People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
_____

Tahri Mohamed University - Bechar
Faculty of Letters and Languages
Department of English

Lectures in Translation and Interpreting

Written by: Dr. Fatiha Guessabi

2021/2022

To my students‥

ACKNOWLEDGEMENTS

List of the Content

List of Abbreviations

BCE   Before Common Era

CE   Common Era

DTS   Descriptive Translation Studies

SL   Source Language

ST   Source Text

TL   Target Language

TT   Target Text

Translation and Interpreting

I. Language, Culture and Translation

1. The concept of translation:

Translation is a form of interhuman communication. Translation enables people of different backgrounds to send, receive information and to achieve successful communication between diverse cultures. According to E.Nida, translation is the production of an equivalent message in the target language to the source message. This production of the equivalent message is a process of matching different parts of speech, but also reproducing the total dynamic character of the communication. In order words, the text and the context have to be considered because both of them are based on the culture and its sign systems in which the source language is created.

Catford (1965, 1) defines translation as "a process of substituting a text in one language for a text in another". Thus, translation is considered an operation performed on languages. Catford builds his definition on the concept of equivalence, describing translation as the replacement of textual material in one language by equivalent textual material in another language. He considers the central problem of translation to be finding target language equivalents. Catford distinguishes between full and partial translation, depending on the extent to which the source language text is submitted to the translation process.

Nida in his theory of translation gives importance to the communicative   aspect of translation. His view of translation is essentially discourse oriented with a focus on the various socio-linguistic variables, which determine the nature of the translation. The role of the receptor is central to his theory of translation.(Nida and Taber 1969, 31). Nida and Taber emphasize the importance of understanding the original text before constructing the target language text. Nida (1964, 14) argues that "Translation is the interpretation of verbal signs of one language by means of verbal signs of another".

Newmark (1981, 7) defines translation as "a craft consisting in the attempt to replace a written message and/or a statement in one language with the same message and/or statement in another language". He (1988,5) states that "translation is rendering the meaning of a text into another language in the way that the author intended the text". Newmark (1981,18) shares Benjamin's (1932) view that translation goes beyond enriching the language and culture of a country to which it contributes, beyond renewing and maturing the life of the original text, beyond expressing and analyzing the most intimate relationships of languages with each other and becomes a way of entry into a universal language.

Furthermore, our world is babel of languages and interlingual communication. This communication is impossible to occur between people speaking different languages unless the linguistic barrier is overcome. Thus; the difference in languages leads to the appearance of translation which is a complicated intellectual activity due to two dominant factors which are Language and culture. We usually define the translating process by making some reference to languages, but the cultural factor in translation is also undeniable if not so obvious. No translation is possible unless the receiver understands the message very well as the source reader understands it.

However; this understanding can be achieved only if the sender has whole information about this language and background knowledge of facts referred to the received people; who belong to the same linguistic community, are members of a certain type of culture, and share many traditions, habits, ways of doing and saying things, and have much common knowledge about their country like its geography, history, climate, its political, economic, social and cultural institutions, accepted morals, taboos (Komissarov V. N., 1991). In this context, the author Fatiha Guessabi added (Guessabi, 2011)*"The problem is what happens when cross-culture contacts and interaction take place, i.e., when*

message producer and message receiver are from different cultures. The contact among cultures increase and make intercultural communication imperative for people to make a concerted effort to get along with and understand those whose beliefes and backgrounds may be vastly different from their own. Language can mark the cultural identity, it is also used to refer to other phenomena and refer beyond itself especially when a particular speaker used it for his intentions. A particular language points to the culture of a particular social group." We can conclude that the variety of cultures obliged the translator/ interpreter, especially in journalism translation to know more about the target people which means their traditions, attitudes, beliefs, behavioral conventions, and basic assumptions and values that are shared by them as is explained by V. N. Komissarov:"*In addition to overcoming the linguistic barrier the translator has to surmount the cultural barrier, to make sure that the receptors of the target text are provided with the presuppositions required for their access to the message contents*". (Komissarov V. N., 1991).

Moreover, the **process of translation** between two different written languages involves the translator changing an original written text (the **source text** or **ST**) in the original verbal language (the **source language** or **SL**) into a written text (the **target text** or **TT**) in a different verbal language (the **target language** or**TL**). This type corresponds to 'interlingual translation' and is one of the three categories of translation described by the Russo-American structuralist Roman Jakobson in his seminal paper 'On linguistic aspects of translation' (Jakobson, 1959/2004). Jakobson's categories are as follows:(1) **intralingual** translation, or 'rewording': 'an interpretation of verbal signs by means of other signs of the same language';(2) **interlingual** translation, or 'translation proper': 'an interpretation of verbal signs by means of some other language';(3) **intersemiotic** translation, or 'transmutation': 'an interpretation of verbal signs by means of signs of non-verbal sign systems'.

2. A Brief History of Translation

Rosetta Stone has considered the most ancient work of translation belonging to the second century B.C; therefore the history of translation is stressed out From 3000 B.C. The history of translation is divided into four periods by scholars like George Steiner.The first period is starting from the Roman translators Cicero and Horace to Alexander Fraser Tytler ; the second period extends up to Valery. From Valery to 1960s become the third period and the fourth period 1960s onwards.

No literary work written in a foreign language had been translated before, until the Roman Empire era; even the Mesopotamians and Egyptians had translated only judicial and religious texts. In 240 B.C, Livius Andronicus translated Homer's *Odyssey* named *Odusia* into Latin. All that survives is parts of 46 scattered lines from 17 books of the Greek 24-book epic (Sawant, 2013). His translation of the *Odyssey* had a great historical importance because Livius did not make arbitrary change to the text; rather he attempted to remain faithful to Homer and to the Latin language and he translated literally and freely. Furthermore, Livius' translation made this fundamental Greek text accessible to Romans, and advanced literary culture in Latin.

⬥ The early period

There was a legend of babel most of the european translators used it to explain the appearance of various languages and translation in the earth, so"What happened at the Tower of Babel?:

It seems more likely that the different races existed prior to the Tower of Babel and that God confused the languages at least partially based on the different races. From the Tower of Babel, humanity divided based on language (and possibly race) and settled in various parts of the world. Some Bible teachers also believe that God created the different races of humanity at the

Tower of Babel. This is possible, but it is not taught in the Biblical text. God confused the languages at the Tower of Babel to enforce His command for humanity to spread throughout the entire world. The result was that people congregated with other people who spoke the same language - and then went and settled in other parts of the world (Genesis 11:8-9). This tower is remembered as the Tower of Babel. In response, God confused the languages of humanity so that we could no longer communicate with each other (Genesis 11:7). Humanity decided to build a great city and all congregate there. They decided to build a gigantic tower as a symbol their power, to make a name for themselves (Genesis 11:4). Humanity decided to do the exact opposite, "Then they said, "Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves and not be scattered over the face of the whole earth" (Genesis 11:4). The Tower of Babel is described in Genesis chapter 11, verses 1-9. After the Flood, God commanded humanity to "increase in number and fill the earth" (Genesis 9:1).

The most significant turn in the history of translation came with the *Bible* translations. The efforts of translating the *Bible* from its original languages into over 2,000 others have spanned more than two millennia. In the 3rd century BCE the translation of Bible into Greek was the first translation in the western world. This translation is known as the "Septuagint", referred to the seventy scholars who were commissioned to translate the Hebrew Bible in Alexandria, Egypt. Each translator worked in solitary confinement in his own cell, and according to legend all seventy versions proved identical. Therefore, the translation of the Bible was to be – for well over a thousand years and especially during the Reformation in the sixteenth century – the battleground of conflicting ideologies in Western Europe.

The practice of translation was discussed by Cicero and Horace (first century BCE) and St Jerome (fourth century AD); their writings exerted an

important influence up until the twentieth century, St Jerome's approach to translating the Greek Septuagint Bible into Latin affected later translations of the Scriptures. Cicero was famously cautioned against translating "word for word" ("verbum pro verbo") in "On the Orator" ("De Oratore", 55 BCE): "I did not think I ought to count them [the words] out to the reader like coins, but to pay them by weight, as it were." Cicero, a statesman, orator, lawyer and philosopher, was also a translator from Greek to Latin, and compared the translator to an artist.

The debate about sense-for-sense translation vs. word-for-word translation dates back to antiquity. The coiner of the term "sense for sense" is said to be Jerome (commonly known as St. Jerome) in his "Letter to Pammachius" (396). While translating the Bible into Latin (a translation known as the "Vulgate"), Jerome stated that the translator needed to translate "not word for word but sense for sense" ("non verbum e verbo sed sensum de sensu").

Kumārajīva, a Buddhist monk and scholar, was a prolific translator into Chinese of Buddhist texts written in Sanskrit, a monumental work he carried out in the late 4th century. His most famous work is the translation of the "Diamond Sutra", an influential Mahayana sutra in East Asia, that became an object of devotion and study in Zen Buddhism. A later copy (dated 868) of the Chinese edition of "Diamond Sutra" is "the earliest complete survival of a printed book", according to the website of the British Library (that owns the piece). Kumārajīva's clear and straightforward translations focused more on conveying the meaning than on precise literal rendering. They had a deep influence on Chinese Buddhism, and are still more popular than later, more literal translations.

The spread of Buddhism led to large-scale translation efforts spanning more than a thousand years throughout Asia. Major works were sometimes translated in a rather short time. The Tanguts for example took mere decades to

translate works that had taken the Chinese centuries to translate, with contemporary sources describing the Emperor and his mother personally contributing to the translation, alongside sages of various nationalities.

Large-scale translation efforts were also undertaken by the Arabs after they conquered the Greek Empire, in order to offer Arabic versions of all major Greek philosophical and scientific works.

In the Middle Ages

Latin was the "lingua franca" of the western world throughout the middle Ages. There were few translations of Latin works into vernacular languages. In the late 9th century, Alfred the Great, King of Wessex in England, was far ahead of his time in commissioning translations from Latin to English of two major works: Bede's "Ecclesiastical History of the English People", and Boethius' "The Consolation of Philosophy". These translations helped improve the underdeveloped English prose. In the 12th and 13th centuries, the Toledo School of Translators became a meeting point for European scholars who travelled and settled down in Toledo, Spain, to translate major philosophical, religious, scientific and medical works from Arabic and Greek into Latin. Toledo was one of the few places in medieval Europe where a Christian could be exposed to Arabic language and culture.

Roger Bacon, a 13th-century English scholar, was the first to assess that a translator should have a thorough knowledge of both the source language and the target language to produce a good translation, and that he should also be well versed in the discipline of the work he was translating.

The first "fine" translations into English were produced by Geoffrey Chaucer in the 14th century. Chaucer founded an English poetic tradition based on translations or adaptations of literary works in Latin and French, two languages

that were more established than English at the time. The "finest" religious translation was the "Wycliffe's Bible" (1382-84), named after John Wycliffe, the theologian who translated the Bible from Latin to English.

⨹ In the 15th century

The trip of Byzantine philosopher Gemistus Pletho to Florence, Italy, pioneered the revival of Greek learning in western Europe. Pletho reintroduced Plato's thought during the 1438-39 Council of Florence. During the Council, Pletho met Cosimo de Medici, the ruler of Florence and its patron of learning and the arts, which led to the foundation of the Platonic Academy. Under the leadership of Italian scholar and translator Marsilio Ficino, the Platonic Academy took over the translation into Latin of all Plato's works, philosopher Plotinus' "Enneads" and other Neoplatonist works. Ficino's work — and Erasmus' Latin edition of the New Testament — led to a new attitude to translation. For the first time, readers demanded rigour in rendering the exact words of Plato and Jesus (and Aristotle and others) as a ground for their philosophical and religious beliefs. A "fine" work of English prose was Thomas Malory's "Le Morte d'Arthur" (1485), a free translation of Arthurian romances, with legendary King Arthur and his companions Guinevere, Lancelot, Merlin and the Knights of the Round Table. Malory translated and adapted existing French and English stories while adding original material, for example, the "Gareth" story as one of the stories of the Knights of the Round Table.

⨹ In the 16th century

Non-scholarly literature continued to rely heavily on adaptation. Tudor poets and Elizabethan translators adapted themes by Horace, Ovid, Petrarch and others, while inventing a new poetic style. The poets and translators wanted to supply a new audience — created from the rise of a middle class and the

development of printing — with "works such as the original authors would have written, had they been writing in England in that day" (Wikipedia).

The "Tyndale New Testament" (1525) was regarded as the first great Tudor translation, named after William Tyndale, the English scholar who was its main translator. For the first time, the Bible was directly translated from Hebrew and Greek texts. After translating the whole New Testament, Tyndale began translating the Old Testament and translated half of it. He became a leading figure in the Protestant Reformation before being sentenced to death for the unlicensed possession of the Scripture in English. After his death, one of his assistants completed the translation of the Old Testament. The "Tyndale Bible" became the first mass-produced English translation of the Bible on the printing press.

Martin Luther, a German professor of theology and a seminal figure in the Protestant Reformation, translated the Bible into German in his later life. The "Luther Bible" (1522-34) had lasting effects on religion. The disparities in the translation of crucial words and passages contributed to some extent to the split of western Christianity into Roman Catholicism and Protestantism. The publication of the "Luther Bible" also contributed to the development of the modern German language. Luther was the first European scholar to assess that one translates satisfactorily only towards one's own language, a bold statement that became the norm two centuries later.

The Bible was also translated into Dutch, French, Spanish, Czech and Slovene. The Dutch edition was published in 1526 by Jacob van Lisevelt. The French edition was published in 1528 by Jacques Lefevre d'Étaples (also known as Jacobus Faber Stapulensis). The Spanish edition was published in 1569 by Casiodoro de Reina. The Czech edition was published in 1579-93. The Slovene edition was published in 1584 by Jurij Dalmatn. All these translations were a

driving force in the use of vernacular languages in Christian Europe and contributed to the development of modern European languages.

♦ In the 17th century

Miguel de Cervantes, a Spanish novelist knew all over Europe for his novel "Don Quixote" (1605-15), expressed his own views on the translation process. According to Cervantes, translations of his time — with the exception of those made from Greek to Latin — were like looking at a Flemish tapestry by its reverse side. While the main figures of a Flemish tapestry could be discerned, they were obscured by the loose threads, and they lacked the clarity of the front side. In the second half of the 17th century, English poet and translator John Dryden sought to make Virgil speak "in words such as he would probably have written if he were living as an Englishman". Dryden also observed that "translation is a type of drawing after life", thus comparing the translator to an artist several centuries after Cicero.

Alexander Pope, a fellow poet and translator, was said to have reduced Homer's "wild paradise" to "order" while translating the Greek epic poems "Iliad" and "Odyssey" into English, but these comments had no impact on his best-selling translations. "Faithfulness" and "transparency" were better defined as dual ideals in translation. "Faithfulness" was the extent to which a translation accurately renders the meaning of the source text, without distortion, by taking into account the text itself (subject, type and use), its literary qualities, and its social or historical context. "Transparency" was the extent to which the end result of a translation stands as a text of its own that could have been originally written in the language of the reader, and conforms to its grammar, syntax and idiom. A "transparent" translation is often qualified as "idiomatic" (source: Wikipedia).

✦ In the 18th century

According to Johann Gottfried Herder, a German literary critic and language theorist, a translator should translate towards (and not from) his own language, a statement already made two centuries earlier by Martin Luther, who was the first European scholar to express such views. In his "Treatise on the Origin of Language" (1772), Herder established the foundations of comparative philology. But there was still not much concern for accuracy. "Throughout the 18th century, the watchword of translators was the ease of reading. Whatever they did not understand in a text, or thought might bore readers, they omitted. They cheerfully assumed that their own style of expression was the best and that texts should be made to conform to it in translation. Even for the scholarship, except for the translation of the Bible, they cared no more than had their predecessors and did not shrink from making translations from languages they hardly knew" (Wikipedia).

