A Multimodal Pragmatic Analysis of the Translation of Some Selected Media Texts

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Abstract

This study examines selected miscellaneous digital media multimodal source texts (STs) for translation purposes. The main objective of the study is to investigate how the verbal, visual and aural modes interacting to render the multimodal meaning. It also discusses the significance of Dicerto's (2014) Multimodal Pragmatics and Gutt's (1989) Interpretive Resemblance in the analysis and translation of multimodal media STs. The research questions are investigating the importance of Multimodal Pragmatics and Direct translation (Complete Interpretive Resemblance) in the analysis and translation of miscellaneous multimodal digital static STs, in addition to Diaz-Cintas and Remael's (2014) subtitling work. The theoretical framework is an eclectic one: Dicerto's Multimodal Pragmatic model, Gutt's Complete Interpretive Resemblance and Diaz-Cintas and Remael subtitling work. The methodology is descriptive, qualitative and product-oriented from the perspective of translation studies. Additionally, the selected corpus comprises two miscellaneous digital media multimodal source texts (Figure 2; Video 1) demonstrating validity of research hypotheses. Findings demonstrated applicability and significance of the above-mentioned models as well as the importance of translator as a medium understanding the verbal, visual and aural relationships in the multimodal ST for achieving high-quality translations. The researcher demonstrated applicability of Multimodal Pragmatics and Interpretive Resemblance to Arabic and English static and dynamic texts; Diaz-Cintas and Remael's work's applicability to subtitling of short videos. In conclusion, recommendations of applying Multimodal Pragmatics in different language pairs and investigating more the notion of interpretive resemblance are provided.

Keywords: Multimodal Pragmatics, Direct translation, Translator as a medium, Subtitling of short videos.

Introduction

Due to the prevalence and spread of technology and digital media, multimodal texts have become widespread. Indeed, translation is an interdisciplinary linguistic field that is mingled, as shown in this study, with multimodality, semiotics and pragmatics, especially relevance. There is a need for a model aimed at the analysis of multimodal STs, thus Dicerto's (2014) Multimodal Pragmatic novel model has emerged for fulfillment of this need. Accordingly, this study is conducted as a result from the need to employ models for analysis of multimodal texts that are aimed for translation purposes. Actually, focusing on one research area is better than focusing on two research areas (static and dynamic), but this mixed-areas research is purposeful as it is aimed at testing the applicability and significance of the new model Multimodal Pragmatics that is aimed for translation purposes, Interpretive Resemblance in both static and dynamic texts and in different language pairs (Arabic and English). Additionally, applicability of Diaz-Cintas and Remael's (2014) work is displayed in subtitling of one short video. This study demonstrates applicability and importance of the three used theoretical models regarding different language pairs (English and Arabic here) and the dynamic short YouTube videos. The current work seeks delivery of highest quality translations. It has a societal significance in transliteration of names appropriately via preservation of clues arising from phonetic properties.

Statement of problem

This study is concerned with the need to investigate the significance of Multimodal Pragmatics and Interpretive Resemblance in the analysis and translation of digital media multimodal source texts (STs).

Aims of the study

The current study aims at:

- Pursuing delivery of translations of high quality.
- Understanding of digital multimodal texts (i.e. the relationships between their several verbal, visual and aural modes) assist in their translation.
- Demonstrating the significance and applicability of Dicerto's Multimodal Pragmatics model; Gutt's Direct Translation and Diaz-Cintas and Remael's 2014 subtitling work.
- Applying Diaz-Cintas and Remael's (2014) model of subtitling to short videos and to different language pairs.

Research questions

This study addresses the following research questions:

1- What is the extent of applicability of Dicerto's (2014) Multimodal Pragmatic model and Gutt's (1989) Complete Interpretive Resemblance to different language pairs and to miscellaneous static and dynamic digital multimodal texts?

2- How does the translator act as a medium that understands well the verbal, visual and aural relationships in the multimodal ST?

3- How does the translator deals with the notion of interpretive resemblance as representing a continuum or a scale?

