

**An-Najah National University
Faculty of Graduate Studies**

**Standard Arabic Subtitling vs. Mutli- Dialectal
Arabic Mimicking in the Translation of Songs
from *Les Miserables***

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**This Thesis is Submitted in Partial Fulfillment of the Requirements for
the Degree of Master of Applied Linguistics and Translation, Faculty
of Graduate Studies, An-Najah National University, Nablus, Palestine.**

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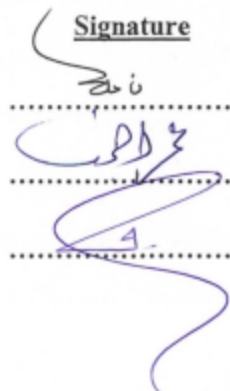
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Dedication

To each drop of sweat that he has shed to scent my days with comfort, to the rough hands that have brought me a soft life full of content, to every scratch and mark that time has left on his body to leave a good footprint, to all that he has done to brighten my future, to my father, I dedicate this work.

To my family, my mother, brother and sister who have supported me until the day I could write this dedication, I dedicate this work.

And to my husband, Fawzat Alawneh, who has opened a new window to enlighten my future life, I dedicate this work.

To the three Fs of my past and future, I dedicate this work.

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I finally place on record, my sincere thanks to Anwar Dawood ,who took the trouble to get me the copy protected DVD and sending it to me from overseas. He has helped me overcome the obstacle of not having the DVD of the movie. I could never thank him enough.

إقرار

أنا الموقعة أدناه، مقدمة الرسالة التي تحمل عنوان:

ترجمة أغاني من "البؤساء":

بين العربية الرسمية على الشاشة والتقليد باللهجات المحلية

Standard Arabic Subtitling vs. Mutli- Dialectal Arabic Mimicking in the Translation of Songs from *Les Miserables*

أقر بأن ما اشتملت عليه هذه الرسالة هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وإن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة أو لقب علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

Declaration

The work provided in this thesis, unless otherwise referenced, is the research's own work, and has not been submitted elsewhere for any other degree or qualification.

Student's Name: **Ahlam Farah Abu-Eishah** اسم الطالب:

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List of Abbreviations

AVT	Audiovisual Translation
ST	Source Text (Original Soundtrack)
TT	Target Text
SATT	Standard Arabic Target Text
ETT	Egyptian Target Text
LTT	Lebanese Target Text

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**Standard Arabic Subtitling vs. Mutli- Dialectal Arabic Mimicking in
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Abstract

This comparative study handles three different translation varieties of songs from *Les Miserables* following Lefevere's theory of literary translation. It mainly focuses on the aesthetic constraints and the ideological constraints affecting translation choices within a spatiotemporal framework. It examines how the translation choices were made keeping in mind preserving the aesthetic dimension of the literary work while reflecting the intended ideologies in the translation product. The translation choices made help in emphasizing the role of the translator in serving the ideologies of the translation commissioner (TV channels). As a comparative study, this thesis compares three different translations of the same source text in three language dialects each presented differently. The term "thematic translation" is introduced to cater for the translation choices made in the Egyptian and Lebanese versions of the songs.

Chapter One

"And those who were seen dancing were thought to be insane by those who could not hear the music".

Friedrich Nietzsche

1.1 Introduction:

Traveling Worldwide:

Translation has become an internationalizing means through which people of all tongues can still access the same work of art rendered in their own languages with a click of a mouse. The geography of translation has no borders anymore. For instance, it has become possible for an Arab child to watch the Trapp's autobiography *The Sound of Music* told in a cartoon series every day afternoon. However, some researchers argue that there are sorts of texts to which the translation label may not be attached due to their sensitivity, while others ascertain that nothing has been left unveiled, thanks to adaptation.

Vinay and Darbelnet's (1995) proposed model of translation procedures which vary between direct and oblique translation procedures leaves no room for doubt that an adaptation is still a translation no matter how much of the source text (henceafter ST) is retained in the target text (henceafter TT).

Direct Translation Procedures	Borrowing
	Calque
Oblique Translation Procedures	Transportation
	Modulation
	Equivalence
	Adaptation

In Vinay and Darbelnet's (1995) model, adaptation is one of the seven translation procedures classified under oblique translation strategies (Vinay and Darbelnet, 1995). In adaptation, changing a cultural reference that appears in the ST and does not exist in the TT, for instance, is involved. Having that said, "adaptation" is a translation technique which is integrant with translation as a process through which a text is appropriated to fit well the TT on cultural and contextual levels that require a change to be made.

In order to achieve the above appropriateness, the translator's role lies in choosing "from among the available options to express the nuance of the message" (Vinay and Darbelnet, 1995: 30). Available translation strategies operate on three levels: the lexicon, syntactic structure, and the message. The first two levels are of interests to this thesis when dealing with the subtitling of the movie. Those two levels give hand in analyzing the translation choices made for the Standard Arabic subtitles of the movie while the third is of sole interest when discussing the dialectal mimicked versions. The study of the sung versions of the translation is conducted above word and structure level. That is to say that sense translation is used. Therefore, the message is studied as the translation unit in what the researcher calls "thematic translation".

1.2 Background of the novel:

When Victor Hugo wrote one of the nineteenth century's masterpieces, *Les Miserables*, it was not in his prospective that his historical novel will be still a hit that will be celebrated in the following two centuries through both translation and adaption. The novel which was originally written in French was translated into many other languages adapted into stage, television, film cartoons, songs, and even inspired other works of art in different parts of the world such as graffiti, including the Arab world which is the locale of this study.

The main theme of the novel grids on the history of France, the 1832 revolution in particular. Several film adaptations of the novel were produced in French, English and Arabic. Yet, for the purpose of this thesis, songs from the 2012 American film adaptation subtitled into Standard Arabic are taken as the case study, on the one hand, analyzed and compared to the Lebanese and Egyptian mimicked versions of those songs, on the other hand.

1.3 Why *Les Miserables*?

Generally speaking, there is a general tendency among TV channels and other means of entertainment to revisit the 'classics' of the late nineteenth and twentieth century literature by reproducing them through

adaptations, and other means of imitation. Take the example of Sabah¹ and Rola Saad². It is actually a fad.

As for *Les Misérables* as a novel, it represents an uprising in the world of writing literature in the nineteenth century due to its length as it was published in five volumes. However, being translated into several languages, the novel was mostly summarized and the volumes were zipped into one where the main themes exist, yet get dwindled. As much as the translation of the novel represented a challenge, such was the movie adaptation which this thesis examines. Being of a musical nature, the film translation represents a great challenge as it is constrained by a certain genre of movies; not a mere movie, but a movie with sung secodes rather than rehearsed.

This research does not deal with one genre as it examines the Standard Arabic subtitles of the film adaptation on the one hand, and the Egyptian and Lebanese performed translation of selections from the film's soundtrack compelled and sung on stage, on the other hand. Hence, this thesis examines a taming of translation for the purposes of performance on stage in a wholly different situation than that of screen translation, though under the same broad storyline. *Les Misérables*, as a novel translated and adapted differently, is a fertile research field. And its fertility came to

¹ Sabah, also known as "Shahroura", is a Lebanese singing legend who was active in the second half of the twentieth century.

² Rola Saad is a Lebanese singer who emerged in the mid-2000s and most commonly known for her cooperation and renewal of old songs of Sabah.

fruition in this thesis as it studies both the subtitles and the sung mimicked versions governed by different constraints. Such constraints include those which aim at preserving the aesthetic features of the work and those which aim at serving a certain ideology motivating translation choices within a spatiotemporal framework.

As a result of studying different media genres, this study implies how the different constraints of genre, as Hatim says, "provide the translators with a framework within which appropriateness is judged and the various syntactic, semantic and semiotic structures are handled" (Hatim, 2001: 141). Therefore, genre in this case motivates the translation strategies to be adopted by the translator when producing the TT for two purposes; either to be subtitled on screen or performed on stage.

1.4 Statement of the Problem:

The problem tackled in this research is three-fold: first, the extent to which aesthetic and ideological constraints control the translator's choices in terms of maintaining the aesthetic aspect of the literary work while serving the intended ideologies of the translation commissioner; second, the extent to which the political context motivates the translation to be performed and delivered for a politically influenced audience within the spatiotemporal dimension; and third, the extent to which the theme of the original text is reflected in the translation product to be still recognized as a version of *Les Misérables*.

As this thesis deals with the subtitles of *Les Misérables* film adaptation, there is a need to first define subtitling as a technique used in the DVD industry. Gambier and Gottlieb (2001) define subtitling as "the rendering in a different language of verbal messages in filmic media in the shape of one or more lines of written text presented on screen in sync with the original written message" (p. 87). As indicated in the definition above, subtitles appear on screen in the 'written' form. Such, the constraints that govern subtitles in the written form are not the same that govern other texts in the written form. Additionally, constraints that govern subtitles of an ordinary movie differ from those which govern the subtitles of a musical the translation of which is presented in a non-sung written form.

Subtitling the musical movie to be broadcasted on TV still as a movie abides by different genre constraints when compared to those governing the translation product to be performed on stage with political motivations. This thesis studies the translation of the soundtrack to be performed for two different TV channels. What makes the difference is that these two channels serve different ideologies affected by the political situations. For this purpose, the spatiotemporal realities are taken in mind to examine the extent of mediation practiced by the translators under commission.

1.5 Purpose of the Study:

This thesis aims at measuring the contribution of both the aesthetic constraints and the ideological constraints in deciding to what extent subtitling the musical movie is determined by the specifications of musicals as a different genre than that of stage performances. In other words, this study further aims at examining how social and political situations tend to affect the translation choices keeping in mind the spatiotemporal shift between the source and the outputs. Being translated for two different TV channels, the translation choices differ due to ideologies which those channels intend to reflect, the audiences which they address, and the political issues which they support.

1.6 Questions of the Study:

Earlier, the researcher quotes Friedrich Nietzsche and asks if it would be appropriate to consider a text production that has very little resemblance in content to the source a true version of it and if one could object to extracting the skeleton of the original text and build on it to give it a wholly different shape.

This thesis seeks answers to the following questions:

1. To what extent do aesthetic constraints and ideological constraints as categorized by Lefevere contribute to taking the main themes of the songs this thesis studies?

2. How does the institutional policy (the TV channel's policy) as another source of constraints affect the translation of the chosen songs for a certain message to be addressed serving ideologies of those TV channels?
3. What role do the spatiotemporal realities have in determining translation choices entailing alternations and injections which lead to vast changes in the parameters of the source?
4. The translation unit is defined by Barkhudarov (1993) as "the *minimal* language unit in the source text that corresponds to an equivalent in the target text" (1993: 40). Considering this definition as the parameter with which the translation unit is measured, to what extent is it acceptable for the translation unit to be the theme of a whole song?

1.7 Layout:

This study is composed of five chapters. The first chapter is an introductory chapter that includes the methodology, questions of the study, statement of the problem, and purpose of the study. The second chapter includes the literature review including the works cited and their relevance to the study. The third chapter focuses on analyzing the collected data within the framework of Lefevere's literary translation theory. The second chapter is divided into two main sections discussing the poetic and ideological constraints with sub-sections discussing genre, motif, symbols,

and characters and situations. These sections are geared towards the political impact of the political situation on the translation choices being affected by shift in space and time. The fourth chapter discusses what makes a text governed by its type require what the researcher calls a "thematic" translation. Here, the theme becomes the translation unit as a way the researcher introduces to complete the screen translation modalities. This term is introduced for the purpose of covering the analysis of the mimicked versions of the songs. The fifth chapter includes conclusions and recommendations.

Chapter Two

Scope and Methodology

2.1 Literature Review:

Certain fields of translation have received little attention in translation studies due to their recent emergence. Munday (2008) refers to such fields as the virgin areas of research. Therefore, a study on the translation of film songs between English and Arabic performed with a change of genre may be necessary to shed light on the area of media translation research. This assures the fact that there is nothing to be called untranslatable in both form and content.

Newmark (1998) suggests that "[t]he translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned" (Newmark P., 1988: 70). The same can be said about the translation of a song where in most cases it is seen as a rewriting of the ST. Therefore, Newmark (1998) demonstrates that such translation is literal in terms of both words and structure diversely affecting the uniqueness of a text. He also states that many theorists believe that the translation of poetry is "more a process of explanation, interpretation and reformulation" where ideas are being worked on not words (1998: 72). This proves wrong the idea of translation impossibility as Newmark ascertains that everything is translatable to a point, yet with some loss (1998: 73).

In the translation of the case study of this thesis, strategies like phonemic translation, metrical translation and interpretation as discussed by Bassett (2014) give hand to the researcher. Phonemic translation "attempts to reproduce the [source language] sound in the [target language] while at the same time producing an acceptable paraphrase of the sense" (Bassnett, 2014: 87). Metrical translation is the translation "where the dominant criterion is the reproduction of the SL meter" (Bassnett, 2014: 87). The interpretation strategy is divided into (1) versions "where the substance of the SL text is retained but the form is changed" and (2) imitations "where the translator produces a poem of his own which has only little .. in common with the source text" (Bassnett, 2014: 87).

The above strategies apply to the mimicked versions which this thesis examines. On the other hand, literal translation "where the emphasis on word for word translation distorts the sense and the syntax of the original" (Bassnet, 2014: 87) and poetry into prose strategy "where the distortion of the sense, communicative value and syntax of the SL text results from this method" (Bassnett, 2014: 87) apply to subtitles of the film soundtrack. Though the case study of this research is not a poem but a soundtrack of a musical movie, those translation strategies give a hand to the researcher in the analysis of the translation choices.

After getting done with the examination of translation approach, attention is given to the agents of power influencing the translation situation. The role of the translator determined by ethics and ideology was

discussed by Munday (2001:145). He argues that the cultural and political agenda of translation happens when some institutions, such as the publisher, marketing and sales teams and reviewers, censor or promote certain works. Such censorship or promotion according to Munday (2001) is based on those agents' agendas dictating the translation method which fires their motivated choices (Munday, 2001: 145).

In the case of this thesis, each translator of the songs was motivated by the policy of the institution (TV Channel) where the songs are to be performed or that of the DVD producer. Munday (2001) refers to the publisher and editor as the main agents of power controlling the translation controlling the translation of a certain text. The researcher compares those agents of power to the TV channels to show how differently the translations of the same song were treated. Such differences serve the ideologies of those channels and their position regarding the Arab Spring. ONTV channel, being a post revolution Egyptian channel, limited the translation to the Egyptian revolution and MBC channel, being the 'Channel of All Arabs' ' ', widened the image.

As these agents of power are involved in motivating translation choices based on their ideologies, translators eventually find themselves on their own having to make translation choices. Such choices are not only based on their commissioner's ideology but on the genre they are translating from and into. As the translator's main aim is to convey as much as he/she can from the ST, he/she has to bear in mind the prosodic level

since the translation is done within the frame of sound-based texts. Dickens et al. (2008) argue that it is virtually impossible to produce a TT that both conveys the ST's content and form at the same time. Appropriateness, in this case, has to be balanced against practicality where a translator may "compensate for the loss of metrical and rhyming features by careful use of vocabulary which has particularly appropriate connotations in the context in which it is used" (Dickens et al., 2008: 92).