At the time, dictionaries and thesauri were not regarded as adequate guides for translators. In his "Essay on the Principles of Translation" (1791), Scottish historian Alexander Fraser Tytler emphasized that assiduous reading was more helpful than the use of dictionaries. Polish poet and grammarian Onufry Andrzej Kopczyński expressed the same views a few years earlier (in 1783), while adding the need to listen to the spoken language. Polish encyclopedist Ignacy Krasicki described the translator's special role in society in his posthumous essay "On Translating Books" ("O tłumaczeniu ksiąg", 1803). Krasicki was also a novelist, poet, fabulist and translator. In his essay, he wrote that "translation is in fact an art both estimable and very difficult, and therefore is not the labour and portion of common minds; it should be practised by those who are themselves capable of being actors, when they see greater use in translating the works of others than in their own works, and hold higher than their own glory the service that they render their country."

In the 19th century

There were new standards for accuracy and style. For accuracy, the policy became "the text, the whole text, and nothing but the text (except for bawdy passages), with the addition of extensive explanatory footnotes" (in J.M. Cohen, "Translation" entry in "Encyclopedia Americana", 1986, vol. 27). For style, the aim was to constantly remind readers that they were reading a foreign classic.

An exception was the translation and adaptation of Persian poems by Edward FitzGerald, an English writer and poet. His book "The Rubaiyat of Omar Khayyám" (1859) offered a selection of poems by Omar Khayyám, an 11th-century poet, mathematician and astronomer. FitzGerald's free translation from Arabic to English has stayed the most famous translation of Khayyám's poems to this day, despite more recent and accurate translations.

The "non-transparent" translation theory was first developed by the German theologian and philosopher Friedrich Schleiermacher, a major figure in German Romanticism. In his seminal lecture "On the Different Methods of Translating" (1813), Schleiermacher distinguished between translation methods that moved the writer towards the reader, i.e. transparency, and those that moved the reader toward the author, i.e. an extreme fidelity to the foreignness of the source text. Schleiermacher favoured the latter approach. His distinction between "domestication" (bringing the author to the reader) and "foreignisation" (taking the reader to the author) inspired prominent theorists in the 20th century, for example, Antoine Berman and Lawrence Venuti.

Yan Fu, a Chinese scholar and translator, developed in 1898 his three-facet theory of translation: faithfulness, i.e. being true to the original in spirit; expressiveness, i.e. being accessible to the target reader; and elegance, i.e. being written in an "educated" language. Yan Fu's theory of translation was based on his experience with translating works in social sciences from English to Chinese.

Of the three facets, he considered the second the most important. If the meaning of the translated text was not accessible to the reader, there was no difference between having translated the text and not having translated the text at all. According to Yan Fu, in order to facilitate comprehension, the word order could be changed, Chinese examples could replace English ones, and people's names could be rendered Chinese. His theory had much impact worldwide, but was sometimes wrongly extended to the translation of literary works.

Over the centuries, women translators, after being anonymous or signing with a male pseudonym, began signing their translations with their own names. Some of them didn't confine themselves to literary work. They also fought for gender equality, women's education, women's suffrage, abolitionism, and women's social rights.

In the 20th century

Aniela Zagórska, a Polish translator, translated from 1923 to 1939 nearly all the works of her uncle Joseph Conrad, a Polish-British novelist who wrote in English. In Conrad's view, translation, like other arts, involved choice, and choice implied interpretation. Conrad would later advise his niece: "Don't trouble to be too scrupulous. I may tell you that in my opinion, it is better to interpret than to translate. It is, then, a question of finding the equivalent expressions. And there, my dear, I beg you to let yourself be guided more by your temperament than by a strict conscience" (cited in Zdzisław Najder, "Joseph Conrad: A Life", 2007).

Jorge Luis Borges, an Argentine writer, essayist and poet, was also a notable translator of literary works from English, French and German to Spanish in the 1960s. He translated — while subtly transforming — the works of William Faulkner, André Gide, Hermann Hesse, Franz Kafka, Rudyard Kipling, Edgar Allan Poe, Walt Whitman, Virginia Woolf, and others. Borges wrote and

lectured extensively on the art of translation, "holding that a translation may improve upon the original, may even be unfaithful to it, and that alternative and potentially contradictory renderings of the same work can be equally valid" (Wikipedia).Other translators consciously produced literal translations, especially translators of religious, historical, academic and scientific works. They adhered closely to the source text, sometimes stretching the limits of the end language to produce a non-idiomatic translation.

A new discipline named "Translation Studies" appeared in the second half of the 20th century. The term "Translation Studies" was coined by James S. Holmes, an American-Dutch poet and translator of poetry, in his seminal paper "The Name and Nature of Translation Studies" (1972). While writing his own poetry, Holmes translated many works from Dutch and Belgian poets into English. He was hired as a professor in the new Institute of Interpreters and Translators (later renamed the Institute of Translation Studies) created in 1964 by the University of Amsterdam.

✦ In the 21st century

Like their ancestors, contemporary translators contribute to the enrichment of languages. When a target language lacks terms that are present in a source language, they borrow those terms, thereby enriching the target language.

Translation Studies have become an academic inter-discipline that includes various fields of study (comparative literature, history, linguistics, philology, philosophy, semiotics, terminology and computational linguistics). Students also choose a speciality (legal, economic, technical, scientific or literary translation) in order to be trained accordingly. Therefore, translation studies are complex discipline, not minor branch of comparative literary study and not a specific area of linguistics. It is a discipline concerned with 'the problems raised by the production and description of translation'.

The internet has fostered a worldwide market for translation and localisation services, and for translation software. It has also brought many issues, with precarious employment and lower rates for professional translators, and the rise of unpaid volunteer translation including crowdsourced translation. Bilingual people need more skills than two languages to become good translators. To be a translator is a profession, and implies a thorough knowledge of the subject matter. After being highly regarded alongside literary, academic and scientific authors for two millennia, many translators have become invisible in the 21st century, and their names are often forgotten in the articles, books, websites and other content they spent days, weeks or months to translate. Despite the omnipresent CAT (computer-assisted translation) and MT (machine translation) tools created to speed up the translation process, some translators still want to be compared to artists, not only for their precarious life, but also for the craft, knowledge, dedication and passion they put into their work.

3. Culture and Language in ELT

In communication between people who have different cultural backgrounds the message may fail and the discourse is often misunderstood because the receiver does not get the speaker's intended meaning of the message, and he does not know how to decode the message they receive; thus, the lack understanding of the discourse occurred.

Sometimes we find two persons with the same code which means the same language but their discourse failed because of the lack of knowledge about behavior patterns in each culture (Tiono, June 2002). In this context, we mean by a culture is the way of thinking of a person according to his society based on Sapir's theory which is quoted by Cooper (Cooper, 1973):"culture is what a society does and think" (p. 99). Thus, each society has its own way of thinking, expressing ideas and interpreting messages; i.e., different societies with different cultural backgrounds. In addition to that, Cooper explains that "culture

is three crude divisions: perception, norms or attitudes and conceptualization"(p.103). According to Cooper's words, two different nations have different cultures, different perceptions, norms or attitudes and concepts. Thus, I would analyze how a language is a culture in intercultural communication because people's perceptions and concepts of differences can bring about intercultural communication hindrances, especially in translating or interpreting contexts and what might be the impacts of miscommunication.

Since this part will focus on the relation of culture and language in ELT, it would be logical to start with a succinct definition of culture. All cultures have their own set of perceptions, behaviors and values which pertain to family, beliefs, the roles of the sexes, authority and the way of life. Therefore; culture is a means of "sharing successful results of choices made by others in the past" (Bohannan 1992, 13) and it "facilitates living by providing ready-made solutions to problems, by establishing patterns of relations and ways for preserving group cohesion and consensus" (Harris and Moran 1982, 65). These cultural adaptations can be explained clearly; for instance, in the igloos where people are well suited for living in the arctic; in tropical climates where people have the afternoon siestas; and in sign language as the natural mode of communication for deaf people. After defining culture, what is the relation between language and culture in ELT?

In ELT, language and culture are closely linked and inseparably intertwined. Sociocultural theories of learning see language learning as a socially situated activity (Lantolf, 2006) and it is viewed as the primary semiotic resource which both enacts and creates our cultural context (Geertz, 1973) (Halliday, 1979). Further, *"language is the means by which culture and representations that learners have of other cultures are spread. Language is not only a linguistic code to master (the linguistics perspective), a social act (the sociolinguistic*

perspective) and a cognitive process (the psycholinguistics perspective)." (Lussier, 2011)

It is also an intercultural process (Vygotsky,1962; Bourdieu, 1982).Therefore, a lot of attempts has been arose to bring culture into the classroom in a more overt and systematic manner (Baker, 2016) and a more intercultural stance to language education (for example Byram, 1997; 2008, Kramsch, 1993; 1998; 2009). Moreover, Language and culture are inexorably linked which means that particular languages contained and constructed particular cultures in unique ways (Sapir-Whorf, 1954). This 'marriage of language and culture' (Risager, 2007) is inseparable. Furthermore, Valdes states that "language, culture, and thought… the current consensus is that the three aspects are three parts of a whole" (1986: 1) and that "a native culture is as much of interference for second language learners as is native language" (Valdes, 1986). In addition to that, Sybing says that "native-speaker culture cannot simply be separated from a language that has already left its cultural imprint on non-English-speaking cultures" (Sybing, 2011).

Nowadays, culture has been integrated by theorists and educators as an important part of language education and training. It is impossible to study language without culture because they are closely interrelated and they imply the criss-crossing of identities and the positions to which they are summoned (Hall, 1969:13-14). Thus, Learners should turn language encounters into intercultural relations (Guilherme-Durate, 2000), develop positive cultural representations of other people and their cultures and in order to reach an understanding of these cultures, learners must understand the cultural specificity of "Otherness". In situations of misunderstandings, lack of incomprehension, and even conflicts, educators must invite learners to use cultural mediation.

However, in cross-cultural studies cultures are viewed as relatively homogenous and bounded entities at the national level which could be compared as distinct 'units' (Hall, 1979) (Hofstede, 1991) which means that a language is

a culture and culture is a language too. Nonetheless, Kramsch defined that culture as "firstly a membership in a discourse community that shares common social space and history, and a common system of standards for perceiving, believing, evaluating, and acting. Secondly, it is the discourse community itself. Thirdly, it is the system of standards itself." (Kramsch, 1998). Theses explain that culture has a crucial role in intercultural communication. Kramsch suggests that intercultural communication should be viewed as taking place on a 'cultural faultline' (Kramsch c. , 1993) in which linguistic and cultural practices and products occupy a 'third space' (ibid.: 233). According to her in intercultural communication, there is a problem in ELF because it is not clear what particular target communities and language norms the communication is 'in between' (ibid). Therefore, students should be acquainted with the intercultural group they will socialize with via video or internet before participating in an exchange program. (Lussier, 2011). Indeed, Canagarajah (Canagarajah, 2005) regards cultures as a hybrid, diffuse and de-territorialized with constant movement between different local and global communities in teaching English while Pennycook (Pennycook, 2007) defines cultures as "the ways in which cultural forms move, change and are reused to fashion new identities in diverse contexts". We conclude this discussion with the ideas of Lussier (1984):

> *" when studying the effects of intercultural and interlinguistic exchange programs, mentions two essential conditions: 1) the planning of such programs must bring students to live together in significant situations which make them use the other language informally, in diverse contexts outside the classroom, 2) the quality of the various contacts and of pluricultural experiences, as lived through such exchanges, are an essential key to success. In fact, students need to integrate language and culture."* (Lussier, 2011)

The discussion above reveals that language and culture are one coin with two faces the right one is a language and the left one is a culture. They are not interdependent but complete each other.

4. Culture and Communication

The process of communication contains a sender who encodes a message, which is sent to a receiver who must decode the message in an understandable one by keeping the intended meaning of the sender through a code which is the language. The process of communication is very complex when it deals with two different cultures and languages, few glitches occur relatively and in many daily times between senders and receivers e.g., "I'm sorry, I didn't quite get your point." "That's not what I meant!" "Huh?") (Mindess Anna with Thomas K. Holcomb, 1999). As a result, greatly increases the likelihood that the original intent of the sender will not get through to the receiver if they have two different codes. In addition, when cultures vary, the communication practices vary as well as:

> *"Our entire repertory of communicative behaviors is dependent largely on the culture in which we have been raised. Culture, consequently, is the foundation of communication. And when cultures vary, communication practices also vary. ' (ibid:32)*

Communication strategies are not universal according to the author of *Culture and the Clinical Encounter* who endeavors to sensitize health providers (Mindess Anna with Thomas K. Holcomb, 1999). She points out that

> *"Silence and the word yes lead to numerous misunderstandings. Neither necessarily signifies agreement. Silence can mean "I do not agree with what you are saying, but I am too polite to say so." Yes can mean "I am listening but not promising or agreeing" [or] "I do not understand what you are saying, but I*

acknowledge you are trying to tell me something, and I am grateful for that...." (Gropper, 1996.)

Because of the explosion of technology, air travel, vast social and political changes and missionaries' missions, these days relative isolation is gone forever and most people are living now their entire lives in different places in the world where they are not native. Therefore; the challenges of communicating with representatives of another culture appears and the bulk of communication takes place between people who shared different culture.

"In the world of tomorrow we can expect to live—not merely vacation—in societies which seek different values and abide by different codes. There we will be surrounded by foreigners for long periods of time, working with others in the closest possible relationships. If people currently show little tolerance or talent for encounters with alien cultures, how can they learn to deal with constant and inescapable coexistence?" (Barnlund, 1989)

Thus, from the field of intercultural communication, the answer may be found to this question and the problem of intercultural communication will be solved by translation.

5. Language and Culture in Intercultural Communication

The intercultural communication field includes three elements: firstly, proxemics which is the study of social and personal space. Secondly, paralinguistics is the study of the way something is said, including intonation, speech rate and the use of silence. Thirdly, kinesics is the study of body motions such as gestures, eye gaze, and facial expression (Mindess Anna with Thomas K. Holcomb, 1999). All these channels carry intended and unintended messages.

The understanding of vocabularies used in a certain language cause problems in intercultural communication because each language has its own specific vocabulary which is much related to its culture; therefore, if the translation is

word-for-word, misinterpretation will occur and the communication breaks down. For example, if an idiom is translated into a foreign language, sometimes the translation would make a completely different meaning. The idiom" love me and love my dog" was translated incorrectly into Arabic as "ahibani wa ahiba kalbi". The intended meaning of the idiom is 'love me with all my negatives" but the translator said to love him and his dog too. In Arab society, the dog is not a loved animal in their culture, unlike the European society. The dog is a disgusted animal and the camel is the preferred one because their prophet Muhammad (peace upon him) advise them to take care of this pet. Therefore, the word 'dog' should be interpreted as ' a camel' in order to send the intended message. As a result, the equivalent translation in the Arabic culture is a poem "I love her and she loves me and her camel loves my camel".

