

The Manipulation of Power Game and Handling of Culturally-bound Elements in the Dubbing and Subtitling of the Film “Omar Mukhtar: Lion of the Desert”

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Abstract: *This study focuses on the representation of the colonizer and colonized and the manipulation of power game in the dubbing and subtitling of the Hollywood film “Omar Mukhtar: Lion of the Desert”. It also investigates the handling of the culturally bound elements in the translation, particularly in the scenes specific to the host culture and the politically charged discourse. With regard to the scenes taking place in a western context or reference to historical symbols decisions would likely be constrained by certain norms. In this study, choices of translation made by the translator under which these choices were made will also be investigated. The main objective of this study then is to investigate how linguistic manifestations of courage and resistance on the part of the “oppressed” and brutality and cruelty on the part of the “oppressor” are rendered in Arabic subtitles/ dubs of this film, and to ascertain whether cuts and shifts in subtitling/ dubbing these concepts’ markers influence the representation of different characters for Arab viewers. The study also aims to find out whether the film semiotics is distorted by the translation or any interpersonal dimensions are lost due to semantic concision or rhetorical simplification.*

Keywords: Audiovisual translation, Colonized, Colonizer, Historical films, Omar Mukhtar

1. Introduction

The relationship between the colonizer and the colonized has been addressed since centuries ago. Shakespeare’s play THE TEMPEST (1610 -1611), for example, portrays this relationship in a way that presents the play as if it was written in our contemporary history, (Frey 1979, Grishamareetu 2012 and Singh 2016). On the basis of the concept that “colonialism is a specific form of oppression”, (Memmi, 2003, Okazaki et al: 2007), the present study investigates the representation of the relationship between the colonizer (oppressor) and the colonized (oppressed) in the subtitling and dubbing of the film Omar Mukhtar: Lion of the desert. As the case in the Tempest, in Omar Mukhtar the oppression by the colonizer manifested in the rule of force and the use of all tools of terror and intimidation resulted in a fierce fight for freedom by the colonized. The difference between the Tempest and Omar Mukhtar, however, is that in Omar Mukhtar the colonizer recognizes the enemy as hard to defeat and the hero is never scared of the might and strength of the invading empire. Despite the demonstration of superiority on the part of the colonizer (see Moreira-Slepoy 2017 and Said 1978 and 1994) demeaning the locals as in the case of calling them “a handful of Bedouins” and comparing them to mice, for example, and occasionally trespassing their culture (Said, 1994), a high degree of respect from the enemy to the hero of the resistance Omar Mukhtar has been maintained. Nevertheless though, apart from two low ranking Italian officers whose conscience is afflicted by the war they are forced to wage, in no instance the colonizer shows any sympathy or guilt. (For a discussion on colonial guilt in a contemporary context, see McDougall 2018, The Guardian).

Omar Mukhtar: Lion of the Desert the film, in its original English version, is a rich production for investigation and analysis in a variety of contexts: history, culture, wisdom and film studies. In its Arabic translation (dubbed and subtitled) versions, many dimensions can be explored that may offer answers to several lingering queries in translation, particularly in audiovisual translation with regard to the two different modes, namely dubbing and subtitling being governed by different constraints (see Dries, 1995a, Giles, 1997, Gottlieb, 1994a and 1998).

The focus here, however, is on the representation of the colonizer and colonized and the manipulation of power game in the translation (Aveling, 2006) of both versions. The analysis will also focus on the handling of the culturally bound elements in the translation, particularly in the scenes specific to the host culture and the politically charged discourse. Due to the nature of the film, with a substantial portion of the source culture of the ST being actually the target culture of the TT with all its specific traits, the assumption is that the film is only partially problematic in this respect. This means that the translation would be a direct transfer from ST to TT when the scenes are taking place in a Libyan environment and actors are practicing habitual living interaction, observing their daily religious rituals or exchanging words of despair and frustration. This does not mean, however, that there is no linguistic socio-cultural factors interfering with both versions. With regard to the scenes taking place in a western context or reference to historical symbols (e.g. Flaminius, Hadrian’s Wall, etc.), decisions would likely be constrained by certain norms. In this study, choices of translation made by the translator such as those to represent the ‘colonizer’ and the ‘colonized’ and