The policy and motivation of the producer mentioned earlier represent a constraint practiced while translating. And although the voice in the head of the translator talks, it is mostly suppressed by the author's voice. Ideology, in this case, becomes the steering wheel by which translation is directed. It is not only the "basic orientation chosen by the translator operating within a social and cultural context" (Hatim and Munday, 2004: 103) that matters, it is rather "the extent to which translators intervene in the transfer process" that mainly affects the translation product (Hatim and Munday, 2004: 103).

In the translation of ideology, the degree of mediation supplied by the translator of a sensitive text is examined. While Hatim and Mason (1997) define mediation as the extent to which translators feed their own knowledge and beliefs into processing the text through intervening in the translation, they refer to the agents of power in translation, one of which is the translators' voice, as mediators. It is true that the translator has to care about the author's voice, but in the case of adapting a song, the translator,

as well as the new context, has a voice that is to appear in the translation product making the translation more liberal than literal.

Through the above said, it is clear that the translator's voice is to be heard, no choice. Yet, we are again brought back to the fact that translation must satisfy certain criteria to be called a translation. Hatim (2001) cites Holmes in two basic criteria by which the end result could be tested and pass as a translation. The first concerns the extent of resemblance as "the end-result ... must match the original to a degree sufficient for the label "translation" to be applied" (Hatim, 2001: 60). The former criterion, to some degree, can be applicable to all sorts of texts. The second basic criterion, on the other hand, is specifically concerned with the poetic aspects of the text as Holmes concludes that "it must be such that the end-result will be considered a poem" (Hatim, 2001: 60).

However, for a poem to be produced while satisfying the poetic aspects, the genre of the text, when compared to a poem in this case, has a major role to play in determining the translation unit. There have been several attempts on how to define a translation unit. As defined by Vinay and Darbelnet (1995), the translation unit is "the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually" (Vinay and Darbelnet, 1995: 21). On the other hand, Barkhudarov (1993) defines the translation unit as "the *minimal* language unit in the source text that corresponds to an equivalent in the target text" (Barkhudarov, 1993: 40). Newmark (1998) agrees with both

writing "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (Newmark, 1998: 81). The above definitions bring to one's mind the idea that the translation unit can be the word, clause, phrase, or sentence. However, the researcher in this thesis argues that the theme is the smallest translation unit in the case study of this thesis since a considerable amount of changes is done without paying attention to the above possible translation units, but to a theme that is added, deleted and/or replaced.

Hence, constraints of the translation unit are not much different than those of the genre. A translation unit of a single song, for instance, is certainly different from that of a musical movie that is subtitled as a whole. Constraints of the translation unit, therefore, are subject to the text type. Reiss (1971) classified text typology into three basic types namely, informative, expressive and operative texts. However, the typology, when it comes to discussing our case study, does not refer to the text type this thesis is concerned with. The fourth type she suggested later and called "audio-medial" texts, which are texts that are written to be spoken or sung, fits this thesis case study very well (Reiss, 1971: 34) . In such types of texts, Reiss suggested that language is only one part of the factors affecting translation (ibid: 49). In other words, the other factors on which such texts rely heavily are non-linguistic elements through audiovisual forms of expression. That is to say, text types written to be performed, or later called "multi-medial texts", such as plays, film scripts and songs are governed by

constraints different from those governing texts written to be read such as poems, novels and news reports when the matter concerns translation.

With the increasing number of TV channels and film industry, the diversity of audience is to be kept updated of all new audiovisual productions in all languages they speak via audiovisual translation (henceforth AVT). Recently, AVT became "one of the most vibrant and vigorous fields within translation studies" (Díaz Cintas and Anderman, 2009: 8). They discuss two "techniques that respect the original soundtrack and add the translation in the form of short written texts" (Díaz Cintas and Anderman, 2009: 9) namely, subtitling and surtitling.

To the main point of this study, technical, textual and linguistic constraints of subtitling for the DVD industry are discussed thoroughly. Technical constraints of audiovisual programs relate directly to the format of subtitles taking the spatial and temporal constraints in mind to include space, time, and presentation on the screen (Díaz Cintas and Anderman, 2009: 21). Textual constraints, however, mainly focus on the processing and cohesion issues resulting from the transfer between two modes of texts. The switch takes place from speech to writing and from the soundtrack to the written subtitles (Díaz Cintas and Anderman, 2009: 22).

This switch mentioned above applies for the DVD industry as in the case of film subtitles which this study deals with. The spoken text is translated into a written text broadcasted on screen. What this study deals

with, in addition to the subtitles of *Les Misérables* 2012 film adaptation as the first case study, is the inspired soundtrack translated and performed for two TV shows. This thesis compares the subtitled soundtrack of the film to what the researcher calls 'thematic translation' of the film soundtrack. Based on the researcher's evaluation and to the knowledge of the researcher, nothing much is said about the special case of translating a soundtrack as performed in a totally different media means that is not done via subtitling, surtitling, dubbing or voice over.

Translation is as a rewriting of an original text and all rewritings reflect an ideology and a poetics no matter what their intentions are (Lefevere, 1992). Lefevere suggests that when a certain work of literature is translated, the translation manipulates the literary work to "function in a given society in a given way" (Lefevere, 1992: vii) and such manipulation is "undertaken in the service of power" (Lefevere, 1992: vii). He adds that the different rewritings of the same literary work can "introduce new concepts, new genres, new devices" (Lefevere, 1992: vii). He suggests a translation theory saying that translation as a process of rewriting is governed by the poetic framework and the ideological framework. In his theory, "the functional component of a poetics is obviously closely tied to ideological influences ... and generated by ideological forces" (Lefevere, 1992: 27)

2.2 Methodology:

The data of this research were collected from the subtitles of *Les Misérables* 2012 American musical movie in addition to the songs compellations performed on ONTV and MBC chanel. This research splits the data collected from two sources: (1) the official subtitles as provided by Universal Pictures in the copy-protected DVD of the movie, and (2) songs translated and performed for two different channels: ONTV and MBC. The former is a post-revolution Egyptian channel and the latter is a multi-channel platform which is known to be a privately owned and independent TV station managed by a Saudi businessman usually referred to as ':

': (The Screen of All Arabs).

Some of the songs treated in this research include 'Do You Hear the People Sing?' with its Egyptian translated version 'سامع صوت المقهورين' and the Lebanese translated version 'سامع صوت الجماهير', and 'Empty Chairs at Empty Tables' sung within a soundtrack in both versions along with other extracts from other songs. The performed soundtrack takes bits and pieces from the original movie and collects them together into one long multi-thematic song. The mimicked soundtrack is compared to the translated subtitles of the movie. The two mimicked versions are also compared to each other to examine the extent to which both versions are affected by the social and political elements observed under the producer's policy. The shift in time and place creates different considerations which the different translations reflect.

At this point, it is worth mentioning that the data collected from the original lyrics of the musical may have some ungrammatical English utterances. Accordingly, the lyrics given in each and every example analyzed by the researcher may have ungrammatical phrases and sentences as taken from the original lyrics of the musical. The musicality of the dialog justifies a lot of the ungrammaticality of some utterances. Examples include deleting the copula as in 'and hell alone bellow' instead of 'hell is alone below', 'and life worth living' instead of 'and life was worth living' and 'all of them crooks' instead of 'all of them are crooks' and many other examples all through the musical.

The analyzed songs were chosen for this study because their translations vary in terms of methods and reference to current political issues, particularly the Arab Spring as part of the spatiotemporal framework this thesis handles. It is of great importance to know that an apparently neutral channel to the issue of Arab Spring (The MBC) has provided one translation while the other translation, performed by an Egyptian band on an Egyptian channel, shows more peculiarity to the Egyptian revolution.

The method of this research, therefore, includes collectively the comparative, descriptive, and analytical aspects. This research first compares the Standard Arabic subtitled soundtrack with the performed versions on the one hand, and the two performed Egyptian and Lebanese versions on the other. It further describes translation choices adopted by

different translators for different purposes and analyzes such choices based on the shift in space and time. In other words, it compares the time and place where the novel was originally written, as compared to the time and space where the film was produced and where the two mimicked versions were performed.

Since texts are generally perceived as signs whose meanings are governed by spatiotemporal realities, meanings are deferred according to deconstruction. In the translation of these songs, translators interpreted the given ST according to their (translator's) space and time (Space: Egypt, Lebanon, Time: Arab Spring). The above applies only to the two mimicked versions since the subtitles of the film attempted to show no partiality to a certain country, dialect, audience, political view, or even an ideology.

2.3 Limitations of the Study:

As this study partly deals with a musical movie subtitled on screen, the main research field for the researcher is the subtitling as a product not as a process. Therefore, the subtitles of *Les Misérables* 2012 film adaptation shown on screen are the concern of the researcher not the technical constraints governing the process of subtitling as an industry. Moreover, this study compares two dialectal versions of *Les Misérables* songs performed in Egyptian and Lebanese for ONTV and MBC channels separately. Thus, policies of these two channels are taken into account

without referring to other channels on which the same songs were performed again.

The purpose is to study the place where the songs were first translated to be produced, and for which channel leading the researcher to limiting this study to policies of the two channels only. Although this study sheds light on how the political situation in some countries motivates translation choices, it is, however, impartial with the respect to the political views of all parties going through the Arab Spring. Referring to the Arab Spring in some Arab countries as a spatiotemporal reality assists the researcher in studying the translation choices objectively although the moral and ethical role of the translator is also examined.

2.4 Theoretical Framework:

This thesis follows Lefevere's literary translation theory in analyzing the constraints governing translation choices. The two controlling factors governing translation of literature as introduced by Lefevere are taken by the researcher as pillars holding up the thesis: poetics and ideologies. The former is the first pillar which supports the analysis of aesthetic constraints governing the translation, while the second pillar supports the analysis of the ideological framework as a governing factor motivating translation choices.

It is apparent that the role of the translator, institution and ideology in the translation of the case studies of this thesis do not bear faithfulness in

mind. The translation is done, however, with the institutional policy as the agent of power, the political context which cannot be avoided, and the genre of the text being a song cannot step back while translation choices are done. The translator's visibility shows how much "ideologies, values, and institutions shape practices differently in different historical periods" (Hatim, 2001:44).

Deconstruction theory focuses on the concept of visibility highlighting concepts such as production, subversion, manipulation, and transformation (Hatim, 2001:52). Functionality, as well, will be a framework within which the study is conducted. The text is one with a function that is not merely expressive nor purely informative, the function of emotiveness is strictly focused on in the analysis of this research data.

Chapter Three

Aesthetics vs. Ideologies

3. Introduction:

Translation is known as a process of rewriting in which a translator has an input that undergoes certain constraints dictating the translation strategy. This dictation aims at coming out with the desired translation output at the end of the process. Following Lefevere's literary translation theory, the recognition of translation as a rewriting of the literary work is emphasized as the different "rewritings manipulate works of literature to various ideological and poetological ends" (Lefevere, 1992: 1). Hence, the controlling factors which decide the settings within which a translator rewrites the original text split into two: the aesthetic factor and the ideological factor.

Thus, AVT goes through the same process of rewriting controlled by the above mentioned aesthetic and ideological factors. Due to the fact that AVT is performed in the multi-modal format where several modes are used to create an effect, such constraints go beyond those which govern the translation of texts performed in the mono-modal format where a single mode is used to create an effect. AVT is governed by external controlling agents which manipulate the translation to serve certain ideologies while maintaining the aesthetic features particular to the industry of audiovisual products at the same time.

The categorization of these constraints follows the theory of Lefevere in the translation of works of literature. Lefevere (1992) suggests that "two factors basically determine the image of a work of literature as projected by a translation" (Lefevere, 1992: 41). The data collected from the film soundtrack, Standard Arabic subtitles, Egyptian version and Lebanese version are analyzed toeing the line of Lefevere in categorizing the factors determining the translation as mentioned earlier.

The following section studies the poetic constraints governing the translation of the case study of this thesis. Firstly, the Standard Arabic subtitles are studied as compared to the Egyptian version lyrics taking the poetic constraints as the factor governing the translation. In section I of this chapter, the researcher examines how genre and other literary devices affect the translation choices and how motifs, prototypes and symbols are treated differently.

On the other hand, section II of this chapter sheds light on the ideological framework as the factor determining the translation choices made by the translators of both the Egyptian version and Lebanese version. Here we examine the extent to which their choices are motivated by the institution ideology, political situation, and surrounding environment.

3.1 Poetic Constraints:

The term 'poetics' as used by Lefevere (1992) consists of two components: "one is an inventory of literary devices, genres, motifs,

prototypical characters and situations and symbols; the other a concept of what the role of literature is, or should be, in the social system as a whole" (Lefevere, 1992: 26). Both components are necessary in the analysis of the data collected for this thesis. The first component is tied to the textual level of the ST and the translation, while the latter is more linked with the function the ST and/or the translation plays in influencing the audience which, in turn, serves the ideology of the translation commissioner meaning the production agency.

3.1.1 First Component: Literary Devices:

As introduced above, the term poetics (aesthetic aspect) consists of two components, the first of which deals with the literary devices, genres, motifs, prototypical characters and situations and symbols.

3.1.1.1 Genre:

When constraints of genre are brought to a discussion, the main literary genres including poetry, prose, drama, nonfiction and media are of the first genres that come to one's mind. This classification is suggested by Drucker (Bright Hub Education Website) which discusses the genres of literature commonly taught in literature classrooms. She inserts media as a genre to the bottom of the list as the "newest type of literature that has been defined as a distinct genre". Drucker emphasizes the fact that this classification was added to refer to the new types of texts that do not appear as written texts such as movies and films. Therefore, constraints that

govern such a genre differ from those that govern written texts that are translated to be produced as written.

Talking of texts translated to be written does not necessarily mean that such texts will be printed on paper or published through the various means of media. Some written translation outputs that do not originate from written inputs are neither printed on thesis nor posted online. In subtitling for instance, which is part of the case study of this thesis, the translation output is a written text that originates from what is heard to appear on screen accompanying sounds and images.

The language transfer that takes place in the case of subtitling is the kind of transfer that switches speech into writing. In the case of the musical movie, the transfer steps further to switch a sung soundtrack into a written non-poetic text. Therefore, switching from speech to writing constitutes a textual constraint to the subtitling of a movie. Other constraints governing the process of subtitling are technical constraints which take into account space and time of the subtitles and linguistic constraints which concentrate on the elements of speech, grammar and word order. However, this study focuses on textual constraints and rarely discusses any issues related to linguistic or technical constraints.

Back to the textual constraints, Mason (1989) says that the sequence of speech acts should be preserved in a way that reflects the dynamics of communication. When a viewer is watching a subtitled movie,

concentration is not only placed on the sequence of events telling the story but also on the translation of what is said in the dialog. Therefore, the subtitler finds himself/herself constrained by the sequence of speech acts in the dialogue simultaneously with the sequence of actions. Consider the following example taken from the subtitles of one of the songs of *Les Misérables* 2012 film adaptation.