Sometimes miscommunication happens because some words have different meanings or impressions in different cultural contexts, for example, For example, when an American invites an Arabian for dinner and have whisky, the Arabian might answer 'thank you. However, the Arab might get confused when the host passes the whisky to him. He might put the whisky back on the table without taking any because in Arabian culture, the word 'thank you' can be used to reject something, whereas in American culture, 'thank you' means 'yes'. This misunderstanding might influence their communication since each has a wrong idea about the other. In another example, when an Arabian visited a European country and he stays in a hotel he might say " no bacon in my breakfast which means he is a Muslim he needs something "halal". However, the receptionist might get confused if he thought he is a vegetarian person, whereas in Islamic culture, 'bacon' means 'forbidden'. This misunderstanding might influence their communication since each has no idea about the other. From the discussion above, it can be concluded that without culture we can never understand each other even if we have the same language. Thus, without a culture people cannot understand a language as Tiono quoted:

"Some factors such as the use of vocabulary in a language, the different discourse patterns, the different language functions or the different concept of time in different cultural backgrounds can hinder intercultural communication. Besides, these factors can also cause false stereotype about other people or nation. Thus, to overcome the intercultural miscommunication, it is not enough if people only learn about one's language; instead they should also learn about his cultural background since human beings have culturally different conceptualization. (Tiono, June 2002)

6. Culture in Translation

Nowadays, the world is babel of languages and interlingual communication. This communication is impossible to occur between people speaking different languages unless the linguistic barrier is overcome. Thus; the difference in languages leads to the appearance of translation which is a complicated intellectual activity due to two dominant factors which are Language and culture. We usually define the translating process by making some reference to languages, but the cultural factor in translation is also undeniable if not so obvious. No translation is possible unless the receiver understands the message very well as the source reader understands it. However; this understanding can be achieved only if the sender has whole information about this language and background knowledge of facts referred to the received people; who belong to the same linguistic community, are members of a certain type of culture ,and share many traditions, habits, ways of doing and saying things, and have much common knowledge about their country like its geography, history, climate, its political, economic, social and cultural institutions, accepted morals, taboos

(Komissarov V. N., 1991). In this context, the author Fatiha Guessabi added (Guessabi, 2011)"*the problem is what happens when cross-culture contacts and interaction take place, i.e., when message producer and message receiver are from different cultures. The contact among cultures increased and made intercultural communication imperative for people to make a concerted effort to get along with and understand those whose beliefs and backgrounds may be vastly different from their own. Language can mark the cultural identity, it is also used to refer to other phenomena and refer beyond itself especially when a particular speaker used it for his intentions. A particular language points to the culture of a particular social group.*" We can conclude that the variety of cultures obliged the translator/ interpreter, especially in journalism translation to know more about the target people which means their traditions, attitudes, beliefs, behavioral conventions, and basic assumptions and values that are shared by them as is explained by V. N. Komissarov :"*In addition to overcoming the linguistic barrier the translator has to surmount the cultural barrier, to make sure that the receptors of the target text are provided with the presuppositions required for their access to the message contents*". (Komissarov V. N., 1991)

Additionally, cultures are very important in the translation phenomenon because they influence the way the members of a society view and perceive the world. However, conveying the message of the source text in a way understandable for the audience in the target text is essential for a translator in translation. Therefore, every journalist should have some knowledge about how to deal with different strategies of translating cultures because he may face rare words, unusual expressions, strange speech and unfamiliar themes. As a result, he will find problems in decoding the original message.

According to Monireh Akbari culture has an important role in translating a language she discussed this importance by focusing on the following definition

of culture as she said that Peter Torop (Torop, 2009) insists on the relationship between culture and translation as culture operates largely through translational activity, since only by the inclusion of new texts into culture can the culture undergo innovation as well as perceive its specificity (Akbari, 2013). As translators, we have to assume the role of a cultural insider for both texts in order to render a culturally more faithful translation. In addition to that Mohammad Salehi (Salehi, 2012) mentioned that different viewpoint in translation studies and views of the interaction between culture and language and between culture and translation too. He points out that culture influences translational discourse in a number of ways. We can conclude that the majority confirms the language and culture as concepts indispensable although some hypotheses insist on the irrelevance of these two concepts. Moreover, Komissarov said:

"*Translation is an important vehicle for intercultural contacts. Translating from culture to culture means, first and foremost, to bring to the receptors new facts and ideas inherent in the source language culture, to broaden their cultural horizons, to make them aware that other people may have different customs, symbols and beliefs, that other cultures should be known and respected. This cultural and educational role of translation cannot be too much emphasized.* " (Komissarov, 1991).

Therefore; Language and culture are closely related and very essential in the process of translating. In the translation of cultural words, Newmark proposed two approaches: semantic which means keeping the original culture "local colour" and it may cause problems for the general readership and limit the comprehension of certain aspects. The communicative method insists on the target reader and his culture. According to Newmark, this method is "the most accurate translation procedure, which excludes the culture and highlights the message" (Newmark, 1988).

Finally, we can conclude that any cultural problem in translation has a relation with a language problem and is handled as similar language problems of non cultural origin. For example, the English idioms are one of the translation problems: neither have any identical equivalent in Arabic but can be easily translated with Arabic idioms based on different figures of speech. Komissarov (Komissarov, 1991) summarized the relationship between language and culture in translation as follows":

1. *The linguistic and cultural aspects of translation need not be opposed for they are complementary. Cultural (ethnographic) translation problems can usually be reformulated as language problems and incorporated in the linguistic theory of translation.*

2. *The differences in the source language and target language cultures may necessitate additional information in the target text explaining unfamiliar facts and ideas to the receptors. In other cases, they may result in the omission of irrelevant details. Both addenda and omissions are typical translation procedures, not necessarily caused by cultural differences.*

3. *Orientation towards the target text receptors means concern for their adequate understanding of this source text message. Any type of equivalence implies a loyalty to the source text which is the hallmark of true translation.*

4. *It is expedient to draw a line of demarcation, both in theory and practice, between translation and various types of pragmatic adaptations, which may more or less depart from the original message to achieve some specific pragmatic goal."*

7. Translation as Intercultural Communication

The translator and the interpreter are often confronting the aspects of culture in communication that curb their job as samovar explained:

> *"Culture and communication are inseparable because culture not only dictates who talks to whom, about*

what, and how the communication proceeds, but it also helps determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed or interpreted." (Samovar, 1982).

Nevertheless, to explain that translation is as intercultural communication the statement of Julian below proves that and discussed it, she said:

" translation can be simply characterized as communication between members of different cultures who presumably follow differing sociocultural rules for behaviour, including speaking and who can range from groups at the national level like linguistic minorities (Turks or Lebanese in Germany) as well as groups that have potentially differing rules for speaking such as social class, age, gender" (Juliane, 2016)

'Intercultural differences' such as values, beliefs, behaviours of culture members led to misunderstanding of communication between interactants. However, intercultural understanding is very important concept in translation and interpreting studies wchich called functional equivalence by Nida *"Functional equivalence is a condition for achieving a comparable function of a text in another context."* (Juliane, 2016) . Further, Newmark contends that "cultural equivalents are usually inaccurate but they are a shorthand, have emotional force, are useful for immediate effect on the receptor, e.g. in the theatre or cinema (subbing or sub-titling), and they transport the readership uncritically into the TL culture" (Newmark, 2001). Thus, it is very essential to understand the intercultural concepts in translation in order to the linguistic-cultural transposition will be undertaken successfully.

Many linguistic schools take account of 'culture' in translation among them is the Prague school of linguistics which conceived of language as primarily a

social phenomenon and is naturally inextricably intertwined with culture. Obviously, language is embedded in the culture in the process of translation. Since 'meaning' is particularly important this means that translation cannot be fully understood outside a cultural frame of reference and it is exclusively culture-related. Thus, translation is a particular culturally practice with a predominantly linguistic procedure as komissarov said"translation from language to language is *ipso facto* translation from culture to culture". (Komissarov, 1991)**.** In addition to that "translating involves not just two languages, but a transfer from one culture to another" (Hervey and Higgins, 2007: 28).

8. Conclusion

Culture and language are inseparable and culture is always embedded and integrated into the language context. That is, the translator should move from passing information of target cultures to the language in context, to give meanings to TL readers, and raise receivers' cultural awareness in the process of translating. Therefore; Language and culture are closely related and very essential in the process of translating and translation is as intercultural communication. Thus, to overcome intercultural miscommunication, translators must learn about the language with its cultural background since human beings have culturally different conceptualizations.

The conclusion is that to cope with these cultural problems in translation is only to manipulate or adapt meanings with their equivalent in the target language; in other words, to find the word in its context. The problem of culture in translation led to a very wide gap between languages, as a result, translators face a serious burden in translation because it not just a transfer of words but of culture as well, in other words, not because of their incompetence towards translation, but because of cultural diversities of words and language, hence the recommendation that the nearer a translation is to the original words or text in the face of equivalence, the better. (Ukpong, 2017)

References

II. Translation and Technology: Challenges and Contributions

Introduction

Translation is important because it facilitates multilingual communication and allows people from around the world to better understand one another culturally, economically and socially. The continued expansion of the global market led to the realization that multi-languages is very important now to be able to communicate and for the business in the global marketplace. As a result, growing demands for interpretation and translation services appear these days due to globalization increases. These increasing demands led to a great need for fast and accurate services of translation and interpreting. Thus, translators and interpreters have been placed in higher demand than they have ever been in history. Angelique Petrits, a language officer at the European Commission says "It wouldn't be able to fulfill its mission without up-to-date translation technology" She continues by saying: "Technology is a tool that helps to deal with scarce resources of translators, by speeding up their work and allowing them to concentrate on the essential. It also contributes to the consistency of terminology, crucial in EU texts".

Nowadays, the way of translation has changed with the rise of information technology and the developments in telecommunications and data processing. Thus, many texts need to be translated into different languages in high-quality

and on short deadlines. To balance the quality and the increased demands of products, translators must use electronic tools and resources for assistance. As a result, the use of technology in translation is a necessity to cope with the rising market demands for the quick delivery of high-quality texts in many languages. Translators employed many tools to help them increase productivity while maintaining high quality in their work like computer-aided translation tools, resources and applications. These tools have influenced the practice and the product of translation, as well as translators' professional competence. We will describe a selection of tools and resources later. On the other side, we find that the invention of the computer led very quickly to develop automatic high-quality machine translation systems for translating various natural languages. However, these initial attempts failed to replace translators because translation is a complex task not word for word substitution. Moreover, it is very challenging to program computers to take into account contextual, pragmatic and real word information. Machine translation saw vital developments in the 1990s from translation based on grammatical rules to the context of texts because Language is not a static entity governed by fixed rules, but a dynamic corpus that evolved through time and adapted to social and cultural realities.

Ultimately, this paper seeks to address the impact of technological developments on translation, contributions and Limits of modern technology in translation and examines the negative and positive aspects of machine translation and of the main tools used in computer-assisted translation. While explaining all these points, the study follows a descriptive and comparative methodology and finally we conclude that these technologies have increased productivity and quality in translation. This paper demonstrated the growing need for innovative technological solutions to the age-old problem of the language barrier; as a result, I propose that using technology can overcome all

the challenges and difficulties of the translation process. Thus, technology must become even more integral and useful in the translation process.

1. The effects of technology on translation

The integration of technology has changed the task of the translator in teaching translation and its process, as result many skills expected to influence the ways followed by the translator in their work. Translators have hugely benefited from CAT tools such as translation memories, electronic corpora, terminology databases, translation management systems or Internet based applications in the translating process. Thus, the popularization of these products and technological developments and the birth of such tools have freed translators to know everything by offering new ways of doing translations.

These new ways facilitated, accelerated the translation process and increased productivity as well as developing teamwork skills. They are different from the traditional models of translation (See Pym, 2012). Therefore, teaching these new methods must increasingly be included in translation courses and the translation curriculum must be supported by academics to be able to create a future-oriented effective translation for a needs-driven to market or to introduce "student-oriented" localization models combining theory and practice (see Austermuhl, Pym, Brunette, Esselink). The increasing integration of technology in translation led translators to require new skills in academic translation teaching. As a result, the technology has loaded translators with new competitive skills and their roles started to be determined by new tasks or chores such as computer programming, computer engineering, project managing, localization engineering, and so forth. Austermuhl states that localization, like a traditional translation, requires a translation of the text, terminology research, management or revision but it also says more than translation because it also includes software development and engineering, desktop publishing or edition of graphic files (2006:69). Then, the integration of the technology into the translation teaching is necessary for

would-be translators at least to have an understanding of the computer structure or issues regarding the computer technology.

Due to the integration of technology into translation teaching and translation studies, translators started to separate easily translatable parts of a text from untranslatable ones in software programs as well as avoid erroneous translations which can delay the release of the product. In the digital age, information mining became easy and rapid and having knowledge of the entire subject matter can now be provided by translation memories (TM systems) or other CAT tools for translators.

2. Tools of Translation:

2.1.   Machine Translation (MT)

Many translators' thoughts turn immediately to machine translation when translation and technology are mentioned. According to Lawson (1982) the term 'machine pre-translation' is much more suitable than 'machine translation' and less open to abuse. MT is defined as the process whereby a computer program translates a text from one natural language into another (Bowker, L., 2012). Machine translation (MT) is the translation of the text by a computer, with no human involvement (online). The translation of natural languages by machine, first dreamt of in the seventieth century, has become a reality in the late twentieth century (Hutchins, W., 1995). This field of Machine Translation (MT) has been developed for about forty years (Lin, G.H.C.,2010) and machine programs are producing very broad kinds of translations. Machine Translation (MT) relies solely on software that aims at assembling all the information necessary for translation in one program so that a text can be translated without human intervention. MT consists of translating electronic data automatically from SL to TL without user input. It exploits the computer's huge plurilingual dictionaries to translate easily the source language into the target language with the same structure. ((Agwu Uzoma, 2016).

MT has different types in the market today, the most widely used are Statistical Machine Translation, Rule-based Machine Translation and Neural Machine Translation. Additionally, there are various types of programs formed accordingly like Open Logos, SDL Trados, KantanMT, Idiomax, Gram Trans, and Babylon. Meanwhile, there are many organizations that serve translators, developers and researchers workshops and organize conferences. These organizations include EAMT (European Association for Machine Translation), IAMT (International Association for Machine Translation), AAMT (Asia-Pacific Association for Machine Translation), and AMTA (The Association for Machine Translation in Americas). The aim of these organizations is to provide rich information about the domain and to gather people interested in.

2.2. Computer-Aided Translation

" CAT systems are systems which actually perform the task of translation but rely on the intervention of the human translator at various stages in the translation process. CAT uses a number of tools to help the translator work accurately and quickly, the most important of which are terminology databases and translation memories."(ibid). Additionally, Balkan (1992) distinguished between machine translation (MT) which refers to 'any system that actually performs a translation' and machine-assisted/ computer-assisted translation (MAT or CAT), which is 'any other computerized translator tool which falls short of translating as a CAT device' (Balkan, 1992). Balkan (1992) added that " the term 'machine-aided translation' is all kinds of software systems especially designed and developed for use as part of a translator's work-station, but not themselves performing the task of translation as such. Thus, 'machine-aided translation occurs in any situation where a machine-readable source text is processed by computerized tools in order to produce a target-language translation, with the translator being in control of all stages of this process and performing the intellectual process of translation", said (Agwu Uzoma, 2016).

Moreover, CAT tools speed up the process of translation, help translators in their works, and maintain the structure of the original text. Indeed, CAT Tools commonly include translation memory systems, terminology management systems, term extractors, concordances, and localization tools. Thus, computer-assisted translation gives the translator freedom with immediate access to an astonishing range of up-to-date information in a limited time. The most important computer tools in the translator's workplace will be listed below:

2.3.   **Translation memories**: are one of the most important applications of on-line bilingual texts. It is defined as an automatic record of how the translator has previously handled specific words, phrases, and sentences. Translation memory programs are based on the accumulation and storing of knowledge that is recycled according to need, automating the use of terminology and access to dictionaries. Translation memory can be used in two ways: in interactive mode and in automatic mode. These databases can be shared with the customer, or among large translation teams, to make future projects even faster and more cost-effective. (Agwu Uzoma, 2016)

2.4.   **Electronic Dictionaries, Glossaries and Terminology**: "Electronic dictionaries are available in several forms: as software that can be installed in the computer, as CD-ROMS and most importantly through the internet" defined by (Agwu Uzoma, 2016) .

 3. **Challenges and Contributions of technology in translation:**
3.1.   **Challenges**

There are many challenges in using technology in translation, for example, the production of inaccurate and not confidential translations, incapable of translating words loaded with culture and understanding emotions and cultural awareness, colloquialism and slang. Nevertheless, it can translate grammar and

vocabularies which means word for word translation. Machines have not yet been able to replicate the use of language as humans did because translation has many layers and the nuances of each language are not something that can be programmed into a translation tool.