the constraints under which these choices were made will be investigated. Whether decision taking in the process of translation of such scenes was based on mandatory norms of the target system or mere tendencies in the recipient culture, as the differentiation is made clear by Toury (1978: 95), will be explored. For Gottlieb, "in audiovisual translation, choices at the lower text-level have already been seen to be based on existing norms in the target culture system" (1997: 216). This means no breaching of such norms would be tolerated by the recipient culture. The main objective of this study then is to investigate how linguistic manifestations of courage and resistance on the part of the "oppressed" and brutality and cruelty on the part of the "oppressor" are rendered in Arabic subtitles and dubs of this film. The aim is also to ascertain whether cuts and shifts mandated by certain norms (Toury, 1978; Chesterman, 1993; Agost, 2004) in subtitling and dubbing these concepts' markers influence the representation of different characters for Arab viewers. It is also hoped to find out whether the film semiotics "(words as 'signs')", Hatim, 2005) is distorted by the translation. In light of the background above, the present study is a qualitative, descriptive analytical and evaluative study of the dubbed and subtitled versions with a view to handling the socio-cultural and political dimensions in the translation into Arabic. Having stated that, this study is hoped to be valuable and informative on a subject matter that hasn't been adequately addressed (Bartrina, 2004), especially with this genre of film type and with regard to Arabic-related culture studies. Before embarking on the analysis of the selected scenes below, the start will be with a brief overview of war films and a summary background of the film Omar Mukhtar: Lion of the Desert.

2. Historical War Films

When investigating language transfer in audiovisual products, Luyken et al (1991: 129) stress the importance of classifying such products according to their genres. In audiovisual translation, the term 'genre' is more specific than 'film type.' Accordingly, despite the fuzzy boundaries of categories, 'a historical war film' is a 'genre' within the 'film type' of 'documentaries. Espasa (2004: 184&186) uses the term 'genre' to refer to 'documentaries' as opposed to 'fiction films'. For Espasa, the term 'documentary' refers to "the aim of 'documenting' some reality, without evaluating the truth of such reality" (Ibid. 186). Taking genre considerations into account, oral sign system, according to Remael (2004), would work differently within a specific film type from other types of films as far as film dialogue is concerned. For extensive discussions on documentary films, see *The Documentary Film Reader: History, Theory, Criticism* edited by Kahana (2016). In spite of the difficulty of classifying audiovisual products according to their genres in the situation of what Orero (2004: v) calls "unsettled terminology of audiovisual translation" and in the absence of consistent classification of film, programme types and genres (see Karamitroglou 1998: 148), the film Omar Mukhtar: lion of the desert, the subject of this study, is by definition a historical war film revolving around a historical figure with many action scenes on battlefields. It is a documentary in the

sense that it is based on a real story with black and white archive footages that underpin its historical authenticity.

3. "Omar Mukhtar: Lion of the Desert"

The film Omar Mukhtar: Lion of the Desert is written by the British writer David Butler, produced and directed by the late American Syrian Mustapha Aqqad and starred by Anthony Quinn, Oliver Reed and Rod Steiger playing: Omar Mukhtar, Gen. Rodolfo Graziani and Benito Mussolini respectively. It is listed in Howe Library database and described as follows: "the 1981 Hollywood war epic is based on a historically accurate story about the Libyan resistance leader, Omar Mukhtar, who led the Libyan resistance against the Italian occupation from 1911 to 1931 but eventually was captured and then hanged in public at the age of 73", http://library.uvm.edu/collections/dvds_and_other_videos.

The film has been watched on video tapes, DVD or on TV, either in its original English, or subtitled or dubbed Arabic versions, for more than three decades all over the Arab world by a large number of viewers. The film is very popular among all generations across the Arab countries and does not seem to have become outdated.

In spite of the fact that the film Omar Mukhtar is in English, most of the events are taking place on Arab soil, a number of the actors are playing Arab figures and the hero is a well-known Arab character who encapsulates many features of any elderly Arab sheikh in contemporary Arab history. Because the flow of historical information touches on relatively recent Arab memories of the colonial era, references to characters and events would readily spring to the minds of the audience. The title alone would be almost sufficient to inform the Arab viewers of its context. Being subtitled and dubbed in Standard Arabic (a high form of Arabic) and not in the local vernacular dialect (a medium of everyday discourse) both translations do not impose language barrier for Arabs from different parts of the Arab World despite the fact that the Arab world represents a mosaic of different dialects. Moreover, unlike soaps and popular films where standard Arabic sounds stilted, historical films are well received in Standard Arabic. Internationally, however, it does not seem to have gained a wide publicity despite the fact it is rated by IMDB (The International Movie Database) as one of "Top 50 Movie Military Battle/Combat Scenes!". Having said that, a preliminary survey of 50 viewers' comments around the world at IMDB shows an overwhelming praise of the film as "one of the most stunning classic war epics". Some even wondered "why this movie didn't win any awards". Others went as far as to think "this movie is most definitely Oscar winning stuff for its time" and asked "where it was in the Academy Awards of that year" others said the film "should have won at least one Oscar for Best Actor (Anthony Quinn). (For a full review of the film, see Duarte, 2014).

The film starts with a narration that sets the scene for the rest of the film followed by a monologue. The narration sets the ground for the story emphasizing the theme which focuses on the relation between the oppressor and the oppressed in an ongoing battle between the colonizer and the colonized.