Table (1): On My Own Song: original soundtrack & Standard Arabic subtitles

Original Soundtrack	Standard Arabic Subtitles
I love him	أحبه
But when the night is over	لكن حين ينطوي الليل
He is gone, the river's just a river	رحل، النهر مجرد نهر
Without him the world around me changes	بدونه، يتغير العالم حولي
The trees are bare and everywhere	الأشجار عارية وأينما كان
The streets are full of strangers	الشوارع مليئة بالغرباء

This example is taken from one of the slow rhythm songs 'On My Own' sung by one of the main characters. Reading the Arabic subtitles on the right alone without having a look to the original soundtrack lyrics shown to the left, one can clearly see how fragmented the lines are. Originally, due to the fact the rhythm of the song is slow, the lines are sung with pause sometimes. For instance, when she says "[b]ut when the night is over" she pauses then says 'he is gone'. Therefore, the translator finds himself obliged to delay the translation of 'he is gone' to be affixed with the translation of 'the river is just a river' as it is originally uttered by the actress.

Bringing this example is for the mere purpose of examining how the subtitler finds himself/herself obliged to reflect the original sequences of the sung speech acts as synchronized with the sequence of actions in his/her translation although it might not sound as meaningful in the TL. And although the utterance given above would have sounded more Arabic if translated as ' ' instead of ' ' the researcher here only examines the sequence of the translated utterances not the quality. Therefore, the example is analyzed below the way it is subtitled in terms of sequence not quality regardless of the suggested translation.

In other words, attaching ' ' with 'النهر مجرد نهر' instead of attaching it with 'ولكن حين ينطوي الليل' is governed by the fact that the translator finds himself/herself self compelled to translate speech acts in the sequence they are already uttered with by the actress to synchronize with the action. The same applies to 'وأينما كان' which is attached to 'الأشجار عارية' not to the phrase 'الشوارع مليئة بالغرباء'. Although the latter is dependent on 'أينما كان', the translator is in a situation where the utterance is translated to simultaneously appear on screen with the act of uttering it.

3.1.1.1.1 Subtitles Constrained by the Genre:

In this thesis, it is not the subtitling process that the researcher emphasizes on. It is rather the subtitling product that we are concerned with. First, the subtitles are analyzed alone as a direct TT of the movie soundtrack. Then, the Standard Arabic target text (Henceforth SATT) is

analyzed and compared with both imitated versions separately. The researcher first compares the SATT with the Egyptian Arabic target text (Henceforth EATT) then compares the EATT with the Lebanese Arabic target text (LATT).

Therefore, dealing with the subtitles of *Le Miserables* 2012 film version is limited to the subtitles appearing on screen as an equivalent of the sung dialog. The technical part of how subtitling is carried out using which software/hardware is hardly mentioned in this thesis. On the contrary, subtitles of the musical are used for a comparative purpose as the researcher provides examples comparing the subtitles on screen with the lyrics of the imitated versions, EATT and LATT, as translations of the soundtrack of the movie.

To further analyze the translation choices made in the subtitles of the movie versus movie lyrics, we explore the following example taken from the very opening of the movie:

Table (2): Look Down Song: original soundtrack & Standard Arabic subtitles

Original Soundtrack	Standard Arabic Subtitles
<i>Look down, look down</i> <i>Don't look them in the eye</i> Look down, look down, You're here until you die <i>No lord above,</i> <i>And hell alone below</i> Look down, look down, There's twenty years to go	أخفض عينيك ... أخفض عينيك لا تنتظر مباشرة في عيونهم أخفض عينيك ... أخفض عينيك ستكون هنا إلى أن تموت ما من إله في الأعلى ووحده الحجيم في الأسفل أخفض عينيك، أخفض عينيك بقي لدينا 20

<p><i>I've done no wrong!</i> <i>Sweet Jesus, hear my prayer!</i> Look down look down, Sweet Jesus doesn't care <i>I know she'll wait,</i> <i>I know that she'll be true!</i> Look down, look down, They've all forgotten you <i>When I get free you won't see me</i> <i>Here for dust!</i> Look down, look down, You'll always be a slave Look down, look down, You're standing in your grave</p>	<p>لم أرتكب أي سوء يا إلهي اسمع إلى صلاتي أخفض عينيك، أخفض عينيك لا يكثرث لنا الإله أعلم انها ستنتظر أعلم أنها ستكون وفية لي أخفض عينيك، أخفض عينيك نسيك الجميع حين أتحرك، لن تروني هنا أخفض عينيك، أخفض عينيك أخفض عينيك، أخفض عينيك</p>
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"Look Down" is the song with which the movie starts. Prisoner 24601 known as Jean Valjean starts by singing on the day he completes his sentence of nineteen years imprisonment with hard labor. He looks up to see inspector Javert watching him from above. And so, he starts the song with "Look down, look down, don't look them in the eye" and the prisoners follow. The lines in bold are sung by the prisoners all together and the lines in italics are sung each by a prisoner.

At first, one can clearly notice how literal the translation is. Such literalness is justified as it is mainly identified by the principal features of effective subtitling which include deletion, rendering and simplification. The translation should be straight to the point and simple for the mere purpose of rendering the meaning of the utterances.

Therefore, the subtitles, unlike the imitated versions which will be listed below as compared to the subtitles, do not aim for musical effect. The musical nature of the dialog is not reflected in the subtitles because the

viewer is already listening to the original song/sung dialog and the role of subtitles is to convey meaning only. Such loss is determined at the meaning level whereby the genre of the movie dictates the translation to be as direct as possible.

Despite the fact that the above translation of the song reflects minimum mediation and manipulation, very few elements are substituted. For example 'Sweet Jesus' is translated as 'إلهي' and 'الإله' at two different places. Mediation is kept to the minimum since the translation did not render 'Sweet Jesus' as 'السيد المسيح' or 'عيسى' in an attempt to keep the translation fit the Arab audience of various religious backgrounds. This is designated by a neutral translation that has no clear direction towards a specific audience with a named religious, political or cultural background as it is the case in the EATT and LTT.

3.1.1.1.2 Subtitles Compared to the EATT:

Following is a comparative analysis of the song given above. But at this point, the analysis will compare the Standard Arabic subtitles with the Egyptian lyrics of the imitated song.

Table (3): Look Down Song: original soundtrack & Standard Arabic subtitles & Egyptian version lyrics

Original Soundtrack	Standard Arabic Subtitles	Egyptian Version Lyrics
Look down, look down Don't look them in the eye	أخفض عينيك ... أخفض عينيك لا تنظر مباشرة في عيونهم	.. .. نزل عينيك في الأرض
Look down, look down, You're here until you die	أخفض عينيك ... أخفض عينيك ستكون هنا إلى أن تموت	.. .. الذل علينا فرض
No lord above, And hell alone below	ما من إله في الأعلى يم في الأسفل	الشمس .. دي نار ... حران يا ناس هاموت
Look down, look down, There's twenty years to go	أخفض عينيك، أخفض عينيك بقي لدينا 20	في الغلب والعار ... لغاية يوم
I've done no wrong! Sweet Jesus, hear my prayer!	يا إلهي اسمع إلى صلاتي	مظلوم .. مظلوم .. يارب الحق بيان
Look down look down, Sweet Jesus doesn't care	أخفض عينيك، أخفض عينيك لا يكثر لنا الإله	إنساه .. إنساه .. ده نسينا من
I know she'll wait, I know that she'll be true!	أعلم انها ستنتظر أعلم أنها ستكون وفية لي	حباني .. ريداني .. في البيت مستنياني
Look down, look down, They've all forgotten you	عينيك، أخفض عينيك نسيك الجميع	نسيك .. نسيك .. أنت مش
When I get free you won't see me Here for dust!	حين أتحرك، لن تروني هنا	يوم ماخرج .. هكت قوام واقول يافكيك
Look down, look down, You'll always be a slave	أخفض عينيك، أخفض عينيك	.. .. نزل عينيك في الأرض
N/A	N/A	تعبان .. شقيان .. يارب سيبي
Look don, look down, You're standing in your grave	أخفض عينيك، أخفض عينيك	ماتفوق .. يا حمار .. ماتفوق مستني أيه واقف فيه

Unlike the Standard Arabic translation, there is a lot to say about the Egyptian version. First of all, "Look Down, Look Down" is given a wider interpretation in the Egyptian sung version ' rather than that given in the Standard Arabic 'أخفض عينيك، أخفض عينيك' The emphasis is put on ' rather than 'نزل عينيك' with an indication to humiliation. It is quite known in the Arabic language that the emphasis is given to the onset of the sentence, and this is why the Egyptian version repeated '

' twice at the beginning in an attempt to emphasize humiliation. Looking up or directly in one's eyes is a sort of pride and confidence while keeping one's eyes down in the presence of those who are higher in ranks or older in age may indicate 'respect' which is not what is meant in the song.

Humiliation is the intended meaning of 'Look Down, Look Down, Don't look them in the eye' as 'أخفض عينيك، لا تنظر مباشرة في أعينهم' and as 'في الأرض، في الأرض، نزل عينيك في الأرض، في الأرض في'. Why humiliation? Simply because the Egyptian version inserts this word right in the following line 'في الأرض، في الأرض، الذل علينا فرض' as a rendering of 'You're here until you die' which is rendered in the Standard Arabic subtitles as 'ستكون هنا'.

The Egyptian version in general keeps inserting words which do not exist neither in the original soundtrack nor in the Standard Arabic subtitles. For instance, ' are inserted in the Egyptian version. Not only words are inserted, but new lines as well with new ideas such as '

ما تفوق، يا حمار، ما تفوق مستني إيه' and 'شقيان، يا ربي سييني أموت' Such additions are the spices with which the Egyptian version is flavored. The researcher calls this flavoring as 'Egyptianization' in an attempt to reflect the political situation during the years preceding the Egyptian revolution which lead to the current political upheaval.

3.1.1.2 Motif:

Having discussed genre as one of the main components which Lefevere refers to in his definition of 'poetics', it is time to bring the motif as a literary device to the discussion. A motif is generally defined as a "simple element that serves as a basis for expanded narrative; or less strictly, a conventional situation, device, interest or incident" (Holman and Harmon, 1992: 302). As motifs can be used in literature in the form of "recurrent images, words, objects, phrases or actions that tend to unify the work", the motif can also be used in music and art as a "recurring melodic phrase, a prevailing idea or design, or a subject for detailed sculptural treatment" (1992: 302). As such, the definition and uses above constitute the basis for the analysis of the following examples.

With that said, the recurrent themes that serve as motifs can be seen, heard, or read. In *Les Misérables* film adaptation, some of the motifs are transferred from spoken/sung motifs into read motifs in the subtitles. Yet, in both dialectal versions, the spoken/sung motifs are only reflected as sung motifs. Generally, there are main themes that are repeated throughout the

film. Such themes are reflected in the subtitles and both dialectal versions. Yet, the extent to which these themes are reflected in the dialectal versions differ based on the length of the performance. This very point will be discussed later when discussing what the researcher calls 'thematic translation'.

The following examples focus on the sub-themes within some of the movie songs and their treatment in the SATT then in the ETT. Firstly, examples from the song analyzed above considering genre are re-analyzed below keeping motifs and their types in mind. Motifs are reflected through channels which are either visualized through acting, heard through dialogue or music or read as subtitles or titles on screen.

According to Baker, (1998) channels are classified into: (1) the verbal auditory channel such as dialog, background voices, and sometimes lyrics; (2) the non-verbal auditory channel such as music, natural sound and sound effects; (3) the verbal visual channel, such as superimposed titles and written signs on the screen; and (4) the non-verbal visual channel, e.g., picture composition and flow. In the following examples, motifs are examined based on this classification of channels.

Before starting to sing 'Look Down', the song with which the movie starts, Jean Valjean looks up at Javert who is keeping an eye on him. Prisoners along with Jean Valjean sing the song at the time Javert is watching (See Table 3 above for the lyrics). After the song is over, music

of the song are heard in the background while Javert asks Jean Valjean to withdraw a huge flag wooden pole alone. The challenge of carrying the flag pole starts as the music of the song get louder and he easily succeeds as can be seen in the picture below.



Figure (1): Jean Valjean withdrawing the huge flag pole

Soon after Jean Valjean is released, he breaks his parole, runs from the world of Jean Valjean and works hard to become a dignified man who later establishes his factory using a different name for himself. One day, Javert asks to see Valjean, who is now the factory owner, in order to warn him from the released prisoner who broke his parole. On that incident, a man falls under his heavy wagon and Valjean is called upon for help. He manages to lift the wagon and help the man. At the same time, the music of "Look Down" is heard in the background reminding Javert of the escaped parolee, prisoner 24601, who managed to carry the flag pole.



Figure (2): Jean Valjean lifting the heavy wagon

On the one hand, the two scenes of the man carrying something heavy in a similar surrounding can be said to be a non-verbal visual motif. On the other hand, the music of 'Look Down' song heard in the background of the two scenes can be classified as a non-verbal auditory motif.

The above example can be said to introduce a motif that is both visual and audible. As such, the non-verbal visual motif represented in the man carrying the heavy weight and the non-verbal auditory motif represented in the music of the song are not reflected in the subtitles because they are already there. Subtitles are only concerned with the verbal channel in the ST and how it is treated in the TT.

To the contrary, the verbal order 'Look Down' in the original ST can be said to make a verbal auditory motif that is converted into a non-verbal

visual motif 'أخفض عينيك' in the subtitles. In the ETT, however, the verbal auditory motif 'Look Down' is still maintained as verbal auditory motif as in ' '. The motif is maintained within the same channel because the translation is sung in the EATT unlike the SATT where the translation is shown on screen.

Yet, the verbal auditory motif 'Look Down' translated as ' ' has a slight difference even though maintained in the EATT. Both the original lyrics and the SATT show the motif starting with the verb 'Look' subtitled as ' ' as an order. The EATT uses the motif in a different way starting with a preposition ' ' instead of a verb. The order ' ل عينك ' ' follows starting with the verb ' '. The use of ' ' twice at the beginning and end of the line further emphasize the order with intensity.

The examples given above examine the motif used several times representing the same meaning. The following example, however, shows how the motif can be used to mean something different though with the same wording 'Look Down'.

At the beginning of the film, the song titled 'Look Down' is used to conveying the theme of humiliation for prisoners who are not even allowed to bring their heads up. 'Look Down' is used as both a verbal auditory motif and a non-verbal auditory motif to convey a different meaning. The first time and the second time the music of 'Look Down' as a non-verbal motif is

heard in the background, it is linked with Javert and the escaped prisoner as mentioned above. But, 'Look Down' as both a verbal and non-verbal auditory motif comes up again in a different treatment as can be seen below.

Table (4): Look Down Song: original soundtrack & Standard Arabic subtitles

Original Soundtrack	Standard Arabic Subtitles
Look down, and see the beggars at your feet	اخفضوا نظركم، لرؤية المتسولين تحت
Look down and show some mercy if you can	
Look down and see	
The sweepings of the streets	
Look down, look down,	
Upon your fellow man	لرؤية أخيكم الإنسان

The motif 'Look Down' is here introduced and translated differently. The above is taken from a song referred to as 'Paris: 1832' or 'Look Down - Beggars Version' The song involves one of the main themes of the musical. It is, as said above, the theme with which the musical starts, and the theme that is repeated several times either verbally or non-verbally as music throughout the film. In this example, 'Look Down' as a verbal auditory motif and the music of the song as a non-verbal auditory motif is re-introduced differently as can be seen below.