However, the major obstacles to automated translation are currently the lack of sufficient linguistic resources for many languages and domains. Natally Kelly, author of Found in Translation explains: "Professional translators take care to ensure that the message resonates with a foreign audience as the original author intended it to Machines still lack the ability to do this. A machine doesn't have a sense of humour or the ability to choose the perfect words for a target audience". Furthermore; automatic translation systems are not capable of producing an immediately useable text because they cannot provide the full context within the text itself. Despite machine translation saving time, it is limited to concrete situations. This means can never be a replacement for human activity because it produces nonsense most time; therefore, this is actually fueling the demand for professional human translation. In addition to that, machine translation failed to recognize the subtleties within languages, therefore, machine translation requires post-editing in order to yield quality target text. The result is that the professional translators must still review the final translation in order to ensure accuracy and cultural correctness. The expense associated with translators is excessive as well.

The conclusion is that despite the fact that computer programs will speed up the translation process, streamline translators' tasks and give them time to relax, the process of translation is complex and requires the human touch. According to Lawson (1982) the term 'machine pre-translation' is much more suitable than 'machine translation' and less open to abuse. V. Lawcons think that raw machine translation is not adequate for the output as it still needs human checking and in machine-generated language, there is a negative possibility for influence. It is also agreed by some researchers that it causes contextual

problems or irregularity with context and it still requires human involvement. Yet, it is widely accepted that machine translation programs have positive effects more.

Additionally, many translators refuse Automatic Machine translation because this tool is not always perfect and gives a different meaning from the original; it provides literal word for word translation without caring for the context and true meaning of the source text. In addition, the quality of translation given by online machine translation is not enough accurate although it is free and easy but unlike the translation of professional translators who are not only linguistic experts but subject matter experts as well. Besides, being word-for-word translation, these free online systems cannot input and output idioms and other cultural expressions that are inherent in the language. Thus, an automatic translation program often fails to discern spelling errors, genders and proper nouns. The content will end up being garbled, difficult to read and confusing. V. Lawcons think that raw machine translation is not adequate for the output as it still needs human checking and in machine-generated language, there is a negative possibility for influence. It is also agreed by some researchers that it causes contextual problems or irregularity with context and it still requires human involvement. Yet, it is widely accepted that machine translation programs have positive effects more.

3.2.   Contributions of Technologies in translation

Currently technology has spread quite fast and institutions, companies, offices, and even some schools of translations generally tend to integrate technology into their learning and working processes. Now, companies or other working places are seeking translators with the capacity and ability of technology use. Even, some of them are trying to create a paperless working environment by using electronic documents or tools. The Internet has enabled translators to access these electronic tools or documents under any

circumstances. According to Gil and Pym (2006), texts on the web are constantly being updated and technology extends human capacities. There are a series of electronic tools extending the capacities of humans that affect communication, text and memory. According to Hutchins, Machine Translation works best in domain-specific and controlled environments (Hutchins, J., 1998). He added that professional translators will have the support of MT to increase productivity and improve consistency and quality. Additionally, MT will not be a threat to the livelihood of the translator, but it makes the translation process easier and provides the efficiency of time and it will be the source of even greater business and will be the means of achieving considerably improved working conditions. John Newton (2002) states that the growing need to translate large bodies of technical information heightened by an apparent shortage of translators is one factor for the interest in machine translation. Machine programs can translate the content quickly and provide quality output for the user.

In brief, Due to Technology, the obstacles of time and space in the translation are broken , translation has become an important tool to bridge the gap between global and local communication and physical and geographical freedom for translators is created as well. Indeed, the language barriers to further globalization are being surmounted by translation technology and by which helped translators to use many computer documents which are instantly available and can be opened and processed with far greater flexibility than printed matter. "Automated translation systems may be either a centrifugal factor that fragments the world or a centripetal force that binds cultures closer together. Both trends could well occur simultaneously" (Belluomini, 2006). Further, the investment in machine translation can be considered a small cost, because it will provide an effective return to the professionals. In addition confidentiality is another matter which makes machine translation favorable.

Giving sensitive data to the translator might be risky while with machine translation your information is protected (online).

Finally, we can conclude that technology has helped by delivering new ways of translation and interpreting services to allow both written and verbal texts to be translated and interpreted as quickly as possible and make translators' workload lighter, more efficient and faster. Also, technology allowed for remote services to become available and accessible which removes the need to travel to different locations, saving time and costs.

4. Conclusion

We live in the digital age now and nothing can be the same as it did in the past the study has shown that using technological tools in translation has enormously facilitated the translators' work. In the past, a translator would translate by using a pen and paper or a typewriter. So the translation volume was low. as a result many technological tools have appeared such as online terminology databases, grammar checkers and spell checkers and project management software that simplify some of the processes involved in translation work. Likewise, there are CAT tools (computer--assisted translation tools) that are useful. Some of these are the translation memory (TM) software, the language search engine software, program for terminology management, alignment software and interactive machine translation program that help translators be more consistent and efficient. Thus, Thanks to the technology, now some companies are using machine translation software and translation technology that are capable of providing the translation of better quality and the working style of translators has changed to using cat/electronic tools which inspire them to deal with the increased productivity. Besides, the arrival of technological tools provides new insight into traditional translation. Considering the needs of translation trainees in the twenty first century, it is now time to leave traditional models or at least integrate them into the technology. Indeed,

what essentially matters today is to adopt more coordinated collaborative models, which can increase the productivity on the companies' sides. In addition, translators have to become proficient in using the tools of their trade today and should accept the new technologies and learn how to use them to their maximum potential as a means to increase productivity and quality improvement. We can finally say that the teaching of technological tools in the academic translation teaching for translation students to use in the translation process is indispensable and must be apriority based upon the current popularity of the globalization market.

Ultimately, from the studies to have been conducted about technology and translation, due to increased demand for the ability to use technology effectively in the translation industry all over the world, It is safe to say that translators do not fully hate translation technology. Rather they can live with it. But it would be good if they can be part of the future development of translation technology because the translators will become post-editors and they are expected to fix all the errors created by the machine translation tool and they still clean up the output of TM.

References

1)

III.   Audiovisual Translation: Perceptions and Challenges

Introduction

The 21st century witnessed the advent of the "audiovisual translation" in Translation Studies (Pérez-González, 2019); This is due to technological advances and the gradual shift of cultural and creative industries toward participatory forms of organization, as a result of increasing exposure to audiovisual content because it facilitates the interaction between the producers and consumers. Thus, AVT is increasingly funded to foster the integration of sensory impaired members of the community within mainstream society and help them to access cultural commodities and venues is concerned. Besides this, it is the heart of various initiatives and projects to optimize revenue generation through new technologization processes driven by corporate players.

Audiovisual translation (AVT) used to be a relatively unknown field of research until very recently, despite the fact that it is a professional practice related to cinema. Research in this field only experienced a remarkable boom at the beginning of the 21st century where the digital revolution helped AVT in growing as a professional activity and becoming a dynamic and prominent area of academic research. Besides the audiovisual industry provided a fertile ground for a burgeoning activity in academic studies with translation. However, we still lack the proper historiography of audiovisual translation and its study today in the Arab world.

In 1987 the first Conference on Dubbing and Subtitling was held in Stockholm under the auspices of the European Broadcasting Union (EBU). "This event had the effect of triggering an unprecedented interest in AVT that materialized in the exponential publication of new books and articles in the field, among which Pommier (1988), Luyken et al. (1991) and Ivarsson (1992) are perhaps the most important ones." (Díaz Cintas, 2009). Diaz Cintas's work dealt with an exhaustive knowledge of the subtitling profession, a detailed history of the technical aspects of subtitling and an early overview of subtitling for the deaf and hard-of-hearing. In 1998, a revised updated second edition was published, incorporating the latest technical developments in digital technology at the time. (Díaz Cintas, 2009). Ultimately, it is noticed that the proper beginning of a real flurry of activity is traced to the 1990s – AVT's golden age.

The term 'audiovisual translation' is abbreviated to AVT. AVT includes the semiotic dimension and appears extensively and frequently in academic circles today. However, AVT is also known as "film translation', 'cinema translation', or'screen translation', which strives to encompass all products distributed on screen in a television, movie or computer screen. AVT opened new doors to the translation of computer games, web pages, and CD-ROMs. Another term is given to AVT which is 'multimedia translation'. this term refers to those products where the message is broadcast through multiple media and channels and has a strong link with the localization of software and the translation of programs on the Internet as the recent 'multidimensional translation' does.

In its inception, AVT used different translation practices from audiovisual media like cinema, television, and VHS which involves sound and images and a transfer from a source to a target language. Nevertheless, its most popular modes, well-known by audiences, are dubbing and subtitling. Besides, others such as: voice-over, partial-dubbing, narration, interpreting, live translation, subtitling of

opera and the theatre. In addition, subtitling for the deaf, the hard-of-hearing (SDH), audio description for the blind and the partially sighted (AD) have also been included within AVT. Scholars and practitioners in the field of AVT have embraced SDH and AD as an integral part of AVT although These new practices have brought in further terminological disarray, especially because of the fact that none of them, at the beginning at least, implied the transfer from a source to a target language, one of the traditionally defining features of any translation activity (Remael, 2014).

Scholars' approaches have now moved to discuss whether subtitling or dubbing is better than the other modes in translation studies and they emphasize the importance of understanding these modes as different translational practices deserving of in-depth critical attention. Although both modes have pros and cons and they have their place in the booming audiovisual industry, they were accepted by different genres of audiences who are calling for different translational approaches. Finally, for a successful audiovisual translation, the product should be understood and its expected function should be combined with the desire to learn and willingness to adapt.

2. Audiovisual Translation Modes

Audiovisual productions bring obstacles even for the viewers who know the foreign language very well. As a result, the translation of audiovisual programs is very necessary in this case, because the majority of viewers may hamper comprehension of a given scene due to fast-paced dialogue exchanges among characters, the use of unknown dialectal and sociolectal variations, instances of overlapping speech and interfering diegetic noises and music while attempting to recreate a real live situation on screen (Díaz Cintas, 2009). Indeed according to (Díaz Cintas, 2009), the main kinds of audiovisual translation are subtitles and dubbing:

"In the main, there are two overarching, basic approaches to dealing with the transfer into another language of the spoken dialogue of the original programme. Either oral output remains oral output, as in the original production, or it is transformed into written output. If the first option is favoured, the original soundtrack is replaced by a new one in the target language, a process which is generally known as 'revoicing'. The replacement may be total, whereby the target viewer can no longer hear the original exchanges, as in dubbing (also known as lip sync), or partial, that is, when the original spoken dialogue is still (faintly) audible in the background, as in the case of voiceover".

According to authors like Luyken et al. (1991), Gambier (1996) and Díaz Cintas (1999) there are ten different types of multilingual transfer in the field of audiovisual communication, but the three modes of most common translation of AVT are dubbing, subtitling, and voiceover.

1.1 Dubbing

(Díaz Cintas, 2009) said this type "involves replacing the original soundtrack containing the actors' dialogue with a target language recording that reproduces the original message, ensuring that the target language sounds and the actors' lip movements are synchronized, in such a way that target viewers are led to believe that the actors on screen are actually speaking their language". In addition, Baker said that the famous and the common forms of AVT are dubbing and subtitle, she defined it as " the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip movements of the original dialogue" (Baker, 1998). Dubbing is oral, always pre-recorded and it is a method that makes use of the acoustic channel in screen translation. Oral language transfer in AVT has two main headings: dubbing and revoicing.

For many years all over the world, dubbing has been practised and studied for many years all over the world, as documented by Chaume (Chaume, 2012). It is a process whereby the original dialogue is replaced with a re-recorded

version in the target language. From a semiotic perspective, dubbing is an example of 'isosemiotic' translation, where information is conveyed via the same semiotic channels in the source and target texts (H.Gottlieb, 2005). Indeed, it is when 'written language on screen in silent movies' in the form of intertitles was introduced 'to accompany the iconic representation of images' that translation became 'essential to the full understanding of filmic narration' (*ibid.*: 10).

In addition, synchronization 'is one of the key factors' in dubbing as emphasized by Chaume (2012: 66); " it is understood as the process of 'matching the target language translation and the articulatory and mouth movements of the screen actors and actresses, and ensuring that the utterances and pauses in the translation match those of the source text" (2012: 68). According to Chaume, there are three types of synchronization of sound in dubbing: "lip or phonetic synchrony, kinesic synchrony and isochrony. The first one, lip or phonetic synchrony, consists of 'adapting the translation to the articulatory movements of the on-screen characters, especially in close-ups and extreme close-ups' as well as detailed mouth shots" (Chaume 2012: 68). The second, *kinesic synchrony*, is 'the synchronization of the translation with the actors' body movements' (ibid.: 69), while the third, '*isochrony*', corresponds to the 'synchronization of the duration of the translation with the screen characters' utterances' (Chaume 2012). Indeed, lip-synchronization means matching labio-dental and bilabial consonants or open vowels in close-ups. Chaume notes in terms of close-ups that 'phonetic equivalence overrides semantic or even pragmatic equivalence: it is much more important to find a word with a bilabial consonant than to find a synonym or a similar word in the TL' (2012: 74). Chaume also explains that these choices should be made without affecting characterization or plot (ibid.:75).

The kinesic synchrony is a kinesic sign or body language that is performed when the character is speaking. If the translation needs to be

shortened then certain words may be substituted or omitted, which could have an impact on performance and characterization. Ideally, changes in semantic meaning should not affect 'the overall meaning of the film, or the character's personality'. Finally, when trying to achieve isochrony, certain vocabulary choices could end up having an impact on characterization especially if they carry negative connotations (Chaume 2012: 72). Another type of synchronization worth mentioning is 'character synchrony' (Whitman-Linsen 1992).In this sense, Chaume comments that, 'in general, a child actor cannot be dubbed by an older male voice; a woman's voice must sound feminine, and the "baddie" must sound grave and sinister' (2012: 69–70). Chaume added that character synchrony falls more under the remit of a dramatization than synchronization and is 'the exclusive concern of the dubbing actors and the dubbing director' (ibid.: 70).

1.1.1 Dubbing: Agents and Process

Dubbing involves the work of many agents: translators, dialogue writers, dubbing directors, actors and sound engineers. Chaume emphasizes that 'voice selection is a crucial task and for many professionals, the success of a dubbing largely depends on the right choice of voice talent' (ibid.: 36) as result dubbing directors are responsible for choosing the professional actors or voice talents who lend their voices to original actors. Directors should guide voice talents throughout the dubbing process by giving them acting directions and telling them what happens in the film because they do not have access before to the whole film they just begin the loops they are involved in. Thus, the voice talents and sound engineers are supervised by the dubbing directors. The voice talents record their dialogue in a dubbing booth. The film dialogue is shot with talents in separate booths, with 'no turn-taking and no answers to their questions, or no questions to their answers' (ibid.: 36). The sound engineers who are responsible for synchronizing the new dubbed tracks with the international track and the original images, 'reassemble' and 'edit' the tracks, which have been dubbed

separately when the recording is finished (ibid.). Indeed, directors have the power to modify the initial translator's and dialogue writer's words as they see fit; for instance, they can retranslate on the spot if 'a particular word or sentence does not convey the appropriate (semantic or pragmatic) meaning for a particular occasion' (ibid.: 36). Dubbing actors can also change dialogue if they feel that they do not fit their acting and the engineers have their say in changing the translation too. Therefore, dubbing has many participants and, throughout this mediated process, the voice actors are guided and there are various agents who have the right to change the translated dialogue.

The acceptable criteria in dubbing translation are lip-sync, the credible and realistic lines of dialogue, the coherence between images and words, the loyal translation, the clear sound quality and the acting (ibid: 15–20). According to Chaume, audience satisfaction and understanding depend on how well these six criteria are navigated: 'the absence of these conventions, because they are predictable and conventionalized, jeopardizes the accurate transmission of the message, in terms of both information and aesthetics' (ibid.: 20).The 'sound quality ' in dubbing translation is very important as Chaume commented, 'the volume of the voices is also higher than in normal speech, to facilitate greater comprehension, i.e. there is always a fairly high volume and clear voices with tight articulation' (ibid.: 18). Moreover, 'certain sound effects such as reverberation are used in cases in which the characters have their backs to the camera or are at a distance, to create the effect of a slight echo' (ibid.)He added that viewers have been 'conditioned to accept that s/he is watching a film and that in general, s/he will be listening to voices in stereo and with a clarity alien to real-life situations' (ibid.: 19).Indeed, Chaume said that the dubbed dialogue is a 'combination of linguistic features used both in spoken and written texts' (Chaume 2012: 81). According to him, dubbed dialogue writing must respect the following three requirements: 'creating the effect of natural, credible and true-to-life dialogue', 'complying with lip-sync' and 'promoting a balance which

avoids overacting and underacting when dubbing actors perform the dialogues i.e. avoiding cacophonies' (2012: 88).However, these three criteria are not always met since it was 'consolidated at a time when imitating real spoken language was completely unacceptable' (2012: 91). It is a situation which is called by Chaume the burden of dubbing. Nevertheless, as Caillé points out, the ideal is that dubbing realistically conveys the 'content' of the human voice that is to be taken seriously by audiences (Bosseaux, 2015) (Caillé, 1960). In addition to that, According to Chaume, in dubbing translation, the emphasis should be on the rhythm, sensitivity, anger, and tenderness conveyed by the original, not on the lip-synchronization as the only important and real aspect in the case of close-ups or big close-ups. Therefore, a dubbed version should keep the taste of the original voice because the judicious choice of the voices of actors and the judicious translation of the dubbed text can lead to successful entertainment. Moreover, Caillé emphasized voice too in order to have a truly refreshing performance. Ultimately, it is highlighted that in dubbing, the choice of voices is one of the crucial factors in terms of audience appreciation besides importance of translating linguistic elements and lip synchronization. In the next title, the second well-known type of AVT will be discussed.

1.2 <u>Subtitling</u>

Baker defined it: "it is visual, involving the superimposition of written text onto the screen" (Baker, 1998). In addition, subtitling " involves presenting a written text, usually along the bottom of the screen, which gives an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (inserts, letters, graffiti, banners and the like) or of the soundtrack (songs, voice off)" (Díaz Cintas, 2009). And it may be defined "as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear

in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs,voice off)" as Remael and DíazCintas said (Remael, 2014).However, Neves distinguished between subtitling and adaptation, she (2005:151-154) defines it " to refer to a subtitling solution that implies the translation of messages from different verbal and non-verbal acoustic codes into verbal and/or non-verbal visual codes; and the adaptation of such visual codes to the needs of people with hearing impairment so as to guarantee readability and thus greater accessibility" (Neves, 2005)

Subtitling programs have three main components: the spoken word, the image, and the subtitles. These subtitles must appear in synchrony with the image and dialogue and remain displayed on screen long enough for the viewers to be able to read them (Remael, 2014). Audiovisual programs use image and sound in subtitling, dubbing and voice-over too. Audiovisual programs use image and sound in subtitling, dubbing and voice-over too. These programs are constrained by the respect for synchrony parameters of image and sound. Thus, subtitles should not contradict what the characters are doing on screen, and the translated message should deliver in time to coincide with that of the original speech. In this sense, Remael and DiazCintas explained that " subtitles entail a change of mode from oral to written and resort frequently to the omission of lexical items from the original. As far as space is concerned, the dimensions of the actual screen are finite and the target text will have to accommodate the width of the screen" (Remael, 2014).

Today, subtitling faces in practice and in theory many opportunities and constraints, particularly interlingual film subtitling. Subtitling is a young academic discipline in research terms. Since the mid-1990s, it has steadily firmed up its foundations and developed its credentials as a discipline, research and an area of professional specialization within the audiovisual translation (AVT) (Pérez-González, 2019). Many fansubbers are interested in subtitling nowadays, but they need linguistic and cultural standardization of industry

products. Subtitling gained a public license to eliminate the constraints in practices and give opportunities to review their ideological implications. Therefore, " transformational practices are an incentive for subtitling to re-evaluate its specificities as an expressive medium" (Pérez-González, 2019).

There are strategies and typologies of subtitling issues dealing with medial constraints (spaces / time / textual fragmentation), and the aspects of linguistic and cultural mis-mappings across languages. By the same token, "Two main strategies are generally identified in the field to deal with medial constraints: text reduction—with omission, condensation and/or reformulation, at the word or phrase level—and syntactic adaptations to minimize the pressure of coping with text displayed sequentially in stand-alone segments; simple lexis is also preferred, likewise to ease the cognitive load. Linguistic and cultural encoding encompasses a range of other features or aspects" (Díaz Cintas, 2009). Strategies of subtitling contain literal translations, recreations, and omissions (Agost Canós 2004, Gottlieb 2009, Katan 1999/2004, Ramière 2010, Tomaszkiewicz 2001, Wyler 2003 among others). Subtitling cannot fully emulate source dialogues, and let a natural speech occurs. However, language choices and strategies give subtitles conspicuous formal with linguistic, pragmatic and sociocultural distinctiveness.

1.2.1   Classification of Subtitles

Many different types of subtitles are found, they are classified according to the following criteria: linguistic, time available for preparation, technical, methods of projection, and distribution format (Remael, 2014).

- **Linguistic Parameters :**

It focuses on the linguistic dimension it has the following types: the first one, intralingual subtitles, involves a shift from oral to written but stays always within the same language, this type for the deaf and the hard-of-hearing (SDH), for language learning purposes as a didactic tool for the teaching and learning of foreign languages, for Karaoke effect this means is generally used with

songs or movie musicals so that the public can sing along at the same time as the characters on screen, for dialects of the same language which means is the use of subtitles in movies and programs for the dialogues of people whose accents are difficult to understand for audiences who share the same language, and the last category used written texts on screen to transmit   information to the public without sound so as not to disturb them. It can be seen on monitors in underground stations and other public areas for notices and announcements. The second one implies the translation from a source to a target language; it is known as interlingual subtitles and is called by Gottlieb 'diagonal subtitling' (Gottlieb, 1994) since it involves a shift from oral to written language. It is addressed to hearers, the deaf and the hard-of-hearing (SDH). The third one is bilingual subtitles, which are produced in geographical areas where two languages are spoken and co-exist in the same country; for example, in Belgium subtitles in the cinema are in French and Flemish, whereas in Jordan and Israel, Hebrew and Arabic appear simultaneously on the screen. It can be seen also on the screen of the international film festivals in order to attract a wider audience (Remael, 2014).

- **<u>Time available for preparation</u>**

There are two types: pre-prepared subtitles (offline subtitling) and live or real-time subtitles (online subtitling).In the fact, the first one "is done after the program has been shot and some time ahead of its broadcasting or release, giving translators ample time to carry out their work; whereas the online type is performed live, i.e. at the same time as the original program is taking place or being broadcast" (Remael, 2014). Pre-prepared subtitles are subdivided into "Subtitling in complete sentences and the reduced variety" . The first is the most commonly used and normally consume when watching a program with subtitles. The second one is used when translating television programs such as the news, interviews or documentaries in which only the gist of what is being said is deemed to be relevant to the audience and translated (Remael, 2014).

Live or real-time subtitling is a new type as simultaneous or online. It has two types Human-made and machine-translated. It is only used when there is not enough time to prepare the subtitles in advance, especially in the case of live interviews, political statements, sports programs or news bulletins. "This type is usually done by a team of professionals involving a professional interpreter, who translates the message in a condensed way and in front of a microphone connected to the headphones of a velotypist or stenographer. This is a professional who types in shorthand rather than letters on a special keyboard and can achieve the speed and accuracy required for live subtitling" (Remael, 2014). In Describing this way, Den Boer (2001:168) writes: "subtitling involves the very close and concentrated cooperation of two subtitlers-interpreters, one velotypist and, in complicated cases, an editor" (Boer, 2001). According to Jorge Díaz Cintas & Aline Remael, " Synchrony between source and target texts is the biggest problem here. As subtitles can only be written after the original dialogue has been uttered, this inevitably leads to a delay and lack of synchrony between the dialogues and the subtitles, which can be confusing for the viewer" (Remael, 2014).

- **Technical Parameters**

Two types of subtitles can be identified: open subtitles and closed subtitles. In the first case, the subtitles are projected onto the image and cannot be removed or turned off. Therefore, the viewer is not allowed to change and has no choice, he or she must accept subtitles as it is presented on the screen because the program and the subtitles cannot be disassociated from each other. In the second case, the translation can be added to the program at the viewer's will because the subtitles are hidden and can only be seen with an appropriate decoder or when the viewer activates them on DVD.

- **Methods of projecting subtitles**

From this perspective, subtitles are classified according to the history of subtitling into Mechanical and thermal subtitling, Photochemical subtitling,

Optical subtitling, Laser subtitling, and Electronic subtitling. Nevertheless, Jorge Díaz Cintas & Aline Remael described Laser subtitling as the current and most common method in cinema, they explained that cinema subtitling: "Introduced in the 1980s, it rapidly proved itself to be much more effective than the previous methods it began to replace. A laser ray of great precision burns the emulsion of the positive copy while printing the subtitle which, thanks to the time code, is exactly synchronized with the actors' speech. From this point, the subtitles form an integral part of the film copy, and every time it is projected they will appear on the lower part of the screen. Since they are burned in they are always white, like the screen onto which they are projected. This method permits the excellent definition of letters, with enhanced contours that facilitate the legibility of the text. Being actually printed on the copy eliminates any possibility of the subtitles moving or shaking during the projection of the film. To laser subtitle, a full-length feature film takes about ten times the film's projection time" (Remael, 2014). Instead of laser subtitling in the cinema, Electronic subtitling is frequently used because it allows subtitles to be superimposed on the screen instead of being engraved on the image , and the subtitles are produced by a character generator and beamed by a projector onto the screen.

- **Distribution format**

In the last category, subtitles can be made for Cinema, Television, Video VHS, DVD, and the Internet.

1.3 Voiceover

Sometimes it is used as a generic term which refers to all methods of oral language transfer including lip-sync dubbing as Baker said (Baker, 1998). She added, "it may take the form of a voice-over, narration or free commentary, none of which attempts to adhere to the constraints of lip synchronization" (Baker, 1998). This method may be pre-recorded or transmitted live. Moreover, as DíazCintas pointed out,

"Voiceover involves reducing the volume of the original soundtrack to a minimal auditory level, in order to ensure that the translation, which is orally overlapped on to the original soundtrack, can be heard by the target audience. It is common practice to allow viewers to hear a few seconds of the original foreign speech before reducing the volume and superimposing the translation. The recording of the translation finishes a couple of seconds before the end of the original speech, allowing the audience to listen to the voice of the person on the screen at a normal volume once again" (Díaz Cintas, 2009).

2. *Challenges and Perceptions of AVT*

According to Romero Fresco (2006) , 'looking back at what has been written so far, it seems that the most fruitful studies on AVT include or assume to some extent two basic notions: the independence of AVT as an autonomous discipline and its dependence on other related disciplines' (Romero Fresco, 2006). Therefore, AVT is an autonomous field within Translation Studies, not a subarea within the literary translation. Moreover, Chaume Varela (2004: 118–22) said there are recurrent misconceptions discussing that AVT is a 'genre' whereas, in fact, it is a 'text type' that subsumes many and different genres as it is proposed before by Reiss (1977: 111) that the superstructure known as the 'audio-medial text type'. AVT is not to liken the 'film translation' because films are only a small fraction of audiovisual programs including translation of corporate videos, documentaries, TV series, reality shows or video games. Likewise, dubbing, subtitling or voiceover are not merely variants of literary, drama or poetry translation, but they are modes belonging to the type of audiovisual one. Indeed, skewed perceptions of AVT have led to that the only cultural artifacts worthy of analysis and research are fiction films. However, there are many genres and programs that are also subtitled, dubbed or voicedover on television, internet, DVDs; these can be too the object of scholarly analyses, for example, there are sitcoms, cartoons, documentaries, corporate videos, commercials, educational and edutainment productions, video games, cookery and property programs,

interviews and fly-on-the-wall docudrama, etc. (Díaz Cintas, 2009). In this sense, the development of technology has played a crucial role in AVT. Hence, audiovisual translation, as a flexible and heterogeneous phenomenon, needs adapted research methods.

Moreover, several theoretical and methodological approaches in AVT have been developed by researchers. As a result, new specific research frameworks of AVT have appeared for the study of dubbing and subtitling; Chaume Varela(2004) and Díaz Cintas (2003) are two important names to refer to, in the field. In addition, AVT has become the main topic of books, postgraduate courses and international conferences.

Recently, AVT has become a means of transferring information, assumptions, and the values of a society and different cultures through films and other audiovisual productions. It is now the primary means through which commonplaces, stereotypes and manipulated views about social categories like women, blacks, Arabs, homosexuals, and religious minorities are conveyed through their own modes − dubbing, voiceover and subtitling − in order that audiences can easily access these views despite the unfamiliar original language of production and this can widen both original culture and original production. In brief, as is in other translation fields,

" translators must pay intricate attention to language in the first instance, however, in order to ensure a successful triangular marriage between words, acoustic and kinetic information, they must undertake a very precise examination of the audiovisual situation, of the relationships established between images, character interaction and individual verbal strategies. In short, they must be fully aware of the semiotic complexity of the audiovisual production." (Díaz Cintas, 2009).

AVT has a close relationship with technology and recent technical developments that led to a great impact on the working practices of subtitling and dubbing translations. As a result, these days the production of subtitles

becomes relatively easy and popular in practices like fansubbing (www.fansubs.net, www.fansubs.org), " whose main philosophy is the free distribution over the internet of audiovisual programs with subtitles done by fans"(ibid) . This practice can lead the future of audiovisual translation modes to many challenges and threatens. Therefore, in the near future, the consumers of audiovisual media will be increasing, and these new developments will attract many candidates to further their scholarly research in this field.

To conclude, AVT opens a potential perspective of pedagogical and didactic researches. In fact, in Algeria, the profession is learned in situ away from educational establishments, so very little research has been done on how to train audiovisual translators in all the different translation modes that are normally used.

2.1. Disadvantages and Advantages of AVT

Lip-sync dubbing is more costly than any other kind of AVT. The disadvantage of dubbing is the cost and the time, the loss of authenticity where the translators replace the original voices and the major problem is the necessity of maintaining lip synchronization. According to Herbst(1995:257-8), dubbing deprives the audience of the opportunity to listen to the original language. Despite its disadvantages, dubbing has a positive side. Indeed, dubbing is better than subtitling in that it entails less textual reduction, it is an oral translation to an oral text so the audience cannot be divided between the words and sounds as in the subtitling, and it does not exclude children and the illiterate from the enjoyment of foreign production.

Ultimately, the choice between subtitling or dubbing depends on the audience's habits. Some programs on TV prefer subtitling (news broadcasts, current affairs, educational broadcasts, music, opera, religious and entertainment programs), and dubbing is always used in order to translate for children and elderly spectators (cartoons, science and art programs, sport, and drama).

3. Conclusion

Audiovisual translation is an important area of research that should have its rightful place in Translation Studies. Thus, teachers and researchers in Algeria are responsible to draw their attention precisely to the modes of AVT.

In the Arab world, especially in Algeria, there has so far been little research on AVT; as a result, many scholars, among which Frederic Chaume Varela, calls that the audiovisual translation should take its place in today's syllabus because it is one of the translation activities that most rapidly growing in our daily lives, and because of its potential as an exercise in the teaching of translation. Audiovisual Translation develops creativity. Moreover, "audiovisual translation is a modality of translation that constitutes a specific area of research. It should be upheld insofar as it shares attributes with other modalities of translation and seen as peculiar insofar as it has attributes that set it apart from the rest", as he said (Chaume Varela, 2006).

Thus, to conclude this article, in order to understand AVT we should understand its main modes, which are dubbing and subtitling. These two kinds are useful but unknown to the Algerian students. The lack of research, conferences and practice in our universities led me to write this article. Finally, we propose that the Algerian researchers must concentrate on the strategies of synthesis of information for both subtitles and for dubbing.