The introductory narration ends with a footage of Mussolini's speech to a mass of people in Rome: "We will rule on the earth and then we will take the flag of fascism to the stars". As is the case of narrations, monologues by the three main characters in the film: Mussolini, Graziani and Omar Mukhtar are intended for the audience.

4. Selected Scenes for Analysis

It has to be emphasized that it is not the intention here to assess the quality of language transfer or to evaluate the technical issues involved in the process of converting the ST language to the TT language. The analysis will focus on the final product (the translation) to investigate the handling of the socio-cultural and political instances in the subtitling and the dubbing of the film. Here, I subscribe to Mason's assertion: "as auditors, we rely on the dialogue itself for our primary evidence of the evolution of the exchange", (Mason, 1989: 18). The analysis will be based on comparing the subtitles and the dubbing (as a result of the same initial source product) with the original spoken version as a point of reference. In spite of the fact that we are dealing with two different techniques involving two different modes (script and revoicing) the analysis and comparison between the subtitling and dubbing with regard to handling the elements under discussion will be done simultaneously below. Scenes will be numbered according to their order here. A transcription of the Arabic translation using normal letters that, more or less, match the pronunciation will be provided for non-Arab readers who do not speak the language. Back translation will also be provided when necessary.

Scene One

After a long introductory narrative following the first scene that takes place in North East Libya, showing explosions in what is supposed to be a peaceful village confronted with the appearance of Mussolini in Rome producing an uninterrupted monologue. He is expressing his anger for the failure of his troops to crush the resistance in Libya and assigning a new commander to end the rebellion.

The Scene below shows the first exchange in the form of a dialogue between Mussolini and Graziani starting with Mussolini asking: who was the leader of the rebels and what was he doing in life. The answer introduces Omar Mukhtar as the leader of the resistance and a teacher:

- **Mussolini:** What's his name?
- **Graziani:** Omar Mukhtar
- **Mussolini:** Who?
- **Graziani:** Omar Mukhtar
- **Mussolini:** You know General, those colonists that we send over, peasants from the south, they cost us lira on lira as if we put them at the Grand Hotel. Now something must be wrong.

No. I will not let a handful of Bedouins stop the progress of a forty million battalions. I give you Libya, General. At least you have a name that would frighten them. What did Omar Mukhtar do before joining the rebellion?

- **Graziani:** He was a teacher, sir.
- **Mussolini:** Teacher?
- **Graziani:** Yes.
- **Mussolini:** I was a teacher. Be careful you do not end up like the five who went before you .. taught by him. Well [,] the man who likes action. Go to Libya. General, bring me Mukhtar. Bribe him or break his neck.

The first utterance in the whole film "what's his name?" demonstrates the colonizer's attitude towards "the other" in the reference "his" instead of "the leader of the rebellion", for example. This is also apparent in the two questions "who?" and "teacher?". From the first scene, the power game issue is prevalent: "I give you Libya, General" and the intention of intimidation is determined: "You have a name that would frighten them". With the help of the image and body language, this is well preserved in the dubbing and subtitling. The evident arrogant language of Mussolini towards the local "enemy": "a handful of Bedouins" is also preserved in the translation of both versions by mere literal translation. What might pass unnoticed for a layman Arab viewer, however, is the prejudice against his own people in the reference to "peasants" against "urban" and "South" against "North" in "peasants from the south". What might not be clear in the translation is to what extent the interpersonal dimensions between Graziani and his boss within the frame of power game are maintained, never mind the praise "you have a name". Here where background knowledge of history and world affairs on the part of the audience would play a crucial role. Interestingly, there is no direct reference in Arabic to the "Grand Hotel", the plush chain trade mark. In the dub, it is substituted with most luxurious hotel:

أفخم فندق
/afkham funduq/
most luxurious hotel

In the subtitling, it is replaced by five-star hotel:

هوتيل خمس نجوم
/hotail khamsa nujum/
five-star hotel

which is explicitly sarcastic. Avoiding the mention of Grand Hotel in both versions opting for a more generic reference instead of specific, supposedly on the basis of cultural disparity, would definitely result in translation loss (Dickins et al: 2002). Both translations above, however, would serve the purpose in Arabic as that of the original; the high cost. What is worth mentioning here is the fact that the ST idiomatic expression "lira on liral" in "they cost us lira on lira" to further emphasize the high cost is more emphatic in English than in the translation. It is merely Arabized in plural: ليرات /layrat/ *liras* in the dubbing but spelled out in the subtitling مبالغ طائلة /mabaligha taiyla/ *large sums*.