In *Oxford* dictionary, 'Look Down' as a verbal phrase is used in two ways: (1) with modesty or shame, and (2) from a height. The Latter is not

our concern here as it is the surface meaning of the phrase. The way 'Look Down' is used in the prisoners version of the song (Table 3) is for conveying the effect of humiliation for prisoners assuring them that they will die where they are standing and that is the lowest place they can be in. It is a request for them to look down with shame. In the beggars version (Table 3), however, the verbal phrase is used as a request for sympathy. Beggars are asking the higher class people passing by to look down with modesty.

Being so, the Arabic subtitles of the beggars version uses '

' in an attempt to convey the beggars request for modesty and sympathy. In Surat Al-'Isra', the verse 'واخفض لهما جناح الذل من الرحمة' has the verb ' ' linked to ' '. By analogy, the word choice in ' ' as a translation of 'Look Down' has a linkage to mercy. This word choice shows translator's attempt to reflect the request for sympathy to 'show some mercy' as the beggars ask in the song.

Talking of the motif and how differently it is treated, the word choice plays a major role in reflecting the motif in the Arabic subtitles to differentiate the two ways in which it is used in translating the prisoners version and the beggars version. Between the 'Look Down' firstly used as an order to bring the sight down with shame and 'Look Down' secondly used as a request to show modesty and sympathy, the Arabic translation succeeds to show the difference. The order to look down with shame is

translated as 'أخفض عينيك، لا تنظر مباشرة في أعينهم' (See Table 3) and the request for sympathy is translated as ' '.

3.1. 1.3 Prototypical Characters and Situations:

In order to understand how the prototypicality of *Les Misérables* situations and characters are treated in the subtitles and in the two dialectal versions, the researcher finds it important to give a brief overview of France's history and the time setting of the novel/film adaptation. Some of the characters and situations presented by Hugo are fictional and some are non-fictional. The Paris Uprising of 1832, small revolutionary groups who expressed free thinking by wanting to restore the republic and reject the monarchy in France, the lower-class's harsh life and the wide-spread diseases, as well as love are some of the many themes represented by Hugo in his novel.

For instance, 'Friends of the ABC' as an organization represented by Hugo in the novel and adapted in the film as well, is a fictional group that Hugo created to reflect the real situation of some of the revolutionary organizations at the time of the novel. Although this group is a fictional group created by the author, the politician who is named in the novel and the film as Jean Lamarque and supported by the Friends of the ABC, is a real life character. He was known to be a supportive politician of the republican system. That's why Hugo used him as a prototypical character in

his novel, and the film used his character as well; though un-acted, he was mentioned many times by members of the group as their godfather.

Now talking of a prototypical character brings a prototypical situation to the discussion. The death of general Lamarque because of the cholera in the film adaptation is thought to be an act of poisoning by the government intending to get rid of political figures supporting the republican thinking. His death is the prototypical situation which the Friends of the ABC use as a motivation for their revolution.

If any of the audience watching the musical do not have an understanding of such characters and situations or the French situation in general, it would be difficult to relate the film characters to real life situations. That's where the role of the translator/subtitlor or even the film producer comes to stage. There is a need to introduce those figures and situations properly on the stage.

The film introduces some of the events to help the audience understand the film settings. For instance, at the very beginning of the film, the following statement is shown on screen:



Figure (3): The introductory statement as taken from the movie

With this statement, the film introduces the time setting of the movie to prepare the viewer to receive the following events. Similarly, the translation '1815 26 على بدء الثورة الفرنسية، اعتلى ملك مجدداً عرش فرنسا' conveys this statement to the Arab viewer for the same purpose. However, the statement is uninformative for the viewer who does not have an understanding of the French history. This statement becomes clearer with the sequence of events telling that 26 years after the start of the revolution in 1789 in which the former king, Louis XVI, was executed another king took the throne brought France back to the monarchy.

Another explanatory statement is also used just right before the turning point in the movie. Before the revolutionaries decide to build their barricade, the following statement is shown on screen:



Figure (4): Linking statement for the viewer

Right after this statement, little Gavroche, the boy character in the film gives a wider explanation of the very first statement shown on screen before the film starts telling the story. In a song he says:

Table (5): Look Down Song: original soundtrack & Standard Arabic subtitles

Original Soundtrack	Standard Arabic Subtitles
There was a time we killed the king	
We tried to change the world too fast	حاولنا تغيير العالم بسرعة كبيرة
Now we've got another king	والآن لدينا ملك آخر
And he's no better than the last	ليس أفضل من السابق
This is the land that fought for liberty	هذا هو البلد الذي حارب لأجل الحرية
Now when we fight we fight for bread	والآن حين نحارب، نحارب لأجل الخبز
Here is the thing about equality	هذه الحقيقة بشأن المساواة
Everyone's equal when they're dead	جميعنا متساوون عندما نموت

These statements, in a way or another, help giving a clear interpretation for the viewer who does not know much about the French history. Both the English speaking and the Arabic speaking are given the chance to better understand the movie settings through those non-verbal and visual statements. The subtitles fail not to show the same translation choice of literalness because there is no way for much manipulation. The film is telling the story and the subtitles merely translate for the Arab viewer what the story says.

Unlike the subtitles, the Egyptian and Lebanese versions take the chance not only to tell the story of the people who decided to rebel to gain their rights but to manipulate the story to serve the ideology of the TV channel. The situations and characters peculiar to the French revolution are taken and dressed with the local custom of the ambience where the dialectal versions of the *Les Misérables* is performed. This texturing is examined in detail in the following examples.

3.1.1.3.1 Localization of the International: Egyptianization:

In writing a work of literature, there must be a situation that first evokes the writing of the work of literature to reflect a certain ideology. When translation is seen as rewriting, there must be another situation that later demands the translation to follow some different ideology or take culturally and politically motivated choices in mind. Berrin Akosy (2001) agrees that "there is always a context in which translation takes place, a

history from which a text emerges, and another one into which a text is transposed" (Translation Journal, Volume 5, 2001). Hence, translation can never be set apart neither from the original context, political situation, or cultural environment nor from those to which the literary work is transposed through translation.

As a historical fiction, Victor Hugo's *Les Misérables* sheds light on the history of France, social injustice in the nineteenth century, the French revolution of 1789 and its effects on the French society, religion, and love. Similarly, the 2012 film adaptation maintained the greatest lot of these themes which form the skeleton of both the novel and the film adaptation. In translation, this skeleton is kept as the basis upon which the flesh of the translated version is built.

Taking the Egyptian version under spotlight, some of the above themes were fully transplanted in the translation, some were partially politicized and others were dropped. The Egyptian version of the musical was originally translated by Sara Anani for a graduation project to be performed by Nisma Mahjoub and several other singers performing on stage under the name of 'Fabrica'.

The performance was a great success as broadcasted first in one of the most then famous comic TV shows '³ presented by Basim

³ An Egyptian comic TV show first broadcasted on ON TV channel, then on other several Egyptian channels hosted by Basim Yousif. The political satire show comments on the political events and figures during and after the Egyptian revolution.

Yousif⁴ addressing issues of the Egyptian revolution in a sarcastic manner. The show at the time of hosting 'Fabrica', the musical band which performed the Egyptian version of *Les Miserables*, was broadcasted on ONTV channel, which is a privately owned post-revolution Egyptian channel.

The Egyptian version treated most of the themes discussed in the novel and film adaptation in a way that seams, sounds and even tastes Egyptian. Following are some examples on how differently such themes were treated as constrained by ideologies fed into the translation, and the motivated choices on both the political and cultural levels.

The examples shown in the table below are taken from two songs. The first song treated is named 'Master of the House' originally sung in the film adaptation by the innkeeper together with his wife and the inn customers translated as ' ' in the Egyptian version. The second song from which the examples given below is named 'Turning' and sung by several women in the morning following the revolution. It is translated and given a greater length in the Egyptian version.

The first song, 'Master of the House' is originally performed by Monsieur Thenardier, owner of the inn, an apple polisher who spares no effort to take advantage of whoever enters the inn. On the other hand, in the Egyptian version, the appearance of the singer who performs this song has

⁴ A former Egyptian cardiac surgeon who hosted *Al-Bernameg (The Program)* satirical TV show on the steps of Jon Stewart the host of *The Daily Show* in the US.

nothing that may make one link his character with the innkeeper's character in the film *Adaptation*. See figures (5) and (6) bellow.



Figure (5): A screen shot from the Egyptian version of 'Master of the House'

In figure (5) above, the singer is carried on shoulders in an imitation of the scene as shown in figure (6) below. Comparing the two figures before comparing the lyrics, it is obvious that figure (5) above has no indication to the man on shoulders waving with an empty hand. Neither the performers around him nor anything in the scene surroundings gives any indication to who this figure is.

In contrast, figure (6) below taken from the film clearly has several indications to who the character is. The scene is shot in an inn, the people around Monsieur Thenardier carrying him on their shoulders are drunk and some of them, as well as Monsieur Thenardier himself, are holding bottles or glasses of wine in their hands. These are all implications that tell who the character is.



Figure (6): Monsieur Thenardier at the end of 'Master of the House'

Moving from the image to lyrics, it is clear that the reference made is to the innkeeper praising himself and his inn at the beginning of the song. He starts by welcoming a customer to his inn saying that other innkeepers are all thieves and he is the honest one, though that is not the case.

Example (1)

Original Soundtrack	Standard Arabic Subtitles	Egyptian Version Lyrics
Welcome, Monsieur, sit yourself down	أهلا يا سيدي تفضل	أهلاً يا بيه ... ربح تمام
And meet the best innkeeper in town		هنا أوكيه .. ده أحلى مكان
As for the rest, all of 'em crooks:		كل التانيين دول نصابين
Roeking their guests and crooking the books	يخدعون الزبائن ويزورون	وغشاشين دول صنف لعين
Seldom do you see Honest men like me		أنا غير الكل بالنهضة بهل نية صافية وعين أبيه
A gent of good intent Who's content to be	رجل نبيل حسن النوايا ويسره أن يكون	

Both the Standard Arabic subtitles and the Egyptian version start as the original song starts welcoming the customers. However, the Standard Arabic subtitles follow the same strategy followed all through the film; i.e. literal translation. Literalness of the subtitles is not only practiced on the theme level, it is also practiced on the word level. On the contrary, the Egyptian version does not only have liberalness on the word level, but also on the theme level as it drops, adds and replaces some of the original themes.

After the welcoming, the innkeeper says 'sit yourself down, and meet the best innkeeper in town'. The literal translation of this line as used in the subtitles is ' '. There is nothing much to be said about the Standard Arabic translation as it has no clear manipulation. The EATT says 'هنا أوكيه ده أحلى مكان' as a translation for innkeeper's welcoming. The EATT replaces the word ' ' with ' ' with an attempt to first widen the image, then make it fit the real life figure it introduces in the following lines.

The SATT does not really manipulate the original referring to the 'innkeeper' as ' ' which is the translation that makes your mind go straight to thinking of the man you are seeing on screen. However, the EATT widens the scene by calling the 'innkeeper' as ' ' to broaden the reference and not limit it to the specific character of the innkeeper as can be seen in Example (2) below.

Example (2)

Original Soundtrack	Standard Arabic Subtitles	Egyptian Version Lyrics
Master of the house, doling out the charm	رئيس مكان مليء بالسكر	
Ready with a handshake and an open palm	جاهز دائما لمصافحة اليد، وراحة يدي مفتوحة	مهم يا مواسينا يا مسلينا

With reading the subtitles on screen, the Arab audience watching the film can see the image of the innkeeper as hearing him singing, at the same time. In the EATT, on the other hand, there is no clear reference to a character within the story being told. This is due to the fact that the EATT is performed on stage by singers who do not really perform a scene within a film story, but a song within a musical. The studio in which the Egyptian version is performed has no decoration with implementations to the story as it is the case of the film.

The purpose behind leaving audience uncertain about what '

' might refer to is to move the reference far from the 'innkeeper' or as translated in the film subtitles ' ' With this, the listener becomes ready to perceive the following given statements and bring the intended real-life figure to their minds. This is a strategy used to widen the image of the character that is originally introduced in the original song of the film, then limit it again to the intended figure hinted to in the Egyptian version.

The reference made, as suggested by the researcher, is to the ousted president Mursi. Going back to listen to the song and/or read the lyrics

keeping in mind that president Mursi is the one intended, the statements given are skewed versions of the original to match and mock the political situation. For instance, the word 'النهضة' which has a political implication cannot be thought of but relevant to the Islamists in general and to Mursi in particular. The Islamists in Egypt came out with 'Al-Nahda Project' in 2012 with the election of Mohammad Mursi as the coming president of Egypt and the person on whom the Islamists' hopes were pinned to implement their project. Therefore, it can be said the translator of the Egyptian version spared no opportunity in inserting references to Mursi and the Islamists.

As shown in example (2) above, a crystal clear reference to 'النهضة' is made in an attempt to politicize the song though the original song has no reference to any political figure or issue other than the film character Monsieur Thenardier, the owner of the inn and his pure material exploitation of the inn customers. The original song refers to this character as a very fawning wicked person. The Egyptian version, however, makes the narrator Mursi himself referring to him as ' ' as it is known that Mohammad Mursi holds a doctoral degree in engineering and therefore called Dr. Mohammad Mursi. The choice that the translator made of ' ' connotes craziness since the ' ' is a hospital for the mad people as a hidden reference to the president and brings the name of Mursi to the mind of the audience as 'يا مواسينا يا مسلينا' is inserted though it has no correspondence in the original as 'مواسينا' rhymes with 'مرسينا' (our Mursi).

It is important at this point to say that the original song as shown in Annex (1) goes on with describing the ways Monsieur Thenardier uses to take advantage of his customers skinning them to the bones as he says later in the song. If we are to refer to Annex (1) to compare the length of the original song with that of the Egyptian version, what do we find out? Cutting off the lines which refer to the ways Monsieur Thenardier uses to steal his customers serves the purpose of steering the theme of the song towards a political figure far from what the original song was intended to address. The above examples from 'Master of the House' song show how the Egyptian version manipulates the translation choices under external pressures serving the ideology of the TV channel and political stand thereof.

3.1.1.4 Symbols:

Generally, a symbol is defined by Holman and Harmon (1992) as "something that stands for itself and also stands for something else" (1992: 466). However, in a literary sense, a symbol is "an image that evokes an objective, concrete reality, and prompts that reality to suggest another level of meaning" (1992: 466). It is suggested, as well, that a symbol embodies an idea or quality (1992: 466). Depending on the above definition, it is suggested that symbolism is used in literature in a level beyond the surface meaning level.