References

IV. Economic and Financial Translation

Introduction:

In some press articles, the economic language is seen as alive and a technical language. The economic texts are also full of technical terms, which make the work of translators very delicate. Indeed, the rapid development of the Internet and the online stock exchange led to a huge number of economic and financial terms. As a result, a real effort is made by the translators to enable the readers, especially the Arabian one to better understand the most common terms in the economic language. There are many specialized dictionaries that appeared on the sites that allow the economic readers and students of economics to understand the realities of today's economic world. Therefore the reader of economic texts is less deprived than before, but it will remain difficult for him to grasp all the subtleties if he does not benefit from a thorough knowledge of this field. In this context Frédéric Houbert said:

'... Sous l'effet du développement fulgurant d'Internet et de la Bourse en ligne, un réel effort de communication a été consenti pour permettre au grand public de mieux comprendre les termes les plus courants de la langue économique. Il existe ainsi de nombreux sites Internet de vulgarisation qui permettent au « retail investor » (« petit investisseur ») de mieux appréhender les réalités du monde économique d'aujourd'hui. Le lecteur de textes économiques est donc moins démuni qu'hier mais il lui restera difficile d'en saisir toutes les subtilités s'il ne bénéficie pas d'une connaissance approfondie du domaine.'

However, the economic and financial languages contain many terms and it borrows numerous expressions from different fields; as Gérard Ilg mentioned in his article *« Le traducteur de langue française à la tâche »and « les économistes et les banquiers adorent filer les métaphores »,* such as: Martial, medical, meteorological, and navigation. in this context Frédéric Houbert added:

"La langue économique et financière emprunte en effet à de très nombreux registres et a ainsi largement recours au vocabulaire martial (percée sur le front du chômage, veillée d'armes, camper sur ses positions, retraite prudente des investisseurs, colmater les brèches), médical (rechute des cours, traitement de choc, marché en pleine convalescence), ou météorologique (avis de tempête sur les marchés, chute du baromètre, raz-de-marée, embellie/accalmie, etc). Les techniques ne sont pas en reste, le marché étant souvent assimilé à une voiture (tomber en panne, mécanisme grippé, tour de manivelle, courroie de transmission, remettre les gaz), pas plus que le domaine de la navigation (coup de tabac, perdre le nord, prendre l'eau, avoir le vent en poupe, maintenir le cap, lâcher du lest, maintenir à flot, régime de croisière".(2001 :2)

The economic and financial texts are full of terms directly borrowed from the English language this due to the domination of the United States on the economic and financial world.   In fact, this explains the terminological

challenges that face the professionals and the translators of economy and finance in all the world especially the French professionals as the magazine financial life ' cited on October 9th, 1999 in France:

« Au grand dam des défenseurs de la langue française, notre vocabulaire financier est envahi par les termes anglo-saxons, souvent par facilité, parfois par snobisme »

To face the ever-increasing of neologisms which come from the Atlantic and the Mediterranean Sea, the Arabian states decided decades ago to set up terminology committees to find translations to these terms which will threat the integrity of the Arabic language. As a result economic and financial dictionaries appeared to solve this problem. This committee brings together members of the economic and financial administrations, private companies as well as researchers, technicians and journalists. The definition and the equivalent of each new term will be examined by a specialized group after it will be debated in plenary session for the finalization of a final text. The new terms are presented to an advisory economic group before they are being submitted to the International Council of Language, then to the General Delegation of Language and finally to the Academy of language. Lastly, it is up to the Minister of the Economy himself to give the green light to such a translation to be used and becomes obligatory in the administrations and the civil service. This kind of work we can find it in the Arab World and in the French state too. In any case, it is always interesting to follow the evolution of a neologism and its equivalent formulated by the Committee of Economic and Financial Terminology.

1. *Translation of the economic language:*

1.1. What is translation?

In order to answer this question we should insist on these terms: communication, mediator, message, and code. Translation is the transfer of the original message

of the source text to another message in the target text by keeping the style and the meaning. And the target readers or audiences should understand the target text as the original readers or audiences have understood the original one. In *1993, Maurice Pergnier said in French language:*

"tous les faits de communication dans lesquels une information formulée dans un code est reformulée au moyen d'un code différent "(1993 : 27), this means that all the facts of communication where the information is done by one code will reformulate by another different code. And he defines the translator as a mediator of communication *(1993: 50*) and his work is to reformulate the message from one code to another. However, in 1994 Jean-René Ladmiral insists that translation is the transmission of the message from the source language to the target one, he said :

"La traduction est un cas particulier de convergence linguistique : au sens le plus large, elle désigne toute forme de « médiation linguistique », permettant de transmettre de l'information entre locuteurs de langues différentes. La traduction fait passer un message d'une langue de départ (LD) ou langue-source dans une langue d'arrivée (LA) ou langue-cible." (1994 : 11).

Finally, Danica Seleskovitch et Marianne Lederer (2001) estimate that translation is not the transfer of signs from one language to another, but it is to find the equivalent or the correspondent of these signs in the target language. They added that if we find the suitable meaning, the polysemy of the words and the ambiguity of the sentences will be lifted; so the translator can start writing the arrival text easily:

« traduire ce n'est pas seulement transformer des signes en d'autres signes », « il faut au préalable,déterminer la signification pertinente de ces signes pour trouver la correspondance dans l'autre langue ». Une fois levée la polysémie des mots et l'ambiguïté des phrases, il ne peut être question pour le traducteur de se lancer dans la rédaction du texte d'arrivée « tant que les signes linguistiques ne se combinent pas en un message » (2001: 15).

1.2. Translation of the economic and financial texts:

In the translation of specialized texts the translator should know the terms and all the concepts of this field. This type of translation we called it specialized translation. According to Pierre Lerat, the translator should be a specialized bilingual translator in this domain which is economy and he should know the synchronic and diachronic terminology of economics as well. In the specialized translation, the translator must involve words and concepts in any language after he verifies whether they are direct equivalent or special according to the language or the scientific culture. Moreover, diachronic analysis allows avoiding the loss of the new evolution of terminology and technology, because the evolution of specialized language has a relation with the scientific development. In energy saving, the term firewood was originally translated in French language as « bois de feu » or « bois de chauffe » ;i.e., wood used as a means of producing heat, but today the term is « bois-énergie »   in the documents of specialists . The same problem we may faced with the term "regulator" the first translation in the French language is « commission de surveillance » or « organisme de contrôle », but now it is « régulateur, autorité de régulation, instances de régulation ».

2. The stages of economic translation:

In the language of economics, the stages of translation differ from the general translation only in the special discourse, and Lexical and stylistic characteristics of the document .

2.1. The first stage: Reading and Comprehension.

In order to translate an economic text from the source language to the target one, the translator should read the text and understand it by decoding its terms. In this case, the translator should imitate the original writer by expressing his mental image in the target text; i.e., he should find the willing of the original writer « retrouver le vouloir dire de l'auteur » (Seleskovitch 2001 : 22). However, this condition cannot be done only by contacting him and trying to understand his

ideas before starting the translation. In this context, Isabelle Perrin in her book"Didactic of English": how to translate? Stated that " To translate first of all is to understand"(1996 : 78).To understand the original text, as Marianne Lederer mentions in her book "Translation today", you should understand both linguistic and extra-linguistic knowledge. In the case of the translator of economic texts, linguistic knowledge is theoretically acquired before starting his profession, and extra-linguistic background is concerned with the knowledge of the subject.

2.2. **The Second stage**: is the transfer; in this stage, the translator started to find the exact meaning and the equivalent to the original message in the target language.

2.3. Third stage: the rewriting in the target language.

3. Some techniques of economic and financial translations:

3.1. The case of collocations and metonymies:

The definition of metonymy in oxford dictionary is:

"Metonymy:a figure of speech that consists of the use of the name of one objector concept for that of another to which it is related, or of which it is a part, as"scepter"as " for "sovereignty," or "the bottle"for"strong drink,"or"count head s(or noses) " for "count people". In order to avoid repetition in the target text the translator is obliged to use metonymy to solve this problem; for instance:

« The <u>US dollar</u> should continue to perform well as the domestic economy is robust. However, Federal Reserve action to tighten monetary policy will impact the direction of the <u>US dollar</u> ».

In this example the word <u>US dollar</u> is repeated twice in the source text; so the translator in his target text should solve this problem by eleminating the word <u>US dollar</u> and replace it with the metonymy " billet vert" in French language: *"« Le <u>dollar américain</u> devrait continuer à bien se comporter compte tenu du*

*dynamisme de l'économie nationale. L'évolution à plus long terme du **billet vert** dépendra toutefois du tour de vis que la Réserve fédérale décidera ou non de donner à sa politique monétaire »."*

Similarly, if there is a risk of repetition of currencies, the translator may prefer the "unique currency" for "the euro" and "Majesty's currency " to the pound sterling. Besides, currencies there are countries also; for example, "Japan" can be replaced in the target economic text by " the country of the rising sun " or" the Archipelago " in English but in French «le pays du Soleil levant ; l'Archipel » to avoid repetition in the target text.

If the above-mentioned expressions concern countries or currencies, we must not forget those which exist in the domains of politics, administration, and advertising, etc. As: "La Maison Blanche" or "Washington" for the American government, "Quai d'Orsay" for the French Ministry of Foreign Affairs, "Matignon" for the French Prime Minister's Palace, could add "Bercy", referring to the French Ministry of Economy and Finance. Moreover; the same expression with "the White House" in America, and the British expression "Old Lady of Threadneedle Street" metonymy which refers to the Bank of England. Therefore;

Before translating the English metonymies, the translator should know if these metonymies are popular among the target readers. Indeed, the phrase "the old lady of Threadneedle Street"; for example, is probably less known than "the greenback", but it can be replaced by "the Bank of England" in order to be a comprehensible direct referent to all the target readers, except, of course, if it is a question of translating a press article that contains both names. In all cases, it is necessary to avoid using a metonymy if one has not previously used it.

Like any specialized language, the economic and financial language is made up of collocations and co-occurrences. The translator should know these linguistic manifestations but if he does not master them, an incredible text will

be produced in the arrival language. Moreover; the translation of collocation leaves a little doubt in the target readers and the translator also often encounters some terms which need a very precise collocation in the text of arrival; for example, the adjective "sluggish" translated in French to« déprimé »; in English "depressed" or "morose" in the field of market, but into« peu soutenue » ("little support") if it is to qualify the demand, and into« anémique » if one speaks of growth, and so on. In the same way, the translation of "strength" will differ according to the context if one speaks of the economic recovery it will be translated to« vigueur » in French ("vigor" in English), and of exports it will be translated to « dynamisme » ("dynamism"), and of a currency it will be translated to « fermeté » or « bonne tenue » ("Firmness" or "good behavior"). "Slump" may be translated depending on the context into French by « crise »("crisis"),« effondrement des marchés » ("collapse" of markets), "marasmus",« depression conjoncturelle » ("cyclical depression"), etc.

As Gérard Ilg, in his article: « Le traducteur de langue française à la tâche » (in English "The French Language Translator at Work") says in French :

« Le traducteur de textes économiques et financiers a besoin, beaucoup plus que de lexiques, de recueils phraséologiques. Pour lui, ce sont avant tout les collocations, les cooccurrences qui comptent »

In English is translated to:

"The translator of economic and financial texts needs not only lexicons and collections phraseology; but For him, the collocations and co-occurrences should be taken into consideration at first before anything else ".

Thus, the economic translator should not only know the economic lexicons and glossaries; but he must necessarily acquire a deep knowledge of co-occurrences; which Gerard Ilg calls "blocks of meaning", from reading regular specialized press which is rich with idiomatic expressions and collocations.

The translator must pay attention to the collocations in the economic texts, such as "market" for example, a term for which there is many "blocks of meaning" (market dynamism, market marasmus, well-oriented market, down market, market euphoria, etc.). The translator must draw up a list of vocabularies, terms and expressions used to indicate the increases and decreases observed in the markets as sagging, retreating, falling, free fall, collapse, implosion, progression, surge, soaring, etc. if he masters these vocabularies, he will preserve the images and metaphors present in the original text:

*« The **sky-high** valuations of technology companies seem finally to be **coming down to earth**».*

*« Après les cours **astronomiques** de ces dernières semaines, il semblerait que les valeurs technologiques **redescendent** enfin **sur terre** ».*

The translators should know collocations and co-occurrences to avoid the pitfalls of the false friends: "debt restructuring" translated in French to« rééchelonnement de la dette » rather than « restructuration de la dette », « banking institutions » translated in french by« établissements bancaires » rather than « institutions bancaires »,« tax evasion » with « fraude fiscale » and not by « évasion fiscale » etc.

In conclusion, it is noted that the translator should avoid the use of the verbs "faire"(make) and "être"(be) in French economic texts such as: « exercer un droit »("exercise a right"), « dresser une liste »("draw up a list"), « délivrer un certificat »("issue a certificate") and « figurer sur une liste »(appear on a list) respectively instead of « faire usage d'un droit » ("make use of a right"), « faire une liste »(make a liste), « faire un certificat » ("Make a certificate") and « être sur une liste »("be on a list").

3.2. Some cases of economic and financial translation:

It is difficult for the translator to grasp the exact and the correct meaning of some terms in the economic and financial texts; for example in the phrase "global emerging markets universe», the term "universe" refers to all global markets which are parts of the category of the emerging markets and in the statement: *« The market has benefited from a strengthening earnings environment»* the word "environment" is not very interesting; it can be omitted it, in French is translated to : *« Le marché a bénéficié de l'orientation à la hausse des bénéfices »* (we can say in English also "the market has benefited from strengthening earnings", without losing the meaning of the term "environment"). In addition to that, there are many cases that will be illustrated in the table below:

In English	Into French
The short-term **outlook** is gloomy.	**Les perspectives** à court terme sont peu encourageantes
A cautious **outlook** and expectations of higher rates led investors to take profit.	Les investisseurs, rendus prudents par l'évolution du marché et **la perspective** d'une hausse des taux, ont procédé à des prises de bénéfices
Our **outlook** for global bond markets remains cautious	Nous restons prudents **vis-à-vis** des marchés obligataires mondiaux
Japan **outperformed** most other Pacific Rim markets in February	Le Japon **a distancé** la plupart des autres marchés du bassin Pacifique en février
Mitsubishi Chemical **outperformed** its sector.	Mitsubishi Chemical **a réalisé** des performances supérieures à celles de son secteur.
off-balance sheet **exposure**.	risques ou **engagements hors bilan**
our heavy exposure in the US market.	**notre présence importante** sur le marché américain.

The European Central Bank tightened its monetary policy in response to **strong** global growth.	La Banque centrale européenne a durci sa politique monétaire afin de contenir la **vigueur** de la croissance mondiale.
Buoyant consumer confidence and **improving** employment prospects suggest that **robust** economic growth will continue throughout Europe.	La grande confiance affichée par les consommateurs et l'amélioration des **perspectives** en matière d'emploi donnent à penser que la **croissance** économique va se poursuivre avec la même vigueur dans toute l'Europe.
A stronger German economy should **support** the Euro.	Le rétablissement de l'économie allemande **devrait profiter** à l'euro.

These examples show the risks that any translator may face during his translation. Thus, the translators should be sufficiently aware of the specific meaning of some common terms in the economic and financial context. Many terms are translated with different meaning according to the places and the context of the economic texts. Thus, if the term "price" in every language is always translated in French as "prix", it will often be translated into« cours » in French economic texts; for example « les cours du pétrole » not « les prix du pétrole » in particular if it is a matter of accounting for fluctuations of the stock market. Similarly, if the term "year" is translated to "année", the French expression« exercice » is used to translate the financial results of a company. Besides this, the economic and financial translator can face problems of polysemy; for instance, the word « Stock » can be translated in french to "stock, marchandises, provisions" and the term « Equity » into « actions , titres or valeurs » and the term « Inventory » in French is « inventaire » but it can be translated to "stock" in this sentence « a sharp drop in crude **inventories** » in French « une forte baisse **des stocks** de brut ».

The translator should not be himself a specialist in the field of economy but he must have information about the special documents he wants to translate .Add to that, he must equal between both languages for example the fixed economic expressions in English and French:

English	French	Arab
Tax basis	l'assiette fiscale	القاعدة الضريبية
Break-even point	le seuil de rentabilité	نقطة التعادل
Deal	Accord **,** n.m. ♦ ***Domaine :*** Économie et gestion d'entreprise. ♦ ***Voir aussi :*** négociation, transaction. Source : *Journal officiel* du 28 juillet 2001.	التفاوض، الصفقة
♦Delayed rate settlement (DRS).	**Accord à taux différé** ♦ ***Abréviation :*** ATD. ♦ ***Domaine :*** Finances. ♦ ***Définition :*** Contrat par lequel les partenaires concluent qu'une opération sera réalisée sur la base du taux de marché constaté au moment du dénouement de celle-ci, à une date fixée dans le contrat. Source : *Journal officiel*	اتفاق المعدل المؤجل مستحقة السداد

	du 22 septembre 2000.	
*Cut-off. *Clean-cut	**Accord de règlement** ♦ ***Domaine :*** Assurance. ♦ ***Définition :*** Transaction globale portant sur des sinistres, négociée par une société d'assurances qui désire mettre un terme à la liquidation d'une activité qu'elle ne pratique plus. ***Note :*** Lorsqu'un tel accord concerne l'intégralité d'une catégorie de sinistres et qu'il est conclu pour solde de tout compte, mettant définitivement un terme aux engagements de l'entreprise dans cette catégorie, on parlera d'« accord de règlement définitif » Source : *Journal officiel* du 14 août 1998.	اتفاقية التسوية

* Virtual shopping.	**Achat sur simulation électronique** ♦ *Forme abrégée :* achat sur simulation. ♦ *Domaine :* Économie et gestion d'entreprise. ♦ *Définition :* Achat fondé sur une présentation simulée des produits. Source : *Journal officiel du 12 mai 2000.*	التسوق الالكتروني
* Hot line, *Hotline.	**Aide en ligne** ♦ *Domaine :* Économie et gestion d'entreprise. *Définition :* Assistance à distance immédiatement accessible. Source : *Journal officiel du 28 juillet 2001.*	خط إتصال مباشر
♦ Churning.	**Barattage commercial** ♦ *Domaine :* Économie et gestion d'entreprise. ♦ *Définition :* Technique de vente qui consiste à persuader les clients fidèles de renouveler	التمويل

76

	rapidement leur équipement (par analogie avec une pratique du monde de la finance). Source : *Journal officiel* du 26 mars 2004.	
E-applicant, on-line applicant	**Candidat en ligne** ♦ *Domaine :* Économie et gestion d'entreprise. Source : *Journal officiel* du 14 mai 2005.	مترشح على النت
♦ Supply chain.	**Chaîne logistique** ♦ *Domaine :* Économie et gestion d'entreprise. ♦ *Définition :* Ensemble des processus nécessaires pour fournir des produits ou des services. Source : *Journal officiel* du 14 mai 2005.	سلسلة التمويل
♦ Direct marketer	**Démarcheur, -euse, n**. ♦ *Domaine :* Économie et gestion d'entreprise. ♦ *Voir aussi :* vente directe. Source : Journal officiel du 26 octobre 2006.	مندوب مبيعات
♦ Bid-ask spread, bid-	**Ecart de cotation**	

offer spread, spread.	♦ *Domaine* : Finances. ♦ *Définition* : Différence entre le cours auquel les acheteurs se déclarent prêts à acheter un actif financier et celui auquel les vendeurs sont disposés à céder ce même actif. Source : Journal officiel du 19 novembre 2008.	عرض السعر
♦ Outreach.	**Faire-savoir,** n.m. ♦ *Domaine* : Tous domaines. ♦ *Définition* : Diffusion efficace d'informations sur les performances et les réalisations d'une entité ou d'un secteur d'activité dans un but de promotion, de vulgarisation ou de notoriété Source : *Journal officiel du 30 janvier 2005.*	التوعية الترويج الكفاءة
♦ Push and pull funding, push funding. Impulso financiero (Esp.)	**Financement incitatif** ♦ *Domaine :* Finances Relations internationales. ♦*Définition :*	التمويل/الإنفاق العمومي

	Utilisation de fonds publics ou privés pour orienter les comportements des agents économiques et sociaux. Source : Journal officiel du 19 janvier 2010.	
♦ Package.	**Forfait,** n.m. ♦ *Domaine :* Tous domaines. ♦*Définition :* Ensemble de prestations proposées à la vente à un prix global. Source : Journal officiel du 10 juin 2007.	صفقة
* Instant win.	**Gain immédiat** ♦ *Domaine :* Économie et gestion d'entreprise. Source : Journal officiel du 26 octobre 2006.	الربح السريع.

Conclusion

To translate is to reformulate the source text into the target language by being faithful to its meaning and to adapt it with the style and the culture of the target readers. In the translation of economic documents from English into French, the main difficulty is not related to the technicality of terms or expressions, but to the evidence of their contextual meaning in the text submitted to the translation and what Pierre Lerat calls « la recherche de

l'adéquation communicative » (1995 : 102) in English "the search for the communicative equivalence "(1995: 102).

Finally, the economic and financial translation needs a specialist translator who has a satisfactory knowledge and some mastery in economic and financial terminology .Thus, every translator must possess the faculty of reorganizing his text in the target language. He must also ensure that his text is very well understood and analyzed in both content and form in order to eliminate any ambiguity; and he must render the original meaning accurately and faithfully in the target language.

References

1) Ballard, Michel. 2003. *Versus : la version réfléchie, repérages et paramètres*. Paris : Ophrys.
2) Cabré, Maria Teresa. 1998. *La terminologie : théorie, méthode et applications*. Ottawa : Les Presses de l'Université d'Ottawa & Paris : Armand Colin.
3) Clas, André. 1994. « Collocations et langues de spécialité ». *Meta* 34/4, 576-580.
4) Delisle, Jean. 1993. *La traduction raisonnée*. Ottawa : Presses de l'Université d'Ottawa.
5) Delisle, Jean. 2001. « L'évaluation des traductions par l'historien ». *Meta* 46/2, 209-226.
6) Demanuelli, Claude & Jean Demanuelli. 1991. *Lire et traduire, anglais-français*. Paris : Masson.
7) Demanuelli, Claude & Jean Demanuelli. 1995. *La traduction : mode d'emploi*. Paris : Masson.
8) Frédéric Houbert(2001).*Problématique de la traduction économique et financière.* Translation journal.VOL5.n°2.www.translationaljournal.net
9) Gérard Ilg, *Le traducteur de langue française à la tâche*, Parallèles N°16, 1994, p 79.
10) Gouadec, Daniel. 1990. *Le traducteur, la traduction et l'entreprise*. Paris : AFNOR.
11) Hewson, Lance & Jacky Martin. 1991. *Redefining translation. The Variational Approach.* Londres :Routledge.
12) Humbley, John. 1987. « L'emprunt sémantique dans la terminologie de l'informatique ». *Meta* 32/3, 321-325.
13) Hurtado, Albir Amparo. 1990. *La notion de fidélité en traduction*. Paris : Didier Érudition.
14) Jacqueline Percebois. *De l'anglais au français en langue de spécialité économique : équivalences attestées et détours des choix traductologiques* .ASp la revue du GERAS45-46 | 2004 Varia. 1 décembre 2004   *ASp* [En ligne], 45-46 | 2004, mis en ligne le 28 mars 2010, consulté le 30 septembre 2016. URL : http://asp.revues.org/1055 ; DOI : 10.4000/asp.1055 .Ce document a été généré automatiquement le 30 septembre 2016.
15) Ladmiral, Jean-René. 1994. *Traduire : théorèmes pour la traduction*. Paris : Gallimard.
16) Lerat, Pierre. 1995. *Les langues spécialisées*. Paris : Presses Universitaires de France.
17) Percebois, Jacqueline. 1982. *L'anglais de la microéconomie*. Paris : Economica.

18) Percebois, Jacqueline. 1999. « L'anglais de l'économie : recherches en terminologie, lexicologie comparée de l'anglais et du français, traductologie et didactique ». Synthèse présentée à l'Université Montpellier 1 pour l'obtention de l'Habilitation à Diriger des Recherches.

19) Percebois, Jacqueline. 2002. *Terminologie Anglais-Français du Commerce International, Théories,Politiques, Accords et Institutions*. Paris : Economica. Pergnier, Maurice. 1993. *Les fondements socio-linguistiques de la traduction*. Lille : Presses Universitaires de Lille.

20) Seleskovitch, Danica & Marianne Lederer. 2001. *Interpréter pour traduire*. Paris : Didier Érudition.

21) Vocabulaire de l'économie et des finances. Enrichissement de la langue française. 2012 Termes, expressions et définitions publiés au *Journal officiel* .Premier ministre. Commission générale de terminologie et de néologie.

V. Interpreting

Introduction

In the twentieth century, interpreting was seen as a specialized form of translation — spoken translation instead of written translation — before becoming a separate discipline in the mid-20th century. Interpreting Studies gradually emancipated from Translation Studies to concentrate on the practical and pedagogical aspects of interpreting. It also included sociological studies of interpreters and their working conditions, while such studies are still sorely lacking for translators to this day.

1. What is Interpreting?

The origins of the word "inter-pres", though not conclusively established, have been associated with "interpartes" or "interpretium" (Hermann 1956/2002). Ancient Egyptian studies had indicated that interpreting was used at that time according to Kurz (1991) studies, there were also interests in this field related to the shapes of specialized interpreting. It was first used during the First War World when they were meetings between American and British negotiators who could not speak French. It was necessary to have interpreters (Herbert 1978). It is currently widely used not only at international meetings but also on radios and televisions, in lectures and on visits. Interpretation is a process consisting of three major "efforts": (a) listening and analysis effort, (b) production effort, and (c) memory effort. In interpretation process; these three core efforts are simultaneously active, processing various sectors of the language speech source.

When interpreting a speech consisting of a succession of parts, treatment may occur in succession and in three simultaneous movements: forward (production), backward (memory), and forward (listening).

Moreover, Interpretation can be defined in a nutshell as conveying understanding. Its usefulness stems from the fact that a speaker's meaning is best expressed in his or her native tongue but is best understood in the languages of the listeners. Additionally, interpretation is a tool to get two or more different cultures closer to each other, working as a bridge between two people who speak different languages. In order to bridge the gap between languages, the interpreter helps speakers to discharge their duty to make themselves understood and helps listeners to satisfy their need to understand what is being said.

2. How Does Interpretation Differ from Translation?

The difference between interpreting and translation is the mode of expression. Interpreters deal with spoken language and translate orally, while translators deal with written text, transforming the source text into a comprehensible and equivalent target text. Both interpreting and translation presuppose a love of language and deep knowledge of more than one language. However, the differences in the training, skills, and talents needed for each job are vast. The key difference between translation and interpretation lies within the choice of the communication channel. Simply translation deals with written communication, while interpreting is all about the spoken word.

Additionally, Interpreting can occur in a variety of settings, such as conferences, meetings and over the telephone, and can take the form of either simultaneous (performed as the speaker delivers a speech act with the help of interpreting equipment) or consecutive (the interpreter listens to portions of a speech at a time, then interprets the segments as the original speaker is silent). Translation can also occur in various settings. Translation can occur on any form of written work, including literature, newspapers, contracts, software interfaces, and websites (which is known as localization).

Therefore, an interpreter works with spoken words in a particular context, conveying a message from one language to another, while translation refers to the activity of transferring a written text from one language to another. Interpretation is spoken and translation is written. Therefore; interpretating makes use of particular linguistic resources: the original speaker's ideas are transmitted as spoken words, with a particular rhythm and intonation, making use of rhetorical devices and gestures. Interpretation is carried out in real time (simultaneously) or very close to it (consecutively). The interpreter has no time to refer to the written resources available to translators. This makes preparation before each assignment all the more essential for an interpreter. Another constraint is the extreme speed at which the interpreter has to receive, understand, manage, and reconstruct information. A translator may translate 2000-3000 words a day, while an interpreter has to keep up with around 150 words a minute. In interpretation communication is immediate, involving interaction between speakers, listeners, and interpreters. In translation, there is always a gap between the writing of a text by an author and its reception by the readers. Apart from this, translators often spend a long time working on one text, while interpreters, often working in a team, are faced with people speaking and communicating right now. Thus; interpreting is not so much a linguistic profession as an information and communication profession.

3. Interpreter vs. translator

Interpreters and translators perform similar tasks, but in different settings. While an interpreter converts any spoken material from one language (the source language) into a different language (the target language), a translator converts written material in the same manner. A translator studies written material in one language (the "source language") and reproduces it in written form in another language (the"target language"). An interpreter listens to a spoken message in the source language and renders it orally, consecutively or simultaneously, in the target language. Both the translator and the interpreter

must have a thorough mastery of the target language, as well as a very good passive understanding of the source language or languages with which they work. For most interpreters, the target language will be their native tongue. The translator relies mainly on thorough research with background materials and dictionaries in order to produce the most accurate and readable written translation possible. The interpreter relies mainly on the ability to get the gist of the message across to the target audience on the spot. No translation is ever "perfect" because cultures and languages differ. However, in practice, the translator is usually held to a higher standard of accuracy and completeness (including the ability to reproduce the style of the original), while the interpreter is expected to convey the essence of the message immediately.

The translator's activity is more like that of a writer, while the interpreter's performance is more like that of an actor. A good translator will spend much time searching for the correct technical term or the right choice of words, but a good interpreter must immediately come up with a satisfactory paraphrase or a rough equivalent in order not to keep the audience waiting. Some people are able to do both translation and interpreting. Others find that, for reasons of temperament and personality, they cannot do one or the other.

Generally, some experience as a translator provides a good foundation for becoming an interpreter. A good translator is one who is able to write well and express oneself clearly in the target language. That is why professional translators almost always work in only one direction, translating only into their native language. The key skills of the translator are the ability to understand the source language and the culture of the place where the text originated, and, using a good library of dictionaries and reference materials, to render that material into the target language. However, an interpreter, on the other hand, has to be able to translate in both directions, without the use of any dictionaries, on the spot.

Translators work on written documents, including books, essays, legal documents, medical records, websites, instruction manuals, subtitles for film or TV, or any other form of information in written form. Interpreters, on the other hand, are involved in projects that require live translation; for example conferences and business meetings, medical appointments and legal proceedings. Both translators and interpreters have a deep linguistic and cultural knowledge of their working languages, as well as the ability to communicate clearly and succinctly. It is, however, important to highlight the distinctive features of these two professions. Translators generally work from their home computers and tend to specialize in a particular field. Good translators have excellent written skills and are usually perfectionists by nature, paying particular attention to the style of the source documents, as well as the accuracy and significance of the terms used within their translations.

Unlike translators, interpreters do not provide a word-for-word translation; instead, they transpose spoken messages from one language into another, instantly and accurately. Interpreters work in real-time situations, in direct contact with both the speaker and the audience. They rely primarily on their linguistic expertise acquired through training and experience - a sentence in one language may be rendered in an entirely different way in another. Good interpreters are endowed with very quick reflexes, as well as a good memory and speaking voice. An interpreter is often more than an on-demand translator, however - they also act as a facilitator between speaker and listener, both linguistically and diplomatically.

4. What is the Difference between Consecutive Interpretation and Simultaneous Interpretation?

In Consecutive type, the interpreter transfers the speakers' speech, ideas, gestures, tone and facial expressions in one language into another. While in Simultaneous, the interpreter sits in a booth, has headphones set and renders the speakers' speech by microphone immediately into another language.

A consecutive interpreter listens to the speaker, takes notes, and then reproduces the speech in the target language. Depending on the length of the speech, this may be done all at one go or in several segments. The consecutive interpreter relies mainly on memory, but a good note-taking technique is an essential aid. In this type, the interpreters are in the same room as the speakers and follow their speech while taking notes before presenting their interpreting. Very long speeches may be broken up into parts, but a trained interpreter is capable of consecutive interpretation of speeches several minutes long. This kind of interpretation is suitable for scientific and technical presentations given by a single speaker, or in meetings where only a small number of languages are spoken since it makes the meeting longer. Note-taking is an essential part of consecutive interpreting. It involves committing to paper the logic and structure of the statement as an aid to memory, rather than recording everything that is said.