4- What is the significance of Multimodal Pragmatics and Direct translation in being studied and applied to the selected multimodal digital media Source Texts (STs) intended for translation purposes?

5- How does the translator prove the significance of Diaz-Cintas and Remael's (2014) work in subtitling of short videos into different language pairs?

6- How effective is the Relevance Theory (mingled in both Dicerto's Multimodal Pragmatics and Gutt's (1989) direct translation notion) to be studied by the translator for ultimate comprehension and translation of various texts, i.e, particularly the multimodal texts in this study?

Research scope and limitation

The scope of this research is the analysis and translation of some selected miscellaneous multimodal digital media texts (static and dynamic) displayed on different websites. Because of the necessity to investigate most of the eighteen relationships of the new Dicerto's (2014) Multimodal Pragmatics model, the researcher had to employ miscellaneous digital multimodal media texts rather than only one genre.

The limitation of the current research is that it adopts more than one area of Translation Research, which was a difficulty for the researcher as the researcher employed Source Text Analysis and Translation with Commentary, in addition to Multemedia (Audiovisual translation). Additionally, the researcher encountered the difficulty of searching for short video (whose duration does not exceed ten minutes) demonstrating Multimodal Pragmatics' eighteen relationships and Direct Translation's 'eight communicative clues' preserving the original's style and accompanying this notion.

The eighth communicative clue (preserving style in direct translation) is excluded from this research as it is concerned mainly with sound-based poetic properties that need illustration of the rhythm and accents of utterances as well as tackling poetry.

Review of literature

This section is organized thematically and chronologically from the earliest to the latest to shed light on the literature authored in the disciplines of Multimodal Pragmatics and Translation, Relevance Theory, Interpretive Resemblance and the Translation Studies.

The current research adopts mixed research areas in translation studies (Williams and Chesterman, 2002). It uses an introspective translation by the medium and then a commentary or annotation to justify and give reasons for using Direct Translation (complete interpretive resemblance) and quitting

Indirect translation (adequate interpretive resemblance). This is in addition to employing the Multimedia Translation area for the interlingual subtitling of dynamic texts.

Translation, according to Gutt (1989), falls under the interpretive use of language, so it is regarded as an Interlingual Interpretive Use of Language.

Gutt (1989) proposes two notions of translation: 'Direct Translation' in close correspondence with 'Direct Quotation' and 'Indirect Translation' in correspondence with 'Indirect quotation'. To attain direct translation, both in written and audio-visual texts, the translator renders the communicator's intended meaning (what is meant not what is said), according to the context and using the complete interpretive resemblance between STs and TTs.

Direct translation is achieved through conveying the communicator's intended meaning, along with preservation of the stylistic properties that "provide clues that guide the audience to the interpretation intended by the communicator" (Gutt, 1989, p. 199). Those clues are referred to as "communicative clues" (Gutt, 1989, p. 199). By paralleling direct quotation, direct translation is produced by preserving all the communicative clues of the original, such translation facilitates for the receptors to reach the intended interpretation of the original, using the contextual assumptions conceived by the original author (Gutt, 1989, p. 201). Such communicative clues preserve the style in direct translation. Communicative clues are eight: communicative clues arising from semantic representations; communicative clues arising from syntactic properties; communicative clues arising from phonetic properties; communicative clues arising from semantic constraints on relevance; communicative clues arising from formulaic expressions; onomatopoeia and communicative clues; communicative clues and the stylistic value of words and communicative clues arising from sound-based poetic properties (Gutt, 1989, p. 201).

For preserving time-space constraints, Interlingual subtitling 'changing the spoken mode to a written mode' (one type of AVT) requires some accepted reformulations (such as required text reduction, condensation and reformulation, segmentation and line breaks, additions, deletions of redundancies) to convey the communicator's intended meaning. Such reformulations are made for format purposes only of audio-visual texts. Therefore, Gutt's direct translation notion is observed in subtitling of short YouTube videos.