Symbols are of two types: those embodying universal suggestions of meanings and those acquiring their suggestiveness from the way in which they are used in a literary work. The examples given for the purpose of analyzing the translation of symbols includes both types. Example 1 below shows how the word 'barricade' originally present in the musical is treated in the Arabic subtitles while example 2 shows how the correspondingly contextualized symbol is inserted within the Egyptian version. See example (1) below:

Example (1):

Children of the barricade	
On the lonely barricade at dawn	على هذا المتراس الوحيد في الفجر
Beyond the barricade	ما وراء المتاريس

All through the musical, the word 'barricade' is used by the revolutionaries. In *Oxford* dictionary, barricade means 'an improvised barrier erected across a street or other thoroughfare to prevent or delay the movement of opposing forces' The preceding is the surface meaning of the word. However, students of the revolution used the word several times to symbolize their revolution. To give an idea of how the barricade is visually used in the film, see the picture below:



Figure (7): The barricade constructed by the revolutionists

As can be seen from the picture above, a barricade as a word gives the concrete meaning of a pile of chairs, tables, and other objects that are structure to form a barrier. However, the word has become a universal symbol as suggested by Targoutt calling it a "preeminent symbol of revolutionary tradition" (2010: 300). The word 'barricade' is a well known word that gives the meaning of barrier. It reflects an idea not only in the history of France where it started to be built, but spread across many other countries. However, the Standard Arabic translation gives the universal symbol a naming that is not familiar to the lay Arab viewer that is 'الجلد يحملها المحارب بإحدى يديه'

Even though the word 'الجلد يحملها المحارب بإحدى يديه' might not ring a bell straight when it is read by a lay Arab viewer, but it is derived from the word 'الجلد' which is defined at *Almaany dictionary* as الجلد يحملها المحارب بإحدى يديه

ويبقى بها meaning a piece of metal or leather held by the warrior in one hand as a shield against strikes. The word ' ' is historically linked to the 'sword' at the time when the sword was most commonly used weapon in old ages. And like so, the word ' ' is used in a similar but wider context as it is defined at *Almaany dictionary* as *به من العدو ويتحصن وراءه لإطلاق النار* meaning a structure that is used to hide from the enemy as a shield against shooting.

The translation of 'barricade' is, therefore, governed by a spatiotemporal reality. In other words, the word 'barricade' has a symbolic meaning to a certain people but not to the Arab viewer. And such is due to the fact that the place and time of using the word 'barricade' differ between now and when it was first used to refer to the mere concrete structure and therefore the meaning is deferred. The word is now used to refer to "radical social movements" (Targoutt, 2010: 302).

However, the Arabic word ' ' does not hold the symbolic value like that of the word 'barricade' although both time and space of using ' ' differ and therefore the meaning of the word is deferred. Back in the time where the sword was the mostly used weapon to fight an enemy, the ' ' (shield) was a defense means with which a warrior would protect himself from being stabbed. And thus, the word ' ' was differently used at the time of the sword. Nowadays, on the other hand, and as ' ' is used as the translation corresponding to 'barricade', the meaning differs.

And as a conclusion to the point of using both 'barricade' and its translation ' ' differently in different places and different times, the meaning is deferred. Both words stand for a symbolic value that was/is gained due to an emerging situation. In other words, the symbolic value of the word 'barricade' is transferred to its Arabic translation as used in the subtitles of the musical. The word ' ' no longer holds the meaning as given above according to Al Maany dictionary. Once the translator chose this word to stand for 'barricade' as used in the movie, the symbolic value got automatically transferred to the Arabic translation all under a new spatiotemporal frame.

On the contrary to the above, when there is no symbolic value in the original text that relates to the targeted audience, the translator/commissioner finds a way to fill in the new product with a relevant symbol. As Vinay and Darbelnet (2004) suggest in their model through adaptation as a translation strategy, the process involves changing a cultural reference of the ST that does not exist in the TT. With this change, the new text is appropriated to fit the new receptor. This change is required on both the cultural and contextual levels. See example (2) below for further understanding:

'Turning' is the second song which this section deals with to show how much Egyptian the Egyptian version sounds. Originally, 'Turning' is sung by women mourning the dead revolutionists on the next morning to their death. The demonstrating revolutionaries built their own barricade

before facing the French army and being killed, mostly. The example given below is from the onset of this song with its Arabic subtitling and the supposedly corresponding version of the song:

Example (2)

Original Soundtrack	Standard Arabic Subtitles	Egyptian Version Lyrics
Did you see them Going off to fight?	هل رأيتمهم ذاهبين إلى	شوفو ولادنا خرجو من البيت
Children of the barricade Who did not last the night?	أولاد المتراس الذين لم يصمدوا ليلة	آه يا ريت ما نزلو آه يا ريت
Did you see them Lying where they died?	هل رأيتمهم ممددين حيث	شفتو جثثهم في الأرض مرميين
Someone used to cradle them And kiss them when they cried.	كان أحد يحضنهم ويقبلهم حين يبكون	كل دول كان ليهم أمهات حنينين
Did you see them Lying side by side?	هل رأيتمهم ممددين جنباً إلى	
Who will wake them? No one ever will.	من سيوقظهم؟ لن يوقظهم أحد أبداً!	من هيصحي اللي باتوا في الميدان نزلو يوم يتظاهرو ويا ريتو ده

Once again, the symbol of resistance and radical social movement; the word 'barricade' with its translation ' ' is present in this song. Calling the revolutionists 'children of the barricade' translated as ' '

' is intended to emphasize how they were standing behind the symbol of their revolution. At night they built this barricade and fought, and at dawn they were mere lifeless bodies.

One can clearly notice how an Egyptian symbol is introduced to the EATT though the original song replacing the original symbol of revolution in the French context. The translator sought to insert an Egyptian symbol of the revolution to make her translation more appropriate to fit the Egyptian context. Reference to 'الميدان' is a revolution symbol par excellence referring to Tahrir Square 'ميدان التحرير'.

However, the symbolic meaning of 'ميدان' carries a deferred sign. Although Tahrir Square 'ميدان التحرير' has always been the place where protestors and security forces had clashes through several protests before 2011 latest revolution, including the revolutions that took place in 1919, 1935 and 1977, the place gained a new symbolic value. The meaning of this sign is governed by a change of time with difference. Tahrir Square has become a sign of 2011 revolution symbolizing the resistance of protestors until they achieve their desired goal; overthrowing Hosni Mubarak.

Although the lines 'who will wake them? No one ever will' originally sung in the movie and translated as 'من سيوقظهم؟ لن يوقظهم أحد أبداً' has no reference to a certain place, the Egyptian translator interpreted those lines inserting an Egyptian symbol. The translator interpreted the question as 'مين مين' 'هيصحي اللي باتو في الميدان' with a clear attempt to place the Egyptian stamp on the original product with the theme of French revolution making it as if originally written for the Egyptian revolution. However, this does not mean that with the injection of local signs, the song loses its main theme

regretting the revolution in the first place and lamenting the fate of those who passed away.

Having addressed the first component of the poetics of translation discussing the literary devices, genre, motifs, prototypical characters and situations and symbols, the second component of poetics which focuses on the role of literature in the social system as a whole will be discussed below.

3.1.2 Second Component: The Role of Literature in the Social System as a Whole:

Lefevere suggests that the second component of the concept 'poetics' is actually "influential in the selection of themes that must be relevant to the social system if the work of literature is to be noticed at all" (1992: 26). In other words, a work of literature is not all about the literary devices Aesthetic ally put together, it also constitutes a "functional view" of the literary product in a literary system at the time of production (1992: 26).

Relaying this point to the literary work on which the whole thesis is based, it can be said that *Les Misérables* as a novel does have both the Aesthetic s and the functional view. As said earlier, the novel has come a long way from the nineteenth century until these days not only as a novel, but as an inspiration for other works of literature. Due to its affinity with the most recent and current political situation, such inspired works of literature include the two mimicked versions studied under this thesis.

Thus, it is not only the production of the literary work entails a functional view as influenced by a certain system, the adaptation/translation of such a literary work is also appropriated to reflect a functional view relevant to the new context.

The references made to the Arab Spring make the two dialectal adaptations of *Les Miserables* reflect certain views of a certain ideology. Therefore, the role of the literature in a social system as a whole can be said to correspond to the role of the translator in a new social system. Through translating/adapting this work of literature, the translator manipulates the ideas originally presented in the adapted work of literature in a new social context through censorship. However, the translator is not the only agent of power practicing such manipulation, his/her role according to Munday (2001: 145) is determined by the cultural and political agenda held by the commissioner.

When this censorship is practiced within a new cultural or political context, it is important for the translator to serve a certain ideology through his/her adaptation of the work of literature for a new receptor. An author produces a work of literature within a specific social system which influences the production of his work. Similarly, the process is reversed in the case of commissioned translation. The translator finds him/herself in a situation where the translation product is intended to influence the social system for which the product is marketed. The attempted effect of the translation product is to be analyzed at this stage.

Macleish, an American poet and writer known by the well-famed poem 'Ars Poetica', ends his poem saying 'A poem should not mean, but be' and this relates very much to Meschonnic's (2011) idea in dealing with the concept of effect in poetry saying that a certain voice that we hear in a poem is not what it says but what it does (Boulanger, 2011). In the process of translation, by analogy, in order for the intended effect to be achieved, the translation should not be done at the level of what the text says but at the level of what it is intended to do.

For instance, the Egyptian version of *Les Misérables* did not seek merely to convey the meaning originally introduced in the musical. It rather attempted for affecting the receptor aiming at certain reactions as can be seen in Annex (2) first. Consider the following examples for further understanding.

This is the main method used by both translators of the EATT and the LATT as discussed in the following chapter. However, it is not only the length which is manipulated, it is also the way of introducing the theme of love that had its share in both the novel and the musical. Although the original song conveys the message of how love had changed with time, and how the character's love has given up on her; the Egyptian version of the song does not have a clear reference to this message in its particularity. Consider example 1 below on how the original song started and how the EATT started otherwise:

Table (6): I Dreamed a Dream song: original soundtrack & Egyptian version

Original soundtrack lyrics	Egyptian version
<p>There was a time when men were kind When their voices were soft And their words inviting There was a time when love was blind And the world was a song And the song was exciting There was a time Then it all went wrong I dreamed a dream in time gone by When hope was high And life worth living I dreamed that love would never die I dreamed that God would be forgiving</p>	<p>حلمت حلم ايام ايام ربيع العمر الوردي</p>

The song originally starts with a very clear reference to men and how kind, loving and compassionate they used to be. On the other hand, the Egyptian version starts with lines that are originally there in but not in the onset of the song. The Egyptian translator/commissioner chose to draft from the concept of compassion and generalize the song as much as possible. This is as well, a motivated choice, and the reason is for the intended effect not to deviate from what it is desired. Generalizing the theme of love is intended to have the receptor mainly focus on the point of loss, but not necessarily loss of love. It is a loss of security and safety which were actually lost during that period in Egypt.

<p>I dreamed a dream in time gone by When hope was high and life worth living</p>	<p>حلمت حلم ايام زمان ايام ربيع العمر الوردي</p>
--	---

The original message is still there; the dream of youth! However, what the following lines convey in the EATT drastically takes the discussion further:

I dreamed that love would never die I dreamed that God would be forgiving	
---	--

The translator chose to replace the concept of 'love' with that of ' (security)'. The choice here is intended to have an effect on the receptor who has been in the ambience of revolution since the very beginning of the mimicked version. Therefore, the intended effect that is conveyed through the choice made replacing the concept of love with that of safety is sought to retain the receptor within the same atmosphere.

Replacing a word is not the only proof that the EATT gave up on the theme of love and compassion originally addressed in the musical, but the whole Egyptian mimicked version of the song has no reference to that theme. Though the lines of 'monsters/tigers' causing the good dream to fade away are retained as shown below, it is still a generalized idea.

But the tigers come at night With their voices soft as thunder As they tear your hope apart As they turn your dream to shame	و وحوش الليل بتطلع تيجى و تنهش فى الأبدان
---	--

Those who watch the musical, know for sure who the 'tigers' who come at night to turn a dream into shame are. Fantine, the character singing the song, after being left with a child and no husband faces a lot of troubles due to her being a single mother. It was not accepted at that time in France

for a woman to be a single mother without a husband, and therefore, there were men trying to take advantage of her due to her situation. But, the EATT not having a context of love, single-mothers, and exploiting men, makes no reference to such a situation regardless of the fact that the above subjects are not socially acceptable in Egypt.

I had a dream my life would be So different from this hell I'm living So different now, from what it seemed Now life has killed the dream I dreamed	كان نفسي أعيش عمري في سلام و أخلص يا ربى من عذابي أنا بأشوف غدر الأيام ، ما عدش فيه أحلام
---	--

Fantine continues with telling her story and how her lover stayed with her for a while then left her and how she still dreams to have him back (see annex 2), and ends her song with the above lines. Her dream was of a different life with her lover, but 'life has killed' it. The ETT, on the other hand, uses the word ' ' (in peace) which is as well linked with security that is mentioned above as ' '. Usually, ' ' (peace) and ' ' (security) are linked together to describe the peaceful life of any nation. In Suart Al-Hijr, the two words are also linked in verse 46 'وَادْخُلُوهَا بِسَلَامٍ آمَنِينَ' ((Having been told) Enter in peace, safe [and secure])).

If peace and security are not granted to a nation, it will surely seek to gain it. And such peace and security were not granted to the Egyptian people before the revolution, which made them rise up to ask for a 'change' Such words are inserted with intended effect on the receptor. The intended effect is achieved through using such words in the song whose theme is as

well moved away from that of love and tightened closer to that of peace and security.

The effect of such words on the receptor is not easy. Such choices are studied to make the Egyptian receptor realize that peace and security are not granted justifying the revolution and encouraging the Egyptian people to ask for their given rights of peace and security. The role of the translator, therefore, was in appropriating the target product to have an intended effect on the target audience. It is apparent at this point to conclude that the change was not only in the length of the song, but also in the intended effect on the audience.

Ultimately, the functional component of poetics "is obviously closely tied to ideological influences generated by ideological forces in the environment of the literary system" (Lefevere, 1992: 27). Thus, the translation choices made with a deviation in effect as shown in the examples above are driven by the intended ideological influences on the new receptor, whose ideological influences are in turn driven by the ideological forces. Therefore, the translation approach is governed by the ideological forces dictating ideologically motivated translation choices.

3.2 Ideological Constraints:

It is important to first define ideology as a major theme in the present work before digging deeper into it as a constraining factor governing the translation situation. Hatim and Mason (1997: 120) define ideology as "the

tacit assumptions, beliefs and value systems which are shared collectively by social groups". Based on the above definition, social groups do have certain values and beliefs that are shared collectively. Similarly, institutions which support a certain political stand do have values and beliefs that they market to their audience. This marketing is done through the manipulation of the translation products serving their own ideology.

For instance, inserting reference to real-life figures such as Mursi and Tahrir Square in section I are attempts to market an ideology. It is important at this point to draw the discussion further to where the role of the translator lies, and how the commission gears the translation choices made to serve a certain ideology. To relate the discussion to a spatiotemporal reality, consider the example of inserting 'الميدان' into the EATT in an attempt to promote the 25th of January revolution.

At the time of airing the Egyptian version of *Les Misérables* before June 2013, Rabia Al-Adawiya Square was not yet brought to the scene as it has become significant in August 2013. The choice of 'الميدان' would have been more sensitive if there had been another square to symbolize a certain stand; those with or those against Mursi. Time axis plays an important role in determining the translation choices made to promote a certain stand serving the intended ideology.

Inserting such a symbol does not come out of thin air. The translator has several choices and his/her role is to "choose from among the available

options to express the nuance of the message" (Vinay and Darbelnet, 1995: 30). And the choice made is certainly a motivated choice to promote a political stand and ideology in the market for which the translation is produced. The TV channel for which the translation is performed like any other institution serves a certain ideology. The translator is commissioned to synchronize the political realities supported by this channel with the work of literature he/she is translating. The manipulation is governed by the channel's stand which is marketed through the translation product.

The give evaluation above is not based on assumptions because the Egyptian TV channel, ONTV, which first aired the performance of the Egyptian *Les Misérables* in June 2013, does have a political stand that influenced the translation choices. Such stand was promoted by the channel through inserting references marketing their own ideological view. The purpose of such insertion is not only for the purpose of coloring an international song with a local tincture making it sound like it was written in the Egyptian version in the first place. Such insertions are, indeed, as referred to by Hatim (2001: 44) more of "ideologies, values, and institutions" shaping the practices of different historical periods.

As a result, mediation practiced in the translation of song selections has clear references made as a way of forcing institutional ideologies and values. The example given hinting at Mursi gives significance to this point. Such changes are called by Lefevere as "political" features which are responsible for the changes made in the texts (1992: 69). However,

insertion of real life figures is not the only insertion made in the ETT. Insertion steps further to include an insertion of wholly new ideas to support their minimal insertion.

Earlier, the insertion of 'الميدان' as a symbol of the Egyptian revolution in an attempt to localize the song was discussed as a minimal insertion. The following examples show a maximal insertion that clearly support the minimal insertion and add to it:

Original Soundtrack	Egyptian Version Lyrics
Did you see them Going off to fight?	شوفو ولادنا خرجو من البيت
Children of the barricade Who did not last the night?	آه يا ريت ما نزلو آه يا ريت
Did you see them Lying where they died?	شففتو جثثهم في الأرض مرميين
Someone used to cradle them And kiss them when they cried.	كل دول كان ليهم أمهات حنيين
Did you see them Lying side by side?	
Who will wake them? No one ever will.	من هيصحي اللي باتوا في الميدان نزلو يوم يتظاهرو ويا ريتو ده ما كان
Did you see them Going off to fight?	شوفو ولادنا خرجو من البيت
Children of the barricade Who did not last the night?	آه يا ريت ما نزلو آه يا ريت
N/A	أيش فهمهم يعني إيه سلاح لكن برضو حرب ولاجل الكل يعيش مرتاح فيه دنيا جديدة ... راحت منهم فين؟ مفيش تغيير وده حبيجي منين كل شوية طفل جديد حنلاقي رزقه فين نفس القصة دموعنا تفيد بإيه لو محدش سامع طب بنصلي وندعي ليه دنيا دايرة دايرة دايرة .. دايرة بينا سنين

The original song stops at 'who will wake them up? No one will'. On the contrary, the EATT continues with adding several lines with an intended effect. The EATT starts its inserted addition with 'إيش فهمهم يعني إيه' and several lines follow. The addition of such lines is intended to serve an idea of how the protestors were unarmed. In fact, the use of this line in particular 'مفیش تغییر وده حیجی منین' is intended to show how the revolution did not come up with the desired change.

This particular addition serves the purpose of showing how the new president brought no change to the situation and this is stated clearly in 'تغییر' 'مفیش'. To further serve this point, the addition continues with stating ' ' as if the revolution yielded no fruits and the situation has remained the same. The addition serves the ideological stand of the institution commissioning the translator even better than the manipulation of the translation mainly because the addition entails a greater space of freedom compared to manipulating certain parts of the translation.

To sum up, the analysis of the data collected from the SATT and the EATT following Lefevere's theory of literary translation which divides the constraints governing the translation of a work of literature into two. The first factor determines the literary translation as for the aesthetic aspect of the literary work and how it is treated in the translation. The second factor is related to the ideological aspect.

Here we had a division of the two factors discussing subtitles like how genre affects translation choices based on the Standards followed by this genre. As for the case study of the research, the subtitling of the music has little or no freedom in manipulating the translation unlike the ETT. Additionally, motifs and symbols as literary devices were given a great part of the analysis signifying the use of some motifs and symbols differently in the SATT and the ETT. Finally, the role of the translator as compared to that of the author in handling the translation was discussed thoroughly.

On the other hand, effective and motivated choices and ideological constraints were discussed with examples. It is appropriate to conclude at this point that choices made by the Egyptian version translator were mainly motivated serving the ideology of the commissioning institution (the TV channel) with an aim to have a certain effect on the Egyptian receptor.

In the following chapter, the discussion combines between the translation choices made in the SATT and those made in the Lebanese version of *Les Misérables* as compared to the Egyptian version. Mainly, the idea of liberalness and literalness in the SATT as compared to the EATT on the one hand and in the LATT as compared to the EATT in the other hand constitute the main pillars of the following chapter.

Chapter Four

Spatiotemporal Realities and Thematic Translation

In the previous chapter, the discussion mainly concentrated on the two factors affecting literary translation as applied on the subtitles of the movie and the Egyptian version alone. This chapter, however, continues with comparing the subtitles with the Egyptian version and adds to the Lebanese version to the comparative scheme. Unlike the previous chapter, this comparative analysis moves far from Lefevere's categorization of the constraints affecting translation. It is close to the spatiotemporal realities determining the translation choices.

4.1 Comparing the SATT with the EATT at the level of word choice:

Holmes (1978b: 101) as cited in Hatim (2001) argues that definitions of translation that are solely semantic, pragmatic or syntactic based are no longer valid. This is mainly because "not all texts are accepted as translations" conform to these requirements (p. 56) . Therefore, translation is not accepted if it abides by one and only one of such textual factors. When needed, para-textual factors such as transformation in genre, function, thematic consequence of a certain text, and shift in space and time are better to be considered when translation choices are made.

As this thesis follows Lefevere's (1992) categorization of the factors that affect translation, it as well follows Deconstruction and Derrida's dislocation of meaning, namely *différance*. This term implies the

suggestion of new meanings with every new space and time. Therefore, the treatment of meaning is not fixed to the time and space in which the original was given, but also in the time and place in which the product is used.

Hence, re-contextualization is a requirement of the new spatiotemporal dimensions of the translation product. For instance, contextualizing the following song 'At the End of the Day' which mainly talks about life of the poor who are the victims of both the struggle and illness is intended to make it reflect the new meaning which fits a new context. See table (3) bellow.

Table (7): At the End of the Day song: original soundtrack & Standard Arabic subtitling & Egyptian version

Original Soundtrack	Standard Arabic Subtitles	Egyptian Version Lyrics
At the end of the day there's another day dawning,	في نهاية اليوم، إنه فجر يوم آخر	في حياة الغلبة في فج حيطلع
And the sun in the morning is waiting to rise.		والأيام الجديدة نهارها حبيان
And the waves crash on the sand,		يوم ما الموج ما يبقى
Like a storm that'll break any second...	التي تهب	والرياح تزلزل الكون
There's a hunger in the land,	يسود الجوع في الأرض	يوم ما يثور كل جعان
There's a reckoning still to be reckoned...	لا زال يجدر إصدار	يوم ما ينطق كل مظلوم
And there's gonna be hell to pay,	ويجدر تنفيذ العقوبة	يوم ما نحاكم كل الكبار
At the end of the day!	في نهاية اليوم	جاي يوم الحساب

As it can be seen from the example above, the Standard Arabic subtleties followed the context already given in the original subtitles as they both reflect the same meaning . However, such reflection resulted in the loss of meaning for the sake of literalness. Reading the original lyrics, the poor refer to when 'the waves crash on the sand' and 'storm that will break at any second' in a clear reference to the signs of the judgment day when they will be finally relieved from their suffering and given justice which they were not given in life. This shows how the theme of religion is treated in the novel and film adaptation. Yet, the translations '

' as well as 'لعاصفة التي تهب في أي لحظة' are, to say the least, mistranslations. Even if, literally, the translations are not to be called 'wrong', they are not to be called 'right' either, though the concept of right and wrong in translation is a controversial one. It is not a matter of giving the right word order in the translation to correspond to the word order of the original, it is a matter of meaning and the meaning is not served.

The Standard Arabic subtitles treated every sentence/phrase in isolation. This is one of the characteristics of subtitling where the text is segmented into smaller segments to fit-in the screen even if the sentence/phrase was not complete to give the full meaning. Consider the example below:

There's a reckoning still to be reckoned...	لا زال يجدر إصدار حكم
And there's gonna be hell to pay, at the end of the day	ويجدر تنفيذ العقوبة في نهاية اليوم

The poor have hope that there is a 'reckoning' to be 'reckoned' referring to the judgment that will be issued not on the following day, but on the judgment day. That is the tongue of the poor when they lose hope in the world's justice and cling to the afterlife hope. The Arabic subtitles did not give this theme the right reference at the same time keeping in mind the translation as literal as possible.

At this point, the audience is left with the original soundtrack, if they are English speakers. On the other hand, the literal translation given on screen is for non English speakers. Hence, the meaning may or may not be reached. Similarly, 'ويجدر تنفيذ العقوبة في نهاية اليوم' is a mere surface translation of 'there's gonna be hell to pay, at the end of the day' though 'at the end of the day; does not really mean the end of the twenty-four hour day. It is rather, the end of life, following which there will be 'another day dawning' translated as 'فجر جديد'.

Given the chance to read the Standard Arabic subtitles in one shot without knowing it is a translation of a musical, it can be said that is a fragmented piece of writing. On the other hand, reading or listening to the Egyptian version, the meaningful sequence is felt as can be seen below:

Table (8): At the End of the Day song: Original soundtrack & Egyptian version

Original Soundtrack	Egyptian Version Lyrics
At the end of the day there's another day dawning,	في حياة الغلبة في فجر حيطلع
And the sun in the morning is waiting to rise.	والأيام الجديدة نهارها حيبان
And the waves crash on the sand,	يوم ما الموج ما يبقى طوفان
Like a storm that'll break any second...	والرياح تزلزل الكون
There's a hunger in the land,	يوم ما يثور كل جعان
There's a reckoning still to be reckoned...	يوم ما ينطق كل مظلوم
And there's gonna be hell to pay,	يوم ما نحاكم كل الكبار
At the end of the day!	جاي يوم الحساب

The sequential string of the Egyptian version is clearly visible/audible. One might ask: Why? Well, it is the liberalness in translation that gives such an effect. Giving the translation a new context without having to stick to that of the movie made the Egyptian version sound coherent. The Egyptian version does not only show liberalness in terms of word translation, it does also show the level of liberalness in interpreting the original meaning into a different meaning that is deferred to suit the new place and time of the translation; meaning Egypt as the place and the Egyptian Revolution as the time.

First, the Egyptian translation interpreted the signs of the Judgment Day 'يوم ما الموج ما يبقى طوفان' and 'والرياح تزلزل الكون'. These are clear references to the Judgment Day. Yet, the Egyptian version did not only interpret the translation to make clear references to what is originally referred to, but it also stepped further to insert what adds to the unity of the translation by adding 'يوم ما ينطق كل مظلوم' which does not originally appear

in the original. The translation was concluded with 'جاي يوم الحساب' instead of 'at the end of the day'.

Alternatively, 'at the end of the day' could also mean 'في نهاية الأمر' which is an attempt to refer to the end of a period of time. By this, a different meaning is suggested. For instance, the political situation of Egypt is a spatiotemporal dimension that controls the new interpretation of the meaning. At the end of Mubarak's reign, he was accused for being responsible for all his actions, and the same is done with Mursi at the time of writing this thesis. Hence, taking the Egyptian revolution as a spatiotemporal reality in mind makes 'جاي يوم الحساب' relevant to holding the above mentioned presidents accountable for their actions during their rule in the context of the Arab Spring in Egypt.

The above examples are not the only in showing how meaning is treated differently when the subtitles are compared to the Egyptian version. Consider the following table for further examples:

Table (9): Bring him Home song: Original soundtrack & Standard Arabic subtitles & Egyptian version

Original Soundtrack	Standard Arabic Subtitles	Egyptian Version Lyrics
God on high, hear my prayer	يا إله السموات إسمع	يا الله .. يا كريم ... بادعي إليك
In my need, you have always been there	كنت دائماً بجانبني حين احتجت إليك	لو محتاج بلاقيك
He is young, he's afraid	إنه شاب وهو خائف	هو شاب .. ده نبيل
Let him rest, Heaven blessed	دعه يرتاح ، باركه	نجي الغالي واحميه
Bring him home Bring him home Bring him home.	أعده إلى دياره أعده إلى دياره أعده إلى دياره	بدعي ليك سيبُه يعيش سيبُه يعيش
He's like the son I might have known,	إنه كابن كنت لأرزق به	
If God had granted me a son		
The summers die, one by one	تمر فصول الصيف	
How soon they fly, on and on	تمر سريعاً وتتطوي	
And I am old, and will be gone.	قريباً	
Bring him peace, bring him joy	أعطه السلام ، أعطه	
He is young, he is only a boy	إنه شاب، إنه مجرد فتى	
You can take, you can give		
Let him be, let him live	اعف عنه، دعه يعيش	
If I die, let me die		ولو هموت
Let him live Bring him home Bring him home Bring him home.	ودعه يعيش أعده إلى الديار أعده إلى الديار أعده إلى الديار	بس أفديه سيبُه يعيش سيبُه يعيش سيبُه يعيش

With this example, the difference in interpreting meaning is particularly evident when the SATT is compared to the EATT not only at the level of ordering ideas, but also in the length of the translation. Firstly,

in the original song, Jean Valjean is praying for Marius after saving his life. Jean Valjean, as a Christian, prays for "God" to let Marius live even if for giving his own life for Marius's life. The prayer is however treated differently in the EATT due to the new context it emerges in.

To begin with, the subtitles still insist on neutrality as in the translation of 'God on High, hear my prayer' into 'يا إله السموات، إسمع صلاتي'. The subtitles generally use 'إله' in different forms to refer to both 'God' and 'Jesus'. The ST have clear references to Christianity, but the subtitles remain neutral using 'إله' for both. Similarly, 'prayer' is subtitled as ' ' and, hence, the translation works for both Islam and Christianity. 'Prayer' does not only refer to the 'solemn request of help or expression of thanks addressed to God or another deity' as defined in *Oxford* dictionary but also as a 'religious service, especially a regular one, at which people gather in order to pray together' as defined in *Oxford* dictionary as well.

With the above proven, it can be said that 'prayer' translates as ' ' and ' ' at the same time which serves neutrality. At the same level, the Egyptian version renders the line 'God on High, hear my prayer' in the translation as 'يا الله، يا كريم، بادعي إليك'. As defined in *Oxford* dictionary as well 'Allah' or ' ' is 'the name of God among Muslims (and Arab Christians)'. The Egyptian version as well as the subtitles put in mind addressing Muslims and Christians with the same degree of concentration since the Egyptian revolution is not religion centered, it is rather a popular revolution.

Additionally, not only the translation choices on the word level are concerned in the discussion. Skinning off the original song into its bones left with the main theme is the method which the Egyptian version as well as the Lebanese version follow. The EATT of the above song in Table (5) shows liberalness in the amount of lines translated. This, as the researcher calls it, is 'thematic translation' and section II of this chapter under the title Thematic Translation gives a deeper look.

4.2 Thematic Translation and Calculations:

This section unlike the previous section of this chapter brings the Lebanese version to the discussion with examples. As thus, the two language varieties of the dialectal performances are involved. In the translation of the songs in the case study of this thesis, the translation techniques adopted were treated differently not only on the level of themes existence, but also on the level of themes consequence as a matter of fact.

In Chapter Two which cites several definitions of the translation unit, the researcher introduces an old-new translation unit calling it the 'theme'. As defined by Vinay and Darbelnet (1995), the translation unit is "the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually" (p. 21). This means that the translation unit according to this definition has got to be a word, clause, phrase, or sentence. However, the following analysis shows how the theme

is the smallest translation unit. A considerable amount of changes are practiced on such a translation unit.