In the case of Mussolini's direct order to Graziani, "you do not end up like the five who went before you .. taught by him", which is again an exercise of power game that determines the choice of the language used between the participants bearing in mind the strict hierarchy ranking in the political military context with regard to interpersonal

relations, in the Arabic translation, it becomes ironical by the use of the imperative *إحذر لا تنتهي* *be warned not to end up* and the idiomatic expression *لقد كنتك درساً* *dictated you a lesson*, in the dubbing:

إحذر لا تنتهي كأولئك الولاة الخمسة الذين سبقوك وقد كنتك درساً مهماً

/ihthar la tantahi kaouwlaika alwalat alkhamsa althyna

sabaquq waqad laqanaka darsan mohiman/

Be warned not to come back like those five rulers before you after he had dictated you an important lesson.

While in the subtitle it is translated directly *إحذر ألا تخفق* *be warned not to fail*:

إحذر ألا تخفق كما أخفق الخمس الذين أرسلوا قبلك وتلقوا درسه

/ihthar alaa takhfiqa kama akhfaqa alkhms alathina orsilu

qablaka watalaqaanu darsahu/

Be warned not to fail like those five who were sent before you learnt (were dictated) his lesson

In the case of the translation of “taught by him”, three translation observations can be made: a change of form (from passive to active), a case of explicitation (pronoun reference) and an addition (important) in the dubbing. While the shift in the first two is understandably governed by the norms of the Arabic language as Arabic tends to use active forms more than English does and Arabic is a more explicative language than English (Hatim: 1997), the third could only be a case of transferring image emphasis into verbal expression. The fact that in the original English the reference to whom is “taught by him”: Graziani or “the five who went before you” can only be based on intuition led to having two different versions. Since in Arabic pronouns are more detailed and specific, the reference in the dubbing is overtly pointing to him while in the subtitling it refers to them. “Be careful” is replaced by “be warned”. The fact that it can be considered as a thoughtful gesture from a leader to his envoy, who is going on a hazardous mission is more felt in the English original. From a rhetorical perspective, the alliteration in “bribe” and “break”, understandably, disappears in the literal translation in both Arabic versions:

أرشه أو أكسر رقبته

/arshih aw aksir raqabatahu/

Bribe him or break his neck

Unlike many other stories of colonialism that represent the locals as submissive, savage and puny (on the colonized representation, see Saeed 2013), Omar Mukhtar is depicted in the film as strong, confident and proud but kind and caring towards the vulnerable (children and women) on his side and towards the helpless (captured war prisoners) from the enemy’s side. Clearly, his determination to fight and resist is not motivated by eagerness for reprisal to revenge but by a strong belief in a just case. He is represented as the man of wisdom and resilience whether he is summoned for negotiation or captured for trial and eventually execution. Next scene shows Omar Mukhtar with his dignified posture, calm and resilient, appearing for the first time as he teaches children the Quran. The teaching is disrupted by a folklore ceremony in the village; Omar Mukhtar stops his teaching

and let the youngsters join the gathering. Then he joins them. A messenger arrives to give him the news that Graziani has been made the new governor of Cyrenaica (Cyrenaica is what is known now as Barga, the province that includes Benghazi).

Scene Two

- **Omar:** Yes, Bu Matary, what is the news?
- **Bu Matary:** A new governor.
- **Omar:** A new governor? They come like lions and go home like wornout goats. Who is it this time?
- **Bu Matary:** Graziani, the butcher of Fazzan.
- **Fadeel:** It is only a matter of time before they let him loose on us.
- **Bu Matary:** That means a new offensive.
- **Omar:** My father used to say blows that don't break your back strengthen it. We will show Graziani some spine. They tell me Graziani loves blood. I don't like to believe those stories. When is he expected?
- **Bu Matary:** They are decorating Benghazi for him.

A different form of power game is played here showing a strong belief in one’s case through the use of abundant rhetoric. Both the simile “they come like lions and go home like wornout goats” and metaphor “the butcher of Fazzan” above are translated literally with the same rhetorical devices maintaining the same power of the original in English. Interestingly, the same is with the elliptical answer “they are decorating Benghazi for him” to the question “when is he expected?”; meaning too soon and “we will show Graziani some spin”. In the case of the saying “blows that don't break your back strengthen it”, an equivalent Arabic fixed idiomatic expression is used but stripped of the alliteration in “blows”, “break” and “back”:

إن الضربة التي لا تقسم ظهرك تقويه

/inna aldhara alati la taqsimu dhahraka toqawih/

Blows that don't split up your back strengthen it

The difference is, however, that in Arabic *تقسم* /taqsimu/ implies ‘splitting’, i.e. mortal while *تكسر* /taksiru/ means ‘break’ but does not necessarily imply ‘splitting’ or ‘mortality’.