Multimodal Pragmatics and Translation

In 2014, Dicerto proposed Multimodal Pragmatics as a new model for the analysis of the Source Text (ST) for translation purposes. Dicerto's approach is well appropriate for this study as it studies the interconnections between the various modes for creation of a multimodal message within multimodal STs that interpretively resembles their TTs. She composed her new model of Cross-media interaction relations (COSMOROE) after Pastra (2008, p. 308) and the Visual-verbal logico-semantic relationships after Martinec and Salway (2005,

p.360) for analyzing multimodal STs. She claimed that, in order to comprehend multimodal texts, it was necessary to develop a theoretical model intended for examination of multimodality for translation purposes.

Interpretive Resemblance

Gutt, in 1989, wrote a book in which he depended upon Sperber and Wilson's relevance theory in pursuit of assisting in the formulation of a general theory of translation. He maintained that translation should render the 'message' of the original. Translation could be viewed, in a wide scope, as an interlingual interpretive use and, in the narrow scope, it can preserve the 'communicative clues' included in the original text. The principle of relevance is used in the 'interpretive use' as 'a presumption of optimal resemblance': (a) the sender intends to convey a message interpretively resemble the original and (b) this resemblance is consistent with the presumption of optimal relevance, i.e. it is presumed to have adequate contextual effects without unjustifiable processing efforts.

The idea of faithfulness is included in the notion of 'optimal relevance' as maintained by Sperber and Wilson (1986/1995), i.e. "the intended interpretation of the translation should resemble the original" (Gutt, 1989, p. 163) in terms of being adequately relevant to the audience, namely provides adequate contextual effects and should be expressed in a clear and natural manner that does not need unnecessary processing effort from the audience.

Translation Studies

Translation studies passed through various stages,

with different perspectives and schools. In 1959, Jakobson authored an article through which he defined three kinds of translation; the intralingual translation, the interlingual translation and the intersemiotic translation. Nida (1964) dealt with the tradition of translation in the Western World and explained the dynamic dimension in communication, the role of the translator, principles of correspondence, techniques of adjustment, translation procedures and machine translation. Mary Snell-Hornby (1988) presented an integration of methods and concepts grounded in linguistics. Newmark (1988) wrote a book on translation. Newmark clarified the elements of the analysis of a text, the process of translation and translation methods.

Furthermore, Hatim and Mason (1990) discussed some issues and debates in translation; linguistics and translators as well as theory and practice; context in translating as well as register analysis. In 1992, Baker explained equivalence at word level and the lexical meaning; equivalence above word level, collocation as well as idioms and fixed expressions. Munday (2001) composed a book in which he discussed the main issues of translation. He explained the concept of translation, what are the translation studies, the translation theory before the twentieth century. In 2002, Bassnett explained the central issues of translation, the history of translation theory and specific problems of literary translation. The current study differs from previous literature as it addresses the digital multimodal media texts (STs), both static and dynamic ones. Additionally, it demonstrates applicability and importance of the stated three theoretical frameworks in the field of translation. Additionally, Alwazna (2017) wrote an article tackling relevance theory and its relation within the field of pragmatics. He explained text and context, optimal relevance and translation as an interpretive use of language.

Based on this previous literature review, it is to be noted that the present research is different from the previous studies in that it investigates profoundly the notion of Interpretive Resemblance in the translation of multimodal texts. It should be highlighted also that the Gutt's (1989) notion of Interpretive Resemblance was first intended for monomodal texts, but due to the prevalence and development of technology, the notion of Interpretive Resemblance is applied, in this study, in the translation of media multimodal source texts (STs).

Furthermore, the current study investigates both standard texts (either Arabic or English texts; and whether static or dynamic texts), in terms of being written or spoken in the appropriate standard form and non-standard source texts, in terms of being written improperly (e.g. contain spelling mistakes, typos, ungrammatical or non-syntactic structures, ambiguous vocabulary or unused lexical items in a specific jargon), in order to show how the translator handles such errors causing difficulty in comprehension. Incorporating Relevance Theory into translation, as embraced by Gutt (1989), is adopted in the current research: the cognitive and the communicative principles of relevance are applied).