Accordingly, the translation unit is like the genre in terms of the constraints governing the translation. In other words, the translation unit of a performance as part of a live TV show is certainly different from that of a musical movie that is subtitled as a whole. Therefore, such constraints are subject to the text type as classified by Reiss (1971) into the informative, expressive and operative texts. The above classification is incomplete with respect to the case study of this thesis. Hence, the fourth type that Reiss (1972) suggested later fits the case study of the present research very well. The suggested text type is called 'audio-medial' referring to texts that are written to be spoken or sung. She suggests that language is merely one factor which affects the translation and non-linguistic elements that exist through audiovisual forms of expression that affect translation even more.

Multimedial texts such as plays, film scripts and songs are governed by constraints different from those governing texts written to be read such as poems, novels and news reports when the matter concerns translation. And therefore, the free use of the theme as the translation unit is supported by the text type which, as said above, considers non-linguistic elements more effective when translation choices are made. Consider the examples below which help to understand the point of how non-linguistic elements justify the introduction of the theme as a translation unit.

The non-linguistic elements, which include the musicality of the desired product as well as the 'sungability' of the translation, require major changes to be made. Therefore, the changes are made at the level of length, theme existence and theme sequence. To start with, both versions of 'Do You Hear the People Sing' which is considered as the motivational song in the musical and in both dialectal versions is translated in the Egyptian dialect as 'سامع صوت الجماهير' and in the Lebanese dialect as 'المقهورين' show a great difference in terms of length compared with the ST as can be seen in Chart 1 below.

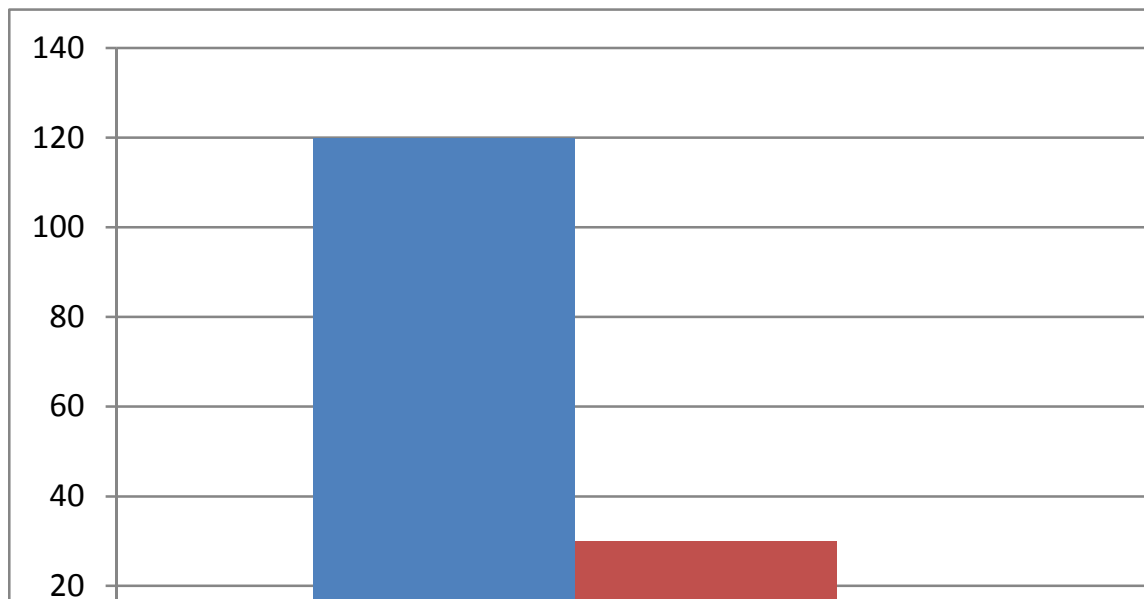


Chart 1

The soundtrack of the musical combining the musical's songs continue to tell the story for two whole hours throughout which 'Do You Hear the People Sing' and 'Empty Chair at Empty Tables' songs take no less than 8 minutes together. (See Annex (4)). As compared to the ETT, the whole mimicked soundtrack continues for only 30 minutes throughout

which the two above mentioned songs take no more than 3 minutes together. However, the LATT compresses the 120 minutes of the ST into only 6 minutes in which the two above mentioned songs take only 1 minute and 30 seconds as can be seen in Chart 2 below.

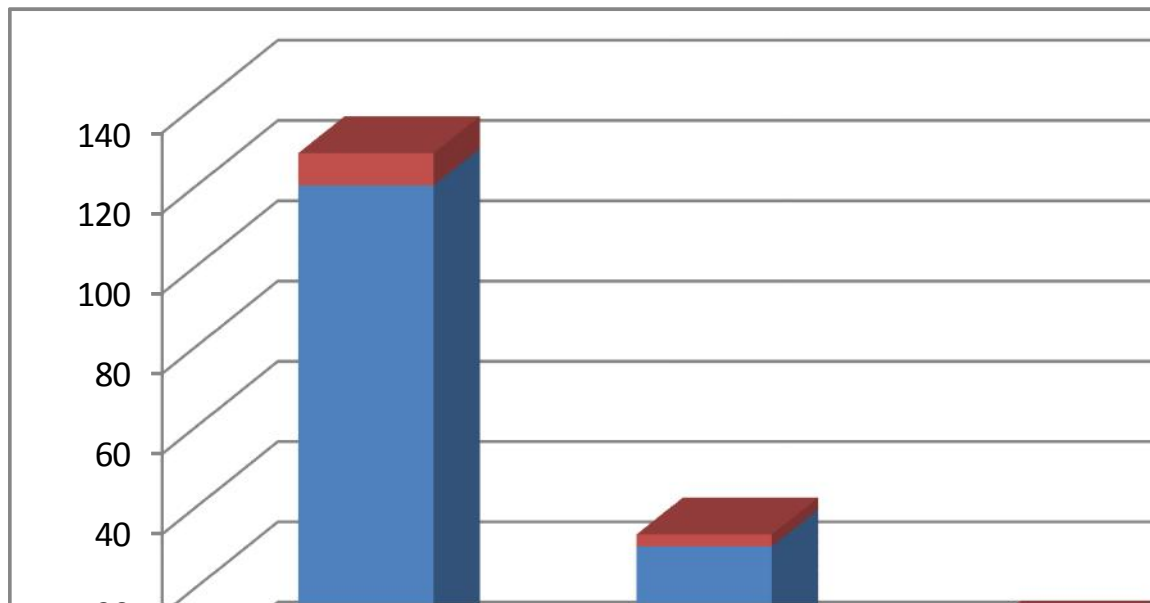


Chart 2

Both the Egyptian and Lebanese versions chose not to follow the consequence of themes originally introduced in the ST. They rather were inspired by the ST and therefore produced a song inspired by the original. And on the spectrum of literary forms suggested by Holmes (1962) as cited in Hatim (2001) translation choices sway from one edge on the fan to another. The translation of poetry, therefore, has a wide range of choices varying between an imitation and verse translation known as a meta-poem, a poem about a poem or a poem inspired by a poem.



The following excerpt from 'Do You Hear the People Sing' along with both translations shows that translators did not have in mind to follow the same order of themes given in the original songs. It is as if the translator started with the first word with the illusion that what follows will match the original at least in the order of the existing thoughts. Consider the following table for more details.

Table (10): Do You Hear the People Sing song: Original soundtrack & Lebanese version & Egyptian version

LTT	Original Song Lyrics	ETT
سامع صوت المقيهورين	Do you hear the people sing?	سامع صوت الجماهير
وقفوا بوجه اللي اعتدى	Singing a song of angry men?	طالع ينادي بالتغيير
N/A	N/A	عيش وكرامة وانسانية ورزق دايم للفقير الغلبان ويا المقيهور جوال قلوبهم شعبة نور
دقات قلوب ملايين	It is the music of a people	هي دي غنوة شعب
صارت نشيد وحدي	Who will not be slaves again!	قرر انه يرفض الاستعباد
	When the beating of your heart	
معهمون وقفة عز وقاف	Echoes the beating of the drums	نبض القلوب كمان بيقول
بكرة جاية هلق ابتدى	There is a life about to start	بالله تعالىو بكرة دا الميعاد
	When tomorrow comes!	... بكرة الميعاد

The English version starts with the 8 lines shown in the middle and keeps them as a refrain repeated three times till the very end of the song. The Egyptian version, on the right, kept the first two lines as a start and moved the following third and forth lines till the very end separating them with newly inserted themes as can be seen in Annex (3), the following lines were dropped. The Lebanese version, on the left, started similarly making the listener think the original themes will follow, but the opposite proves true with the insertion and deletion of themes.

As shown above, it is not merely the correspondence in meaning based on which translation can be marked as a translation. For instance, in the following example, no consequence of meanings is followed. Newmark originally addressed this point referring to the translation of poetry as a "creation of a new independent poem" where literal translation is not to be the choice (Newmark, 1988:70). Consider the following example that compares both dialectal translations with the original:

سامع صوت المقهورين	Do you hear the people sing?	سامع صوت الجماهير
وقفوا بوجه اللي اعتدى	Singing the song of angry men.	طالع ينادي بالتغيير

As shown above, both translators started with ' ' as corresponding to 'Do you hear' while 'people' was rendered differently as 'الجماهير' in the Egyptian version and 'المقهورين' in the Lebanese version. The first has the context of a crowd who are going in demonstrations asking for 'change' as 'طالع ينادي بالتغيير' while the other has the context of oppressed

people who stood against the 'aggressor' as can be seen in the rendering in the Lebanese version 'وقفو بوجه اللي اعتدى'. The Egyptian version very much reflects the Egyptian situation of revolution the main purpose of which was 'change'. People demonstrated asking for change, and the translator translated 'singing the song of angry men' as 'طالع ينادي بالتغيير' because it suits the Egyptian context very well. The Lebanese version, on the other hand, reflects a situation where people are suppressed, not necessarily by their own governments. The following line 'وقفو بوجه اللي اعتدى' unveils the image of people fighting the 'aggressor'. The context very much suits the Palestinian situation as there is an intruder and oppressed people fighting for their rights.

The translators in these cases did not have in mind the literal translation as a choice since they are not translating a work of art for the same producer, in the same context and for the same audience. As the audience varied from the French as the original receptor of the novel, to the American as the audience of the movie to the Arab as the audience of the two dialectal versions of *Les Misérables*, different considerations were adopted. A change in the context, similarly, requires a change in the supporting themes of the song. The main theme, though, remained the same of 'people' who decided that silence is not their choice.

To conclude, the production of a new poem inspired by the original and is still called a translation must, according to Holmes as cited in Hatim (2001) satisfy the criteria of having a sufficient amount of resemblance to

the original. The same applies to the translation of the studied song which is to be called a correspondence of the original must, at least, have a sufficient level of resemblance to the original. Additionally, Holmes (2001) suggests another criterion stating that the end result must have the form of a poem referring to it as the 'poetic criterion'.

Referring to the case study of this thesis, the end result is still referred to as a song that matches the original to a degree where the reader can still taste the *Les Misérables* spice in it. Therefore, and in spite of liberalness in arranging themes, dropping and adding others, and moving away from literalness as a choice, the end result can still be labeled as a 'translation'.

To sum up this whole chapter, the translator of both the EATT and LATT did not only practice a great amount of freedom in the choice of word, but they surpassed the choice of word to appear at the level of adding or deleting some themes. The deletion of themes in the two mimicked versions and shortening of the length are of no doubt results of the genre shift from a musical into a live stage performance with a TV show.

This particularity of the mimicked versions as part of a live TV show entails a shortening of the length, although with intensity of the chosen themes. However, the addition or insertion of lines is a translation behavior that is driven by the need to promote some new ideas that the original text does not highlight. And by this, the translator practices a great deal of

manipulation through which the end product is appropriated through motivated choices to fit the intended effect on the new receptors. Such effect is ultimately requested by the translation commissioner who originally initiated the translation commission for a certain ideology to be served.

Chapter Five

Conclusions and Recommendations

5.1 Conclusions:

This thesis followed Lefevere's literary translation theory (1992) which mainly focuses on the categorization of literary translation constraints into aesthetic and ideological constraints. Accordingly, translation of a literary work does not merely rely on transferring the 'poetics' of that work through translation into the product. It is also constrained by the ideologies that the product is intended to serve. Thus, the poetic as well as the ideological aspects were the two pillars which are painted with the spatiotemporal factor giving it the color of the new context.

Originally, the role of the author upon producing the work of literature lies in selecting the themes that should be relevant to the social system if his/her work of literature is to be recognized (Lefevere, 1992). This thesis, however, discusses the role of the translator in choosing the themes that are relevant to the social system in which the translation product is to be displayed. It additionally studies how both the spatial and temporal aspects control the selection of such themes.

Additionally, this thesis took the spatiotemporal dimensions as coupled with the different translation varieties studied in an attempt to

analyze the translation choices made within a new context, space and time. This means that the space and time are main factors that constrain the translation product giving suggested meanings contextualized to fit the new spatiotemporal framework within which the translation process is performed.

Since the study mainly focused on the above, the following conclusions sum up the discussion:

1. The Standard Arabic subtitles along with the Egyptian and Lebanese version of *Les Misérables* introduced through different genres are generally constrained by the genres from which and into which the translation is processed. If there is a shift in genre, then the translation product moves farther from the original.
2. Genre dictates the features that the outcome of the translation process should be characterized with. Therefore, the subtitles of a musical film, for instance, follow the features of subtitling such type of films. Similarly, the translation of the same musical into a totally different genre requires the features of the new genre to be kept in mind when the new translation is produced.
3. Genre is not the only factor that contributes to determining translation choices, although it is one of the key factors. The aesthetic features of the work of literature should also be reflected in the translation. As such, symbolism, motifs and dominant characters

and situations as literary devices are kept in mind when translation choices are made to keep the translation product fitted within the same literary ambience.

4. Whereas the author of a literary work is responsible for producing literature that is of interest to people of his/her time and suitable to the place where it is to be published, the translator is the mirrored figure of the author in this respect. This means that the responsibility of appropriating the translation product to make it suit the new context parallels the author's responsibility in reflecting the issues that are of interest at the time and place when and where the literary work is produced.
5. Appropriation of a translated work of art requires re-contextualization of the same work for the new translation product to be well-received by the new receptors. The new context within which the translation is produced motivates the translator to make translation decisions suit those new contexts.
6. Although re-contextualization is required for the purpose of making translated text more appropriate to the new context, such process is determined by the ideologies which the institution producing/broadcasting the translation product serves. Hence, the ideological constraints affecting the translation of the original for a

new audience requires a specific re-contextualization influenced by the political and cultural agenda.

7. The translator's choices in selecting the themes are motivated by spatiotemporal realities. Therefore, the spatiotemporality governing the translation process extends not only to cover the selection of themes quality but also themes quantity. Translation choices surpass the level of choosing among available options and extends to the level of zooming in and out to some themes by the deletion, addition, magnification or the shrinking of themes.

Thinking of *Les Misérables* and the three translation products this thesis has examined, it is worth noting that the translation choices are governed by a shift in genre, place, time and ideology. The translation choices made are motivated by the space where the new translation is produced, the time the translation product emerges and the ideologies the translation outcome is intended to serve. Following are the condensed results that this study came with based on the conclusions mentioned above with specific regard to the three translations of *Les Misérables*:

1. The fact that the *Les Misérables* 2012 film is a musical requires the features of a musical to still exist in the translation outcome. However, what matters at the end is not merely the genre of the original, the genre of the translation product is also important. The shift of genre from a musical movie into subtitles entails a shift from

the spoken form into the written form. Hence, the musicality is lost in the translation product simply because it is still heard in conjunction with reading the subtitles. However, the shift in genre does not necessarily require a change from one form of speech to another, it may still be shifted into the same form of speech but within a different media category. Therefore, the shift from *Les Misérables* as a musical into a performance within a live TV show also entails a shift in length.

2. The shift that this thesis discussed is not only a shift in genre, there is a shift in place and time. For instance, translating *Les Misérables* after the Arab Spring shows how temporality of a new era when the translation product is broadcasted contributes to producing a translation outcome that serves the issues of the time of production, that is the Arab Spring. Similarly, translating *Les Misérables* for a specific audience, such as the Egyptian, makes a spatial reality that also contributes to deciding the final shape of the translation outcome. Thus, the Arab Spring in Egypt becomes the new spatiotemporal reality dictating the translation choices.
3. Not only new spatiotemporal realities motivate translation choices, ideologies supported by the translation producer/broadcaster also reach out. This means that the translation of *Les Misérables* taking in mind the Arab Spring in Egypt is not enough, there must be certain ideologies to be served through this translation. In our case, the

political stand supported by the TV channels which broadcasted the translation vastly contributed to motivating the translation choices made.

4. Finally, when translating a work of literature with a shift in genre, shift in place and time, and influence of ideologies to be served, the nature of the new translation product determines a lot. This is to say that translating *Les Misérables* for Basim Yousif's TV show on the one hand and translating the same for Arab Idol's show does not only appear within different realities of ideologies and space although the time is almost the same (After the Arab Spring), the nature of those two shows also decides the form of the outcome. Al-Bernameg is not a singing-talent TV show like Arab Idol, and it is not intended to measure how fine are the voices of the contestants are. Hosting Fabrica to perform the Egyptian version of *Les Misérables* had a purpose different from that for which the Lebanese version was performed. To put it short, the Egyptian version had clear references serving a certain political stand. And that is all what the Egyptian TV show (Al-Bernameg) is about; serving a political stand and mocking another. As for Arab Idol, it is a TV show that is mainly focused on performing songs for the sake of performing songs having little to do with supporting one certain political stand although provoking the audience's feelings for the oppressed Arab people everywhere not in one place only. And therefore, the Egyptian version is longer

compared to the Lebanese version. The purpose is served by the length as feeding the audience's mind with certain ideologies takes longer than making the audience enjoy a song. Therefore, thematic translation was the choice.

5.2 Recommendations:

This thesis is mainly concerned about the constraints which govern the translation product following Lefever's theory. The different treatment of the translation of symbols, motifs and prototypical characters and situations between the original and the three language varieties as literary devices is considered. Towards the end of the chapter, spatiotemporal dimensions are also studied in an attempt to analyze the translation choices based on the shift in time and place. However, there is still a lot to be said about the spatiotemporal realities and their effect on the translation.

It is therefore suggested to conduct further research on the effects of the shifts in space and time between the place and time where and when the novel was written, the film was produced, and the dialectal versions were performed. The 180 years between the time the novel was written and the time the songs of the film based on the novel are re-written make a hearty meal for researchers to dig and come up with the different interpretations of meaning.

As this thesis dealt with the translation choices motivated by both the aesthetic aspect of the text as well as the ideologies imposed by the

commissioner, little is said about the translation process of AVT. Therefore, it is recommended to conduct further research on the technical part of the subtitling process which surely affects the translation choices made. The subtitles of the movie as studied in this thesis are taken as corresponding text to the original soundtrack lyrics not as corresponding to the performance of the soundtrack where the technical part is involved.

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Original Soundtrack Lyrics	Standard Arabic Subtitles	Egyptian Version Lyrics
Welcome, Monsieur, sit yourself down And meet the best innkeeper in town As for the rest, all of 'em crooks: Roosting their guests and crooking the books Seldom do you see Honest men like me A gent of good intent Who's content to be	أهلاً يا سيدي تفضل رجل نبيل حسن النوايا ويسره أن يكون رئيس مكان مليء جاهز دائماً لمصافحة اليد، وراحة يدي مفتوحة يحكي حكاية وقحة، فيحدث	أهلاً يا بيه ... ريح تمام هنا أوكيه .. ده أحلى مكان كل التانيين دول نصابين وغشاشين دول صنف لعين أنا غير الكل بالنهضة بهل نية صافية وعين أبية
Master of the house, doling out the charm Ready with a handshake and an open palm Tells a saucy tale, makes a little stir Customers appreciate a bon-viveur Glad to do a friend a favor Doesn't cost me to be nice But nothing gets you nothing Everything has got a little price! Master of the house, keeper of the zoo Ready to relieve 'em of a sou or two Watering the wine, making up the weight Pickin' up their knick-	يقدر الزبون الذي يحب العيش يسرني إسداء خدمة لصديق لكن لا ننال شيئاً من لا سيد المنزل، القيم على حديقة الحيوانات جاهز لأريحكم من قرش أو اثنين اكسر النبي عن الجحيم أخذ أغراضهم حين لا يرون بوضوح يحب الجميع صاحب النزل، أعز صديق للجميع أفعل ما يحلو لي يا إلهي في النهاية ينفقون كل ما لديهم	مهما ك مية في النبيد غش في الميزان خدمة الصحاب مش عيب بس عمر جيبك واطلب وفي ثواني نستجيب صاحب المكان يصطاد مش ببسيب مغفل يفلت مهما ينصر الفقير يخدم الأمير يسمع هم كل الناس بقلب كبير يا مواسينا يا مسلينا عقله ده يا ناس ميزان حاسب عاللي في ايديك ده انا مش حافيدك لو غلبان

knacks when they can't see straight Everybody loves a landlord Everybody's bosom friend I do whatever pleases Jesus! Won't I bleed 'em in the end! Master of the house, quick to catch yer eye Never wants a passerby to pass him by Servant to the poor, butler to the great Comforter, philosopher, and lifelong mate! Everybody's boon companion Everybody's chaperone But lock up your valises Jesus! Won't I skin you to the bone! Food beyond compare. Food beyond belief Mix it in a mincer and pretend it's beef Kidney of a horse, liver of a cat Filling up the sausages with this and that Residents are more than welcome Bridal suite is occupied Reasonable charges Plus some little extras on the side! (Oh Santa!) Charge 'em for the lice, extra for the mice Two percent for looking in the mirror twice	سيد المكان يلفت الأنظار لا يريد أبداً ترك المارين يمرون ببساطة رئيس خدام الكبار معز، فيلسوف وصديق مدى الحياة صديق عزيز للجميع ومرافق الجميع لكن أقفل حقائبك سيدي يا إلهي سأخذ كل ما لديك طعام لا مثيل له، غذاء لا يصدق وأظهار أنه لحم بقر كلية جواد، كبد هر أملأ النقائق بهذا وذلك جناح العروسين محجوز المكاسب الإضافية تكاليف للقمل وأخرى مرتين بعض المال من هنا وحصّة من هناك ثلاثة بالمئة للنوم لتحديد الأسعار لدي الكثير من الحيل يرتفع السعر مع كل التكاليف الصغيرة يا إلهي من المذهل كيف سيد المنزل	كله أكلان يا مواسينا يا مسلينا ينصر الفقير يخدم الأمير يلحس كل جزمة مهو سيس حقير بالله كل يشرب كاس هي هي كله يشرب كاس في
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Here a little slice, there a	
little cut	
Three percent for sleeping	
with the window shut	...	
When it comes to fixing	....
prices	.....
There are a lot of tricks I	...	
knows	....
How it all increases, all	...	
them bits and pieces	....
Jesus! It's amazing how it	.....
grows!	.....
(Oh, sorry love	.....
Let's get something done	.....
about that)	.....
I used to dream that I		
would meet a prince	.....
But God Almighty, have	....
you seen what's happened	....
since?	....
Master of the house? Isn't	...	
worth my spit!	بورك سيد الحانة	
Comforter, philosopher'	بوركت زوجته	
and lifelong shit!	ليرفع الجميع كأسه	
Cunning little brain,	ارفعوها نخب مؤخرة السيد	
regular Voltaire	ارفعو كؤسكم نخب السيد	
Thinks he's quite a lover		
but there's not much there		
What a cruel trick of		
nature landed me with		
such a louse		
God knows how I've		
lasted living with this		
bastard in the house!		
Master of the house!		
Master and a half!		
Comforter, philosopher		
Don't make me laugh!		
Servant to the poor, butler		
to the great		
Hypocrite and toady and		

<p>inebriate! Everybody bless the landlord! Everybody bless his spouse! Everybody raise a glass Raise it up the master's arse Everybody raise a glass to the Master of the House!</p>		
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Annex (2)

I Dreamed A Dram

Original Soundtrack Lyrics	Standard Arabic Subtitles	Egyptian Version Lyrics
There was a time when men were kind When their voices were soft And their words inviting There was a time when love was blind And the world was a song And the song was exciting There was a time Then it all went wrong I dreamed a dream in time gone by When hope was high And life worth living I dreamed that love would never die I dreamed that God would be forgiving Then I was young and unafraid And dreams were made and used and wasted There was no ransom to be paid No song unsung No wine untasted But the tigers come at night With their voices soft as thunder As they tear your hope apart As they turn your dream	كانت أصواتهم ناعمة وكلماتهم أسرة وكان العالم أغنية وكانت الأغنية مثيرة حين كان الامل كبيرا والحياة جديرة بالعيش حلمت أن الحب لا يموت والأحلام تتم تستعمل وتهدر ما من فدية ندفعها ما من أغنية نغنيها ما من نبيذ لا نتذوقه لكن النمر تاتي في الليل بأصواتها الناعمة كالرعد نام خلال الصيف بجانب ملا أيامي بعجب لا متناه لكنه رحل مع حلول الخريف وما زلت أحلم بعودته بأننا سنعيش أعواما معاً لكن هناك أحلام لا تتحقق وهناك عواصف لا يمكن	"حلمت حلم أيام زمان أيام ربيع العمر الوردى و وحوش الليل بتطلع تيجي و تنهش فى الأبدان كان نفسى أعيش عمرى فى و أخلص يا ربى من عذابى أنا بأشوف غدر الأيام خلاص ، ما عدش فيه " كان نفسى أعيش عمرى فى و أخلص يا ربى من عذابى أنا بأشوف غدر الأيام خلاص ، ما عدش فيه "

<p>to shame He slept a summer by my side He filled my days with endless wonder He took my childhood in his stride But he was gone when autumn came And I still dream he'll come to me That we will live the years together But there are dreams that cannot be And there are storms we cannot weather! I had a dream my life would be So different from this hell I'm living So different now, from what it seemed Now life has killed the dream I dreamed</p>	<p>التصدي لها حلمت أن حياتي ستكون مختلفة جدا عن الجحيم الذي أعيشه والآن قتلت الحياة الحلم</p>	
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Annex (3)

Do You Hear the People Sing

Original Soundtrack Lyrics	Egyptian Version Lyrics	Lebanese Version Lyrics
<p>Do you hear the people sing? Singing a song of angry men? It is the music of a people Who will not be slaves again! When the beating of your heart Echoes the beating of the drums There is a life about to start When tomorrow comes! Will you join in our crusade? Who will be strong and stand with me? Beyond the barricade Is there a world you long to see? Then join in the fight That will give you the right to be free! Will you give all you can give So that our banner may advance Some will fall and some will live Will you stand up and take your chance? The blood of the martyrs Will water the meadows of France! Do you hear the people sing?</p>	<p>سامع صوت الجماهير ... طالا ينادي بالتغيير عيش وكرامة انسانية ورزق دايم للفقير الغلبان ويا المقهور ... جوه قلوبهم شعلة نور اطول ليالى راح تزول اما الدنيا والحرية حيالقوها فى الخلود مع والغيطان حيجرتوها و ينسوا الظلم والطغيان ودائرة الظلم تنكسر ويعود ... مش حنسيب الثورة تموت هي دي غنوة شعب قرر انه يرفض الاستعباد ... القلوب كمان بيقول يلا تعالو معايا بكرة ده الميعاآآآد</p>	<p>المقهورين وقفوا دقات قلوب ملايين صارت نشيد وحدي معهمون وقفة عز فجر البكرة جاية هلق ابتدى</p>

<p>Singing a song of angry men? It is the music of a people Who will not be slaves again! When the beating of your heart Echoes the beating of the drums There is a life about to start When tomorrow comes</p>		
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Annex (4)

Lebanese compilation of *Les Miserables*

<p>Do you hear the people sing? Singing a song of angry men? It is the music of a people Who will not be slaves again! When the beating of your heart Echoes the beating of the drums There is a life about to start When tomorrow comes!</p>	<p>سامع صوت المقهورين وقفوا بوج اللي دقات قلوب ملايين صارت نشيد وحدي معهمون وقفة عز وقاف فجر البكرة جاية هلق ابتدي</p>
<p>There's a grief that can't be spoken. There's a pain goes on and on. Empty chairs at empty tables Now my friends are dead and gone.</p>	<p>في وجع جوا عميق ولا مين يكفي الطريق فضبيوا المطارح يازمن راحوا اللي هون اتجمعوا</p>
<p>It is time for us all To decide who we are Do we fight for the right To a night at the opera now? Have you asked of yourselves What's the price you might pay?</p>	<p>قرر مينك مشي معنا وحدا الحرية بتجمعنا الشهادة تاج الاحرار اشترينا انتصار</p>

جامعة النجاح الوطنية

كلية الدراسات العليا

ترجمة أغاني من "البؤساء":

بين العربية الرسمية على الشاشة والتقليد باللهجات المحلية

إعداد

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الملخص

تعالج هذه الدراسة ثلاث ترجمات مختلفة لأغاني مختارة من فلم البؤساء باعتماد نظرية ليفيفري في الترجمة الأدبية. تركز الدراسة بشكل رئيسي على القيود الجمالية والقيود الأيديولوجية التي تؤثر على خيارات الترجمة ضمن الإطار الزمني والمكاني. تبحث هذه الدراسة في خيارات الترجمة آخذة بعين الاعتبار الحاجة للحفاظ على البعد الجمالي للعمل الأدبي مع الإلتزام بالتعبير عن الأيديولوجيات المستهدفة في ناتج الترجمة. تساعد الخيارات الترجمية في إظهار دور الترجمة في خدمة أيديولوجيات الطرف الذي يطلب الترجمة وهي المحطات التلفزيونية التي بثت الترجمة في حالة هذه الدراسة. كما تقارن هذه الدراسة الترجمات المختلفة لنفس النص الأصلي في ثلاث لهجات مختلفة للغة العربية خرج منها ناتج الترجمة بطريقة مختلفة. تقدم الدراسة مصطلح "الترجمة الموضوعية" بطريقة مختلفة والتي تهدف إلى استيعاب خيارات الترجمة في الأدائين المصري واللبناني.