated that subtitling is the most dominant mode of AVT. The characteristics of subtitling may justify its popularity, as, unlike dubbing, it is time-saving (Nicolae, 2018) as well as being cheaper than either dubbing or voice-over (Szarkowska, 2005). Pagani, Goldsmith, and Perracchio (2015) added that subtitling creates a unique aspect of communication as it keeps the sense, sound and language of the original version.

Dubbing comes second, possibly because of its high cost. In 1980, Burgess was one of the earliest researchers to recognize that dubbing requires specific equipment, dubbers, editor and good quality sound engineers. Similarly, Luyken et al. (1991) and Zatlin (2005) calculated that the real charge of dubbing is 20 and 15 times, respectively, more than that of subtitling. Filimon agreed, stating that “dubbing is regarded as more labour-intensive and more costly than subtitling” (Filimon, 2017, p. 147). Voice-over is widely applied for translations of documentaries in many countries around the world (Chaume, 2013) and this may be the real reason that voice-over is the least-used mode of the three.

The limitation of this work means that real examples of all AVT modes could not be found. In addition, some modes are not widely used in business films, such as narration, audio description, interpreting, and SDH, due to their specific characteristic features; others are not used because they are made to obtain financial support, like script translation, animation, multimedia translation, double versions and remarks; this aligns with Gambier (2004), who stated that they were invented for financial-aid providers.

An AV translator can ask for a higher fee if Mailhac’s suggested issues are recognized before starting to translate a business film. If it contains many of Mailhac’s issues or discrepancies, or deals with many modes of AVT, the cost might be higher. A fixed rate is impractical and unsustainable, as the charge depends on the numbers and complexity of issues as well as on the dissimilarities between the two working languages.

The table below summarizes the main points mentioned by Mailhac (1996, 2000) and the existence of any of these issues pushes a business film translator to ask for more charges. The table applies these issues on the five

aforementioned business films, where (+) refers to the existence of Mailhac's issue, and the other way round (-) for the not existence.

Table (1) Mailhac's Issues Causing More Charge

No.	Mailhac Issues	Film 1	Film 2	Film 3	Film 4	Film 5	Observation
1	Absence of photos, text on screen in the source to take pressure of synchronization	-	-	-	-	-	
2	Complex filmed text to reproduce	-	+	-	-	-	may include editing
3	Difficult emphasis and intonation problems	-	-	-	-	-	
4	Fast paced materials with tight synchronisation requiring systematic condensing	+	-	-	-	-	
5	Gender issue to solve	+	-	-	-	-	
6	Linguistically and culturally different versions required for viewers	-	-	-	-	+	
7	Many screens to verify for text	+	-	-	-	-	
8	Meaningful accents to render	-	-	-	-	-	
9	Need to verify material after foreign contact has modified it	-	-	-	-	-	
10	Numerous discrepancies (script/recording; script/visuals)	-	-	-	-	-	
11	Subtitling /Dubbing / Transcription required	+	++	+	-	-	++ means two items
12	Syllable-based synchronisation required scree(s) with dialogue with need to	+	+	+	-	-	

	check the visibility of speakers (e.g on/of screen; face not visible)						
13	Talking heads material to transcribe	-	-	+	-	-	
14	Text on screen	+	-	+	-	-	may include caption
15	Wordplays	-	-	-	+	-	translator did not achieve it
16	Words raising complex pronunciation problems	-	-	-	-	-	

5. Conclusion

To sum up, many issues have to be addressed before translating any business film material and providing a quote, from Mailhac's (1996, 2000) point of view. Questions to be considered include: What does the translator need to obtain? What needs to be translated? Other issues include synchronisation (voice-over and talking heads), the spoken dimension, other content dimensions and, finally, text appearing on screen.

These matters are crucial for the decision on the final quote, as any problems arising may be time-consuming or require further work, incurring greater cost. The relationship between the existence of Mailhac's issues and charging quotes is positive; this means if a business film includes discrepancies and requires many of Mailhac issues, the cost will be more. Thus, flat-rate quoting (e.g., +20%) is unrealistic, as the work may finish either over or under the final cost. The translator can also charge per word if there is no problematic voice-over, or perhaps demand an hourly rate if there are problems; a combination of both may be feasible.

Three main modes of AVT, subtitling, dubbing and voice-over, are more applicable to the translation of business films than others, but voice-over is the least used of the three.

Finally, the researcher hopes that this paper, with its real business film applications, will enable translators to combine theory with practice, helping them to address issues before translating business films and to identify the aspects of extra fee charges.

مقترحات ماياك في الترجمة السمعبصرية: ترجمة الأفلام الاعلانية وأسعارها
الكلمات المفتاحية: الترجمة السمعبصرية، سعر ترجمة الفلم الاعلاني، مقترحات ماياك

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الملخص

يسلط هذا البحث الضوء على الفقرات التي يجب ان يأخذها المترجم بنظر الاعتبار قبل الشروع بعملية ترجمة الأفلام الاعلانية وقبل فرض سعر لتلك الترجمة. لذا تبنى البحث مقترحات ماياك (٢٠٠٠, ١٩٩٦) بخصوص هذا الموضوع. واستخدمت امثلة حقيقية لترجمة أفلام اعلانية وطبقت عليها مقترحات ماياك لتوضيح الأنواع العملية المعتمدة في الترجمة السمعبصرية. اختيرت خمسة أفلام تجارية لتطبيق مقترحات ماياك وكذلك لتعلم كيفية فرض سعر للترجمة. توصل البحث في نتائجه الى ضرورة إدراك المترجم لتلك المقترحات قبل الشروع بترجمة وفرض سعر لترجمة هكذا افلام. وتوصل البحث في نتائجه انه كلما زادت الفقرات الواجب ترجمتها وكلما استخدمت أنواع أكثر في الترجمة السمعبصرية كلما زاد سعر الترجمة. اما الفقرات الواجب الاطلاع عليها قبل الترجمة فتشمل: تحديد ما يجب ترجمته والتطابق بين الصورة والصوت والأبعاد الكلامية وابعاد أخرى ذات صلة والتحقق من وجود نص على الشاشة. كذلك توصل البحث الى ان الترجمة التي تظهر أسفل الشاشة والدبلجة والترجمة التي يعلو صوت المترجم فيها على صوت المتحدث هم الأكثر استخداما في ترجمة الأفلام الاعلانية، أي ان الأول هو الأكثر رواجاً اما الثاني فهو الاقل.

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