Theoretical framework

The current study adopts an eclectic theoretical framework—incorporating Dicerto's (2014) Multimodal Pragmatic model, Gutt's (1989) Complete Interpretive Resemblance to different language pairs (English and Arabic here) as well as to static and dynamic texts. The research demonstrates, also, the significance and applicability of Diaz-Cintas and Remael's (2014) subtitling work to short videos (duration of each is 10 minutes maximum) and to different language pairs (English and Arabic here).

To begin with, Dicerto creates the Multimodal Pragmatic model intended for analysis of multimodal source texts for explanation of the sender's meaning. She, in 2014, composed her model of three dimensions, including: the semantic representation of individual modes (i.e. meaning in individual modes), the semantic representation of multimodal message (the interaction of the modes) and the multimodal pragmatic meaning (i.e. the inferential meanings or the implicatures and explicatures).

Components of Dicerto's Multimodal Pragmatic model

Dicerto composes her model of Martinec and Salway's part of logico-semantic relationships based on Halliday's clause relationships and Pastra's (2008) COSMOROE (cross-media interaction relationships) that represents the way images interact with language and the communicational glue that connects all the model is the 'presumption of optimal relevance', thus relevance is the foundation controlling the model . The major categories included in the COSMOROE are: 'Equivalence' (the information expressed by the different modes (which she terms 'media') is semantically equivalent, it refers to the same entity; 'Complementarity' (the information expressed in one mode complements the information expressed in another mode); 'Independence' (each mode carries an independent message, which is however, coherent (or strikingly incoherent) with the document topic (2018, p. 79). According to Dicerto (2018), implicatures are retrieved on the basis of the explicatures, the semantic representation of a message and the recipient's knowledge of the world, while explicatures are dependent on the semantic representation only.

The semantic representation of multimodal texts, namely the visual-verbal relationships as offered in Dicerto's taxonomy is important in interpretation of multimodal message along with contribution of implicit meanings. The concepts of 'cluster' and 'phase' are used in Dicerto's (2018) analytical model to complete it by showing the concept of multimodal text development over 'space' and 'time' on which Baldry and Thibault's (2006) work on multimodal transcription and text analysis was established. The concept of 'cluster', namely "local grouping of items" (Dicerto, 2018, p. 90). Figure 1 displays Dicerto's (2018) full model. Table 1 shows Dicerto's (2018) table of the transcription and

analysis of static multimodal texts and Table 2 shows Dicerto's (2018) table of the transcription and analysis of dynamic multimodal texts.