Scene Three

Early on, the film shows total contrast between two scenes of celebration: a spontaneous local festival in open air where all are singing and dancing the Libyan folklore ‘kaska’ on the rhythm of the traditional local music ‘zukra’ against a well-orchestrated formal reception ceremony to welcome Graziani in Benghazi by the Italian anthem and salutations. Drinking, toasting, and soldiers in uniform dancing with ladies in fancy dresses, the ceremony is intended for work but a good deal of small talk goes on too. A noticeable factor in both versions (dubbed and subtitled) is that no translation is provided for the salute for Mussolini or the Italian national anthem. For Zabalbeascoa, “songs that appear in films are often subtitled even when the rest of the film is dubbed, following the blanket principle that the music and the voices are always more important than the lyrics” (Zabalbeascoa, 1997: 339 quoted in Karamitroglou, 1998: 150). The decision not to

translate the lyrics which praise Fascist Italy here and elsewhere in most of the ceremonial scenes is almost certainly deliberate. The reason is most likely to avoid incensing the audience and thus interrupt the otherwise emotional involvement of Arab viewers.

Graziani is introduced:

- **Soldier:** Signore, Signori. His Excellency General Rodolfo Graziani, governor of Cyrenaica, His royal highness prince Amadeo, Duke of Aosta
- **Graziani:** Gentlemen, thank you.. but the ladies are present, we should be at our ease, let the dancing continue ...

Colonel Diodice is introduced to Graziani:

- **Graziani:** Oh yes, I read reports on you that say you can make friends with Bedouins with a hand shake. I'm not so sure I'd like that. It implies the rest of us must strangle them in order to make peace.
- **Diodice:** There are five thousands Bedouins outside our fronts. I have no food for them. I have difficulty in controlling them. I need ...
- **Graziani:** What you need is a little bit more of that (clenches fist).
- **Tined Shenerary:** Urgent message, Sir.
- **Graziani:** Can't you wait? You see you are disturbing my guests. Excuse me, Gentlemen, they say that Flaminius lost Telamon while leaving his dispatches unopened. What is this another wasted maneuver? How many dead Italians?
- **Tined Shenerary:** Twenty dead .. fifty wounded, Sir.
- **Graziani:** And let him go again?
- **Tined Shenerary:** Yes. But this time, he was seen.
- **Graziani:** He was seen? How do they know he was seen? Nobody knows him, how they know he was seen?
- **Tined Shenerary:** It was only for a moment but they were sure it was Mukhtar.
- **Graziani:** I think I should decorate them just for the bravery of seeing Mukhtar.

The ceremonial scene above is one of the most important scenes in the film. It sets the ground for the rest of the film. It includes references to political and religious figures and geographical locations. Pitch of voice and tone pragmatically imply anger and fury as in "and let him go again?" and "he was seen?" which is also expressed with the same tool in the Arabic dub but obviously not in the subtitling being a different mode to spoken. An exercise of superior power on the part of Graziani demeaning the locals is manifested from the start in "... you can make friends with Bedouins with a hand shake. I'm not so sure I'd like that ... the rest of us must strangle them in order to make peace". In the dub, "I'm not so sure I'd like that" is even more strongly emphasized by means of the affirming statement that leaves no room for any doubt: *أما أنا فلا يروق لي هذا as for me, I do not like this.* In the Arabic dub, the interpersonal dimension between senior and junior in "I read reports on you that say ..." is emphasized by one of the rare conversions from the ST active form into a passive form in the translation.

التقارير المرسله عنك تقول ...

/attagareer almursala 'anka tagoul/

Reports sent on you say ...

There is also a cultural reference in "but the ladies are present, we should be at our ease" which is translated differently into Arabic in the two versions. In the subtitling, being a written form, it is translated into standard Arabic:

ولكن السيدات معنا .. لا رسميات

/walikin alsayidat ma'ana .. la rasmiaat/

But the ladies are with us .. no formalities

In the dub it is translated into a mixture between standard Arabic and spoken dialect; one of the rare instances in the whole film:

ولكن بحظور السيدات .. خوذوا راحتكم

/walakin bihudhur al saydati .. khuthu rahatikum/

But in the presence of ladies, take your rest (take it easy, relax)

The reference to the historical event of 225 BC when "Flaminius lost Telamon while leaving his dispatches unopened", being contextualized in ST, was left without any extra elaboration in the translation in both versions despite the potential risk that laymen viewers may not get the message.

The power game is played routinely in the film. Most scenes of power game are to be found in the dialogues between the most powerful and less powerful or junior in rank on the side of the colonizers: Mussolini towards Graziani in a form of frequent interruptions during dialogues and in giving instructions, Graziani towards Diodice verbally: "you can make friends with Bedouins with a hand shake .. the rest of us must strangle them ...!" and towards Tined Shenerary: "Can't you wait?!" and visually in clenching a fist. On the other hand, it is demonstrated by the colonizer (soldiers) against the colonized (locals) in different forms, verbally, visually and physically.

Semiotics in "what you need is a little bit more of that (fist)" is dealt with differently in the two versions. While in the dub, understandably, it is left to the visual image and performance:

أنت تحتاج .. أنت تحتاج إلى المزيد من هذا

/anta tahtaju .. anta tahtaju iila almazeed min hatha/

You need .. you need more of this

in the subtitle, on the other hand, it is explicated verbally:

ما تحتاجه هو المزيد من الحزم

/ma tahtajuhu hua almazidu min alhzm/

What you need is more firmness

In contrast, the emphasis expressed by the WH statement "what you need ..." is compensated by repetition in the dub and, in the subtitling, the same device is used. Apart from the visual clues represented in the body language, the verbal signals that underline the power game are also exemplified in

the short imperative and ironical tone Graziani uses when speaking to Tined Shenerary: "I should decorate them just for the bravery of seeing Mukhtar". Pragmatically speaking, the word 'bravery' here is not meant to mean, in fact, 'bravery'. In the translation it is preserved in both versions as the context and the situation with the help of the visual image explain it all. The only difference, however, is the use of the affirmative form in the dub:

واجبي إذا أن أهبيهم الأوسمة لشجاعتهم في رؤية المختار

/wajibi ithan an ahibahum alawsimata lishaja'tihim fi ruayat al mukhtar/

My duty then is to decorate them for their bravery of seeing Mukhtar

makes the irony stronger than in the subtitling which is translated as a question:

هل علي أن أهبيهم الأوسمة لشجاعتهم بروية مختار؟

/hal 'alaia an ahebahum alawsimata lishajaatihim biruayati mukhtar/

Should I decorate them for their bravery of seeing Mukhtar?

Scene Four

In line with the arrogant language used by Graziani above, the language of degradation towards the locals is often used by the soldiers, who represent the instrument of the powerful, which is sometimes dealt with differently in the two versions. The extract below is taken from a scene at the peaceful village which is disrupted by Italian soldiers ordering men to gather in a line so that they can choose a number of them for execution. Scenes of killing of men and abduction of girls are the most dramatic and emotional:

- **Soldier:** Three at the end .. and, and two at the back .. and, and .. yeh .. , that young puppy. Yeh, instead of going three months with Mukhtar, you go one year for useful labour.
- **Ismail:** I must do something.
- **Mabrouka:** poor Aisha .. she forgot her veil .. my Hamaidi, they burnt his tree.
- **Ismail:** I saw what happened, my brother, Aisha, and look my father... I am going to join Sidy Omar.
- **Mabrouka:** too young .. it's not your turn yet.
- **Ismail:** I became old enough today, mother.
- **Mabrouka:** He's gone .. I need you.

The translation of "puppy" in the dub differs to that in the subtitling, not necessarily because of the different constraints of the two modes in the two translations, it seems. In the dub it is translated literally as جرو /jeru/ puppy but in the subtitling, it is toned down to صبي /sabi/ boy. Both words are highly degrading in Arabic in the context they are used. There is no consistent correlation in omission and addition in the subtitling and the dub, e.g. "I must do something" is translated faithfully in the subtitling but 'mum' is added in the dub:

أماه يجب أن أفعل شيئاً

/ommaah yajibu an af'ala shayan/

Mum, I must do something

In "poor Aisha ... she forgot her veil", the word "poor" is retained in the subtitling but not in the dub. The difference between the subtitling and dubbing is, however, in the translation of "too young ... it's not your turn yet". In the subtitling, it is kept almost the same:

ما زلت صغيراً .. لم يحن دورك بعد

/ma zilta saghyran .. lam yahan dawruka b'ad/

You are still young .. your turn is not due yet

In the dubbing, it is shorter and firmer:

أنت صغير ليس دورك الآن

/anta saghyrun laysa dawruka alaan/

You are little, it's not your turn now

Substituting "not due yet" in the subtitling with "not now" in the dub makes the dub sound abrupt. The reason, again, could be due to adaptation for lip synchronization in the dub. The same applies to the longer translation of "I became old enough today, mother" in the dub:

اليوم أصبحت كبيراً يا أماه

/alyaumu asbahtu kabyran ya omah/

Today I became grown up, mum,

In the subtitling, it is shorter:

كبرت اليوم، أماه

/kabirtu alyauma, omah/

I grew up today, mum

What might pass unnoticed in the dialogue between mother and son in the situation above is the fact that age is no longer calculated by days and years but by what one experiences and goes through such as what Hamaidi witnessed: injustice and brutal killing of relatives and villagers. Another feature of the dub is the different word order to the subtitling (fronting the word اليوم /alyaumu/ today). With regard to length, longer utterances not necessarily correlate with dubbing. For example, the translation of "he's gone ... I need you" is longer in the subtitling than in the dub. In the subtitling it is translated as follows:

أنا بحاجة إليك .. لقد ذهب

/ana bihajaten iilayka .. laqad thahaba/

I need you .. he's gone

In the dub, it is much shorter:

راح ... أحتاجك

/rah ... ahtajuka/

Gone .. I need you,

Apart from the difference in thematization ("I need you" first in subtitling followed by "gone" but last in the dub preceded by "gone"), in back translation both mean the same.