In consecutive, during the listening phase, operations can be pooled together into:

- The listening effort, the same as in simultaneous;

- The production effort, producing notes, not a target-language version of the speech.

- Short-term memory effort, storing information just received until it is noted for that part of the information taken down as notes.

A Simultaneous interpreter sits in a booth, listens to the speaker in one language through headphones, and immediately speaks his interpretation into a microphone in another language. As quoted Danica Seleskovitch's," to move the pitfall of listening and speaking at the same time in interpreting, it's to understand the thought which will produce his/her next word." She is a professor at the University of Paris "ESIT, teaching interpreting for international

conferences. She added that consecutive teaches interpreters the art of analysis which leads to simultaneous quite rapidly. Simultaneous interpretation is appropriate in bilingual or multilingual meetings and has the advantage of not lengthening the meeting. It encourages a lively discussion and more spontaneous contributions. It requires a high level of concentration since the interpreter is doing several things at once: Is simultaneous an "accelerated consecutive"?

In cognitive terms, the most fundamental problem in interpreting is that is composed of a number of concurrent operations each of which require processing capacity. In simultaneous, such operations can be pooled together into " Efforts", such as:

A- Listening effort and analyzing the source of speech .

B- Production effort, producing a target language version of the speech.

C- A short-term memory effort, storing information just received from the speaker until it can be rendered in the target speech. If these are not invested into listening, words can be heard and forgotten without meaningful traces in the listener's mind, as can be seen in consecutive when too much attention is devoted to note-taking and not enough to listen. Therefore, interpreters take turns of about 30 minutes.

To conclude, in simultaneous, two languages are processed at the same time; in consecutive is much weaker or even non-existent. Target speech production occurs under heavy time pressure; in consecutive it is also high during the listening phase. The slowness of writing and the resulting delay between the moment information is in heard and the moment it is noted submits working memory to high pressure in a specific way that is not found in simultaneous. While listening, interpreters have to decide what to take down in their notes and how, such these operations which require specific know-how, are not found in simultaneous.

5. A simultaneous interpreter Vs. Consecutive interpreter

A simultaneous interpreter, usually sitting in a soundproof booth, listens to the speaker through earphones and, speaking into a microphone, reproduces the speech in the target language as it is being delivered in the source language. Because the simultaneous interpreter cannot fall too far behind, this method requires considerable practise and presence of mind.

The Consecutive interpretation was long the standard method, until simultaneous interpretation was first tried out on a large scale, and found to be workable, at the Nuremberg trials. Thanks to that breakthrough and to modern sound equipment, simultaneous interpretation has now become the most widely used method, in every type of meeting from business conventions to summit conferences, and can even be done via remote communications links. It is much less time-consuming and enables a multilingual conference, with participants speaking a number of languages, to proceed without interruption. However, consecutive interpretation is still preferred in certain situations, such as one-on-one interviews, confidential hearings, brief public appearances by prominent persons, or some legal proceedings. It has the advantage of not requiring much equipment. Occasionally, interpreters may be asked to do "whispering" or "chuchotage", which consists of sitting behind a participant at a meeting and simultaneously interpreting the proceedings sotto voce only for that person.

Simultaneous interpreters normally work in teams of two per booth,taking turns in shifts of about 30 minutes each for a maximum of about three hours at a time, which has been found to be the maximum average time during which the necessary concentration and accuracy can be sustained. They generally work only in their "A" (best) language, or their mother tongue. In certain situations (e.g. in a meeting where one language largely predominates), a single team of three people, known as a "petite equipe", will work both ways, rather than two booths of two people each. The number of languages spoken at the meeting may

also determine the make-up of the team. In the United Nations, for example, the standard "English booth" team consists of two interpreters, one of whom interprets from Russian, one of whom interprets from Spanish, and both of whom can interpret from French. For certain language combinations, relay, or two-step, interpretation is also sometimes used: a speaker will be interpreted in one booth from language A into language B, and then in another booth from language B into language C.

It is easier to translate or interpret with an understanding of the subject. Some translators, for example, specialize in medical translation and obtain regular work from pharmaceutical manufacturers. Some translation agencies specialize in technical, business, or legal translation and rely on translators and interpreters with expertise in those areas. Specialist translators can usually command higher fees.

Many translators and interpreters make an effort to keep abreast of certain fields in which their language combination is useful. However, most translators and interpreters are of necessity generalists, since it is not possible to be an expert in every field in which there is a demand for translation. Accordingly, translators and interpreters must cultivate the ability quickly to assimilate the basic issues and vocabulary that go with a particular assignment. Among conference interpreters, the usual practice is to obtain background materials from the conference organizer prior to the meeting and study the materials to gain a basic understanding of the subject and the specialized vocabulary. A translator or interpreter who works regularly for a particular organization or client will soon become familiar with the subject and its jargon.

There is more work to be found in the "major" world languages that are most widely spoken and written, but there is also more competition. On the other hand, a translator or interpreter who knows a "rare" or "exotic" language in a particular market is harder to find and can often command higher fees even though there may be fewer work opportunities.

Most institutional employers, like multi-national corporations and governmental or intergovernmental agencies, use a specific set of languages in their operations and will often test the applicant's knowledge of those languages. The United Nations, for example, has six "official languages" (English, French, Spanish, Chinese, Arabic, and Russian) and requires most applicants to know at least two of these in addition to their native tongue. Some court systems in America regularly employ interpreters with a knowledge of certain Asian languages, like Vietnamese, or certain indigenous languages, like Navajo. Some corporations, like multi-national banks, operate mainly in English but hold their board meetings and publish their annual reports in two or more languages and hire interpreters and translators for that purpose. Some national governments conduct all of their official business and issue all of their official publications in two or more languages, e.g. Canada (English and French) and Switzerland (French, German, Italian, and Romansh).

6. Disadvantages of Interpreting:

There is no time for the interpreter to check his/her own production, memorizing numbers and abbreviations, reaching a saturated point may lead to making errors and long-term of concentration may cause headaches and stress.

7. Types of interpretation

Interpreting is an oral or verbal form of translation, enabling real-time cross linguistic communication. This is the process where a person repeats out loud what the speaker has said in a different language. Interpreting takes on various forms depending on the context and needs of the present situation. The six major forms of interpreting (are simultaneous, consecutive, escort/travel, whisper, scheduled telephone, and on-demand phone).

a) Consecutive Interpretation

The two major modes of interpreting are Simultaneous and Consecutive. During **Consecutive Interpreting** the speaker stops every 1–5 minutes (usually at the end of every "paragraph" or complete thought) and the interpreter then steps in to render what was said into the target language. A key skill involved in consecutive interpreting is note-taking since few people can memorize a full paragraph in one hearing without loss of detail. The interpreter's notes are very different from those of, say, a stenographer, because writing down words in the source language makes the interpreter's job harder when he has to translate the speech into the target language.

Additionally, in consecutive interpretation, the interpreter waits for the speaker to finish a sentence or an idea, and then renders the speaker's words into the target language. Generally speaking, the more formal the setting, the longer the segments should be. Our interpreters are trained in special note-taking and memory techniques that enable them to render passages as long as 6-8 minutes faithfully and accurately. During consecutive interpreting, the speaker stops every 1–5 minutes (usually at the end of every "paragraph" or complete thought), and the interpreter then steps in to render what was said into the target language. Consecutive interpreting may be used for smaller business meetings or in court on the witness stand. This is a back and forth style of interpreting, with speakers of multiple languages taking turns speaking and being interpreted. A key skill involved in consecutive interpreting is note-taking since few people can memorize a full paragraph in one hearing without loss of detail. Consecutive interpretation is best suited for situations involving a small number of people, or where a personal touch is required. Examples would be business meetings, press conferences, interviews, teleconferences, or any type of one-on-one exchange.

b) Simultaneous Interpreting

In simultaneous interpretation, the participants wear headphones, and the interpreter renders the speaker's words into the target language as he or she is speaking. Owing to the tremendous level of concentration required to perform this type of interpretation, simultaneous interpreters always work in teams of two. Usually, the interpreters work in a sound-proof booth that enables everyone involved to focus on their work without the distraction of hearing another language. Because this mode of interpreting saves time, it is preferred for conferences and meetings in which a great deal of information has to be conveyed. The use of audio equipment also means that there is no limit to the number of people who can participate. In simultaneous type the interpreter must translate the sentence into the target language while simultaneously listening to and comprehending the next sentence. Strictly speaking, "simultaneous" is a misnomer: interpreters cannot start interpreting until they understand the general meaning of the sentence. Simultaneous interpreters process and memorize the words that the source-language speaker is saying now, while simultaneously outputting in the target language the translation of words the speaker said 5-10 seconds ago. The goal for simultaneous interpreting is not to paraphrase, but to convey the exact language. Simultaneous interpreting is used for big meetings, conferences or trade shows (This form of interpreting is similar to UN interpreting). Typically, while doing simultaneous interpreting, the interpreter sits in a booth wearing headphones and speaks into a microphone. Simultaneous interpreters must be decisive; there is simply no time to weigh the merits of variant translations or to recall just the right idiom in the target language. Any delay and a few words (and possibly a complete thought) that the speaker uttered could be lost.

Typically, while performing **Simultaneous Interpreting**, the interpreter sits in a booth wearing a pair of headphones and speaks into a microphone. Strictly speaking, "simultaneous" is a misnomer: the interpreter cannot start interpreting until he or she understands the general meaning of the sentence.

Depending for example, on how far apart in the sentence to be interpreted the subject and the verb are located, the interpreter may not be able to utter even a single word until he or she has heard the entire sentence!

This fact should make it evident how difficult the task of the interpreter really is: she must translate the sentence into the target language while simultaneously listening to and comprehending the next sentence. You can experience the difficulty of the task even if you only speak one language: try paraphrasing someone's speech with a half-sentence delay while making sure you understand the next sentence and paraphrasing the previous one.

One of the key skills of the simultaneous interpreter is decisiveness: there is simply no time to weigh the merits of variant translations, or to recall just the right idiom in the target language. Any delay and a few words (and possibly a complete thought) that the speaker uttered could be lost, and since the speaker may be far away, or even in a different room than the interpreter, the loss may be permanent.

c) Escort/Travel Interpreting

In this type, interpreters may accompany clients to a meeting or to a handful of meetings. These escort/travel interpreters are not just interpreters, but often act as cultural liaisons, responsible for everything from ordering food to closing multi-million dollar business deals.

d) Whisper Interpreting

It is similar to simultaneous interpreting but the interpreter does not use a headset or microphone, rather the interpreter sits next to the person (or group of people) who requires interpreting and whispers or speaks softly while interpreting in the target language. This form of interpreting is much harder on the interpreter's voice. This is often used for a business meeting where just one

person requires interpreting, or for example, in a courtroom where someone in the back of the room requires interpreting to understand what is being said.

e) Scheduled Telephone Interpreting (OPI or Over-the-Phone Interpretation)

It can be either simultaneous or consecutive. This form of interpreting is performed during an established appointment where the interpreter does not see both parties in person, but executes the interpreting via telephone. If the participants of a call are content to hear only the voice of the interpreter, telephone interpreting can be conducted in a simultaneous mode; otherwise interpreting should be conducted consecutively. If the interpreter does not see the speakers and has no access to extra-linguistic clues to the speaker's meaning and context, the accuracy of simultaneous telephone interpreting may be significantly lower than for consecutive over-the-phone Interpreting. Most generally, phone interpreting is conducted consecutively.

f) On-Demand Phone Interpreting

On-Demand Phone Interpreting is for individuals or organizations that need to communicate across language barriers immediately. This form of interpreting is performed when a party calls a service, selects the required language pair and is connected to an interpreter. The interpreter then comes on the line and interprets the conversation. On-Demand Phone Interpreting is often used by customer service call centers, and by companies, organizations, pharmacies, medical and legal institutions that interact with the limited English proficiency (LEP) population and require interpreting on-demand. The benefit of On-Demand Phone Interpreting is that it makes interpreting available within minutes.

However, it is important to note that the interpreter is coming into the conversation blind and may not have the required background information to make the interpretation successful.

g. Sign-language interpreting: used at conferences and meetings, sign language interpreting happens between spoken languages and sign languages, used by the hearing-impaired community all over the world.

h. Sight Translation: Sight translation is a technique that requires the interpreter to render the content of a written document in the source language orally into the target language.

8. Areas of Interpretation

○ **Diplomatic:** interpreting that facilitates communication between government and international organizations.

○ **Liaison:** also known as "escort interpreting" -- consecutive interpreting while accompanying visiting individuals or groups to a location.

○ **Conference;** Interpreting for the benefit of people attending congresses, conventions, summits, or other meetings.

○ **Legal: interpreting** in settings that are related to the administration of justice.

○ **Conflict Zone/ Disaster Interpreting** : supports individuals affected by conflict, disaster or other emergency situations.

○ **Community and others** : there are a number of other interpreting settings for social services, community support, education and healthcare activities.

9. The key skills the interpreter needs:

➢ Interpreters must have extraordinary listening abilities.

➢ In addition, interpreters must possess excellent public speaking skills, and the intellectual capacity to instantly transform idioms, colloquialisms and other culturally-specific references into parallel statements the target audience will understand.

➢ Facility in both languages.

➢ Understanding of the confidentiality of the situations.

➢ Understanding of the importance of accuracy.

➢ Impartiality, reliability and lack of bias.

➢ Understanding of basic and evidence procedures and criminal law as well.

➢ Understanding that the interpreter may be subject to being called to court as a witness.

➢ Concentration

➢ Analytic skills

➢ Short term memory

➢ Clear delivery

➢ Cultural awareness

➢ flexibility

➢ A compete mastery of their own native language

➢ - A complete mastery of their non-native languages

➢ - A familiarity with the different cultures

➢ - A commitment to helping others communicate

➢ - An interest in and understanding of current affairs

➢ - Good training

➢ - The ability to concentrate and focus as a discussion unfolds

➢ - A pleasant speaking voice

➢ - A friendly, collegial attitude

➢ - Calm nerves, tact, and a sense of humour

10.   Is Simultaneous Interpretation a Stressful Occupation?

Yes. The sustained alertness and concentration required to perform this job well have been compared with those required to be an air-traffic controller. However, for that very reason, interpreters' associations have developed standards governing workload, team strength, and equipment, based on medical studies, which are intended to keep the workload and cumulative stress within reasonable limits. At the UN, for example, simultaneous interpreters are usually required to cover a maximum of seven three-hour meetings per week, except during peak periods. The average workload at the European Union is somewhat heavier.

11. CONCLUSION

Translation and Interpretation are processes of replacing text in one language with text in another language. Text is not just a sum of its parts, and when words and sentences are used to communicate, they combine to make sense in different ways. Therefore, the entire text will be translated, instead of separate sentences or words. The communication text will carry its cultural features as it moves from language to language. The translator must be familiar with CNN and Tel cultures, knowing the purpose of communication and the public to make the right and timely decision to do its translation as effective intercultural communication. You must bear in mind that, due to variations, there is no exact translation between any two languages.

What one can hope for is an approximation. The more similar the systems and cultures of the two languages are, the more efficient the translation is in intercultural communication. In this research, we discussed the obstacles to translation through the culture of transport between languages. We also know that translation plays an important role in the globalization of culture, especially pop culture, which leads to giving the advantages of source culture, knowledge of customs and customs to religious customs. Since the researcher is Arabic-native and has been exposed to Finnish culture for many months, the researcher

assumes that he has access to at least some knowledge of each of the cultural meaning systems, and therefore considers himself a cultured person for his research purposes. If more research is done with more data, it will add more ideas to the results of this research. In addition, the researcher hopes to have illustrated through this research translation and consecutive/ simultaneous differences and advantages, focusing on the job of the interpreter which involves facilitating the communication among leaders to understand each other, even if not to agree on different kinds of summits to bilateral meetings and talks. In our globalised times' many international seminars and conferences make use of conference interpretation.

References