Figure 1

Adopted from Dicerto's (2018, p. 83) Multimodal Pragmatics Full Diagram of the Visual-verbal relations
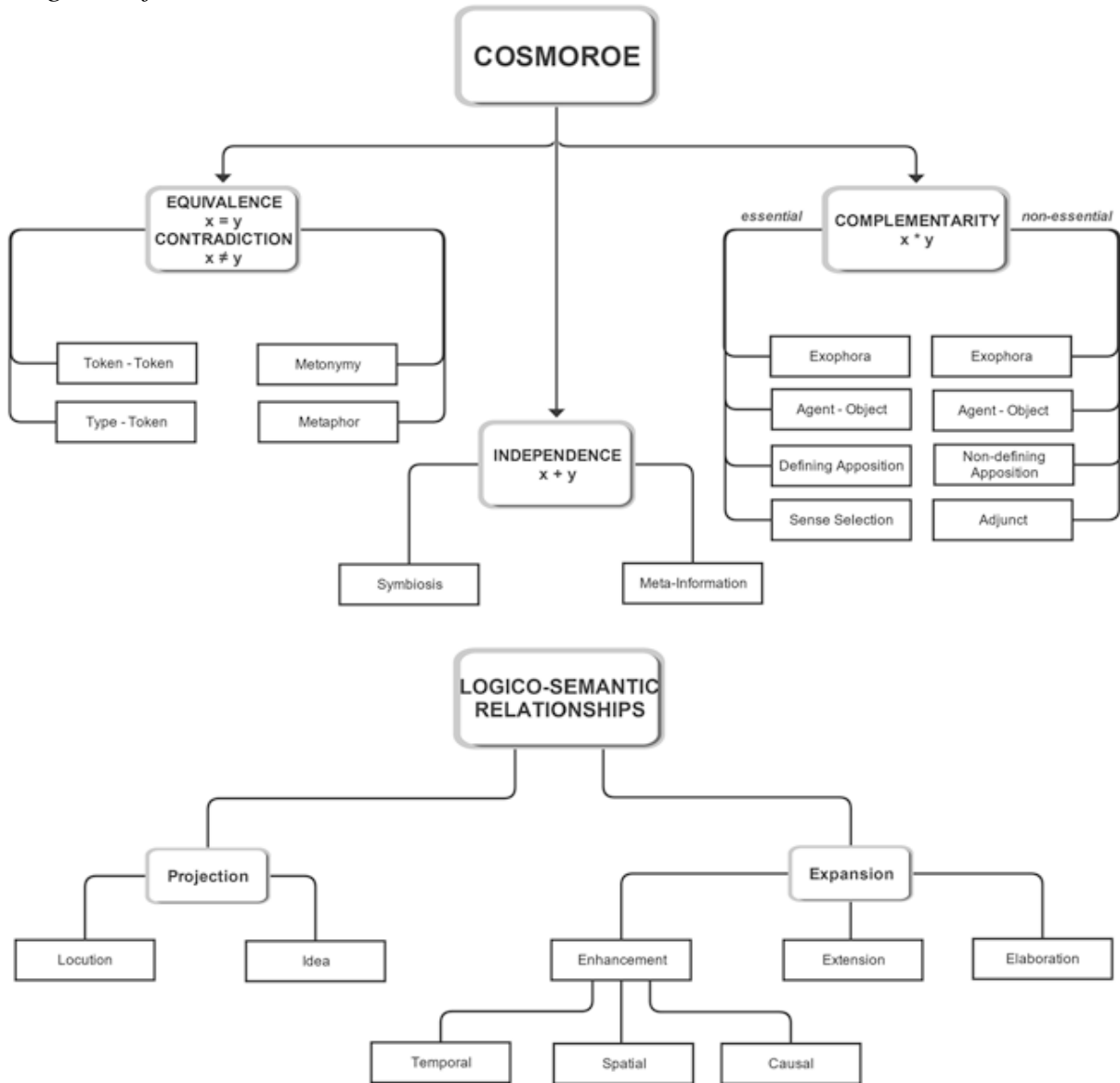
Table 1

Dicerto's (2018) table of the transcription and analysis of static multimodal texts

Sender's meaning						
Grouping of items	*Semantic representation of individual modes*		*Semantic representation of multimodal text*		*Inferential meanings*	
Cluster	*Verbal*	*Visual*	*COSMOROE*	*Logico-semantic relations*	*Explicatures*	*Implicatures*
Image of cluster 1	Semantic representation of the verbal content	Semantic representation of the visual content	Relations of equivalence, contradiction, complementary, independence	Relations of expansion, projection	Explicatures triggered by the textual resources	Implicatures triggered by the textual resources
Image of cluster 2	Semantic representation of the verbal content	Semantic representation of the visual content				

Table 2

Dicerto's (2018) table of the transcription and analysis of dynamic multimodal texts

Sender's meaning								
Grouping of items		*Semantic representation of individual modes*			*Semantic representation of multimodal text*		*Inferential meanings*	
Phase	*Cluster*	*Verbal*	*Visual*	*Aural*	*COSMOROE*	*Logico-semantic relations*	*Explicatures*	*Implicatures*
Phase number or start-end times	Image of cluster 1	Semantic representation of the verbal content	Semantic representation of the visual content	Semantic representation of the aural content	Relations of equivalence, contradiction, complementarity, independence	Relations of expansion, projection	Explicatures triggered by the textual resources	Implicatures triggered by the textual resources

Image of Cluster 2	Semantic representation of the verbal content	Semantic representation of the visual content	Semantic representation of the aural content

Interpretive Resemblance in the translation of multimodal texts for assistance in translation

Ernst-August Gutt introduced Interