



Domesticate or foreignize? Culture-specific items in audio description.

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Domestication and foreignization

- domestication and foreignization as two basic global translation strategies concerned with two cultures
- domestication: “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home”
- foreignisation: “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad”

(Venuti 1995: 20)

Domestication and foreignization in AD

- domesticate or foreignize the AD scripts?
- minimize the strangeness of the foreign text for target language receivers?
- or convey the cultural norms, preserving their meaning and their foreignness?

AD to foreign films

- how important are the audio describer's skills?
- is his/her cultural competence/capital needed?
- what is the role of consultations?
- perspective of an audio describer vs. visually impaired viewer



WADJDA



"Wadjda"

The film centers on the girl of the title, herself about 12, who tries various schemes in the hopes of earning enough money to buy a bicycle to race one of the local boys. Her mother and teachers, however, insist that riding a bike in public would jeopardize a girl's future (the law forbids women from riding bicycles).

About "Wadjda"

- a 2012 Saudi Arabian-German film
- written and directed by Haifaa al-Mansour
- first film ever shot entirely in Saudi Arabia (Muslim kingdom)
- presents Saudi Arabian culture
 - traditional, conservative, male-dominated, impenetrable
- film about women
 - bicycle as a symbol of acceleration, independence, moving forward -> freedom
- selected as Saudi Arabia's official submission for the Oscar's foreign language category
 - the first time the country has submitted a film for Academy Awards consideration!

About "Wadjda"

- the first feature-length film made by a female Saudi director
 - shot from the back of a van, using walkie-talkies
 - director not permitted to mix with the mostly male crew



Haifaa al-Mansour [photo by Sony Pictures Classics]

Culture-specific items in "Wadjda"

- characters
- clothing
- characters' actions/behaviour/gestures
- architecture: places/buildings
- religion
- sports
- signs/subtitles/on-screen texts
- stereotypes
- laws and customs
 - single-sex education
 - separate male and female entrances to the houses
 - different hours for men and women in amusement parks and beaches
- rights and liberties?
 - voting rights for women
 - mobility and transportation
 - This past April, women were finally permitted to ride bikes and motorcycles, but only in recreation areas with male supervision.

"Wadjda" and AD

- linguistic knowledge (Arabic)
- pronunciation for the voice-over talent (*lektor*)
- writing a script, then consultations (specialists and visually-impaired viewers)
- audio introduction?
- translate the culture or audio describe the film? (time vs. content)
 - > our goal: culture translation+AD

"Wadjda" and AD

- pronunciation for the voice-over talent
 - Haifaa Al Mansour [Hajfa Al Mansur]
 - Wadjda [ʔaʔda]
 - Abdullah [Abdulla]
 - Noura [Nura]
 - Abeer [Aber]
- culture-specific items
 - Guidebook for Learning Koran



"Wadjda" and AD

- on-screen texts
 - On the wall a notice in Arabic: "danger".
 - Family tree.
 - Poster in Arabic reading: "Koran Recitation Competition".



"Wadjda" and AD

- clothing (women vs. men)
 - strategies:
 - naming (> abaya)
 - explicitation (> abaya dress)
 - describing without naming (> a long dress covering the body)
 - describing + naming (> abaya, a long dress covering the body)
 - *combining the strategies

"Wadjda" and AD

- women/girls
 - (...) mundurki szkolne, czyli długie grafitowe suknie zapięte pod samą szyję
 - [(...) *school uniforms, that is long graphite-colored dresses with buttons up to the neck*]



"Wadjda" and AD

- Matka Wadjdy zakłada na ubranie czarną abaya, czyli luźne okrycie wierzchnie zakrywające całe ciało. Na głowę wkłada nikab, czyli czarną chustę zakrywającą całą twarz, z wyjątkiem oczu.
- [*Wadjda's mother puts on her clothes a black abaya, which is a loose outer garment covering the whole body. Then she puts the niqab on her head, which is a black shawl that covers her entire face excluding the eyes.*]



"Wadjda" and AD

- W rozklekotanej terenówce trzy kobiety. Dwie w czarnych nikabach, jedna w czarnej burce, czyli stroju zakrywającym ciało i twarz.
- [*Three women sit in a rickety off-roader. Two of them wear black niqabs, one wears a black burqa, which is a garment that covers the body and the face.*]



"Wadjda" and AD

- W pokoju. Wadjda stoi obok matki. Modlą się. Są ubrane w chimary, czyli okrycia wierzchnie zakrywające wszystko, z wyjątkiem ich twarzy. Matka ma na sobie czerwony chimar, Wadjda – czarny.
- [*Room. Wadjda stands next to her mother. They pray. They wear khimars - outer garments covering everything except their faces. The mother's khimar is red, Wadjda's is black.*]



"Wadjda" and AD

- Wszystkie uczennice zdejmują buty, zakładają czarne hidżaby zakrywające wszystko, z wyjątkiem ich twarzy.
- [*All the girls take off their shoes and put on black hijabs covering everything except their faces.*]



"Wadжда" and AD

- men/boys
 - [Abdullah] jest ubrany w białą tunikę do kostek oraz takiję, czyli białą ażurową czapkę przylegającą do głowy.
 - *[Abdullah] is wearing a white tunic coming down to his ankles and a taqiyah, which is a white tightly fitting crocheted cap.*



"Wadjda" and AD

- Mężczyzna ma na sobie białą tunikę do kostek, na głowie ghutrę, czyli arafatkę w biało-czerwonej kratę, na ghutrze – igal, czyli dwa czarne koła ze sznurka.
- [*The man is wearing a white tunic coming down to his ankles. On his head he has a ghutra, which is a white and red checkered scarf. On top of the ghutra he has an igal – a headband of doubled-over black cord.*]



"Wadjda" and AD

- Z salonu wychodzi ojciec Wadjdy. Ma na sobie kamis [kamis], na głowie ghutrę [gutrę] podtrzymywaną przez igal. Jest boso.
- [*Wadjda's father comes out of the living room. He is wearing khamis, with ghutra on his head held up in place by igal. He is barefoot.*]

- Do sprzedawcy w biało-czerwonej arafatce.
- [*To the vendor wearing white and red (Arafat) scarf.*]



"Wadjda" and AD

- Wszyscy są ubrani w białe tuniki do kostek, na głowach mają ghutry, czyli arafatki w biało-czerwonej kratę, na ghutrach dwa czarne kółka, czyli igal.
- *[All the men are wearing white tunics coming down to their ankles. On their heads they have ghutrahs, which are red and white checkered scarves, on top of their ghutrahs they have igals – headbands made of doubled-over black cord.]*



Questions to be answered

- educational value of the film?
- culture competence and skills of the audio describer?
- research – needed?
- how much "specificity" needed?
- consultations with specialists?
- constraints in AVT, e.g. time vs. content
- what about the viewers?
 - > spoonfeeding or foreign flavour?

domesticate

or

foreignize?

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Thank you!

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