Scene Five

Scenes of fighting alternate with other scenes throughout the film. In the battle of the mountain, Omar Mukhtar and his fighters defeat Graziani and his men who use modern weaponry. Graziani watches the battle through his telescope seeing Omar's men coming out of holes in the mountain and Omar is waiting for the troops to march past the bridge to give the signals to his men to blow it up.

- **Graziani:** Look. You see? The mice ... they could never resist the cheese, could they? Never... Prepare the artillery to open fire. Pass it at them. Now send in the army.
- **Omar:** ha. He made his move. Come on.
- **Soldier:** (warning) Ambush.
- **Graziani:** He is good. He is good. This old man is good.

Despite the emphasis played by the use of the question tag in the original English version "could they?" here and in a number of other occasions, in both Arabic versions, it is rarely translated into its usually Arabic equivalent *اليس كذلك؟* /alaysa kathalika/ but often omitted. In the dialogue above, it is substituted with "ever" in the dub:

الفيران لا تستطيع أن تقاوم الجبن أبداً
/alfi'ran la tastati'a an tuqawima aljubna abadan/
Mice, cannot resist chees .. ever

In the subtitling, it is dropped altogether:

لا تستطيع الفيران مقاومة الجبن
/la tastati'a alfi'ran muqawamat al jubn/
Mice cannot resist cheese

Its omission in the subtitling makes the statement less charged with rage and exasperation. Another apparent difference between the two translations is the use of a nominal sentence in the dub but a verbal sentence, the more familiar structure in Arabic, in the subtitling.

Scene Six (Mussolini and Graziani in Rome 1930)

As in the case of the reference to "Flaminius" in Scene Three above, the reference to the "Hadrian's Wall" below is not left vague in the ST. The fact it is contextualized in ST helped in the translation to comprehend the historical dimension of the reference and the comparison. What is apparent in the dialogue below, at least in the language of Graziani, is the fact that he could not suppress his frustration as demonstrated in the choice of contempt words and charged discourse.

- **Graziani:** I have physically moved the war from the desert to the mountains. The last remnants of the enemy have now run to holes where we are forced to pull them out by their necks one by one. Duce, I don't know ...
- **Mussolini:** I know, you are having difficulties. You are having a problem with them being in the mountains?
- **Graziani:** I do not seem to have an enemy to fight. Yet their attacks persist. I mean they have no form. If they have a form, I could beat them with form. They have no continuity in movement ... no fixed points of position. I haven't, however, come to my Duce empty handed. I have a radical solution: A new "Hadrian's Wall", except that "Hadrian"

used his wall to shut the Barbarian out, I shall use mine to shut them in. I propose, my Duce, to fence Libya, to run a wall of barbed wire across the desert from the Mediterranean sea to the shores of this sea of moving sands (pointing on the map of Libya) to cut the enemy off its supplies out of Egypt and cutting it off from retreating to Egypt.

- **Mussolini Aid:** Duce, my Duce! Hundreds of miles of barbed wire! Would it be possible to know the cost?
- **Mussolini:** Why do you question Hadrian's Wall? Remember it was Hadrian's Wall that kept the Romans in Britain one hundred years longer.

In spite of the ample space given to Graziani to talk, Mussolini's occasional interruption of him is another demonstration of playing the power game. Graziani persists in using degrading language when referring to the locals: "pull them out by their necks one by one". "By their necks", however, is only preserved in the dub but not in the subtitling. Its drop in the subtitling does make a difference in conveying an incomplete message. With regard to the idiomatic expression "empty handed", it has a fixed idiomatic equivalent in Arabic *خالي الوفاض* /khali alwifadh/, which is used in the subtitling but not in the dub. In the dub, it is translated into *خالي الذهن* /khali althihn/ *free mind*. The reason could be lip synchronization constraints, but this is not the issue in this study.

All the details in Graziani's descriptions are accurately conveyed in both versions though slightly differently. The rhetoric in "the shores of this sea of moving sands", however, is well rendered in the dub using the same metaphor:

شطآن بحر الرمال الهائجة
/shotaan bahr ilrimal alhaija/
The coasts of the raging seas of sand,

but translated plainly in the subtitle:

هذه الرمال المتحركة
/hathihi alremal almutaharika/
this moving sand

The reference to Hadrian's Wall has more significance in the original text for a Western audience, especially British, than for Arab audience. Both Graziani and Mussolini provide information to put the reference in a historical context. The translation in both versions adequately conveys the ST message with a slight difference in the choice of vocabulary. In the first instance: "except that Hadrian used his wall to shut the Barbarian out, I shall use mine to shut them in" the translation is more condensed in the dub with regard to word count and structure:

سوى أن هيدرین استخدم سورہ لصد البرابرة خارجاً، وسوري لصدھم
داخلا
/sewaa anna haidrian aistakhdama surahu lisadi albrabira
kharijan wasuri lisidihim dakhilan/
*except that Hadrian used his wall to shut the Barbarian out,
my wall is to shut them in*

than in the subtitling:

غير أن "هيدريان" استخدم سورته لمنع البرابرة من الدخول وأنا أستخذه
لمنعهم من الخروج

/ghayra anna haidrian aistakhdama surahu limane' albrabira
min aldukhul waana astakhdimu liman' ihum min alkhuruji/
*but Hadrian used his wall to prevent the Barbarian from
entering, I use it to prevent them getting out*

However, the rhetoric in the contrast in "his" and "mine" and "in" and "out" is maintained in both versions. In the second instance "remember it was Hadrian's Wall that kept the Romans in Britain one hundred years longer", it is the other way round; longer in the dub than in the subtitle. This led to a slight deviation from ST:

ألا تعلم أن هيدريان وسوره هو الذي أبقي الرومان مائة سنة في بريطانيا
وأكثر؟

/alaa ta'lam anna haidrian wasurahu hua althy abqa alrouman
miayata sana fi britania wakthar/

*Don't you know that Hadrian and his Wall kept the Romans
one hundred years in Britain and more?*

Regardless of substituting "one hundred years" to "a Century" in the subtitling, the subtitling is closer to the ST:

تذكر أنه أطال عهد الرومان قرناً كاملاً في بريطانيا

/tathakar annahu atala 'ahda alruoman qarnan kamilan fi
britania/

*Remember that it extended the rule of the Romans a whole
century in Britain,*

One other apparent difference at the level of structure is the use of the interrogative form in the dub while sticking to the imperative as in ST in the subtitle.

Compared to the reference in "Flaminius" in Scene Three above, the viewer's comprehension is less jeopardized in the case of Hadrian's Wall here, not because of any translation explicitation but because of what information the ST actually presents. In the case of these two instances and other instances throughout the translation in both versions of the film, it is clear there is a tendency to be faithful to the original references and situations. Such a tendency is also observed in dubbing into other languages (see Larrinaga 2000, 2003 in the case of the Basque, for example).

The last scenes of capturing Omar Mukhtar, bringing him to Rome for what is supposed to be a trial and finally executing him in public in a dramatic act of brutality and cruelty conclude the film and the story of Omar Mukhtar. The film concludes with a quick phony military trial in which a sentence of execution by hanging in public is passed against Omar Mukhtar. The last words he uttered before his execution remained since slogans of courage and wisdom of patriotism such as "we will never surrender .. we win or die", "as for me, my life will be longer than my hangman" and others. Interestingly, although these all translate straightforwardly and literally, in Arabic they sound stronger and more appealing, particularly in the dub.

5. Conclusion

With respect to the above, it would give a wider picture if more scenes of the film are analyzed and an empirical research was conducted to find out more in depth the audience's perception of the many aspects intended in the original English version, but since space does not allow, we can only rely on the instances discussed here. Although the two versions differ, even if insignificantly, in style and occasionally in the choice of vocabulary, presumably because of the constraints imposed by each mode, both versions adequately convey the relationship between the colonizer and colonized and the manipulation of power game as represented in the ST. With regard to language functions such as punning, cultural references and politically charged discourse and linguistic manifestations of aspects such as brutality, on one hand, and courage, on the other, dubbing seems to have been more effective.

In spite of the abundance of non-verbal semiotic channels of communication available for the viewers (pitch and tone of voice, body language, etc.), Fodor, (1976), there are only few deletions for screen adaptation of the semantic load, verbally expressed, in the subtitling and in the dubbing. Moreover, "the need to render speech in two lines of concise and intelligible writing with a minimal loss in informative content" in the subtitling (Remael 2004: 104) not only has been fully observed but, in fact, more often than not the subtitle is only one line. Also, as the speed of the dialogues is comparatively slow with only few dense dialogues in the conversation between a very limited number of characters per scene, no much abbreviation is needed to synchronize the subtitles with the speech and image. As a consequence, the subtitles do not scroll too fast on the screen. Thus viewers can read while at the same time watching the film.

Having said that, apart from the textual shift at different levels: thematization, generic/ specific as well as structural adaptation, the translation went through other shifts: rhetorical, idiomatic, explicitation and fewer shifts at the level of register. Understandably that rhetoric is the most affected particularly alliteration for the obvious reasons such as mismatch between the two languages while most simile and metaphors are translated straightforwardly into their Arabic equivalents. Moreover, translation loss has also been noticed on a number of occasions more than that of translation gain.

One last remark is that since the film is based on a real story, no change or substitution of the real names or references to historical events and geographical locations were made. Finally, as per language use, to appeal for all Arab audiences, Modern Standard Arabic is used while the vernacular is extremely limited to only few incidents which, understandably, appear in the dub but not subtitling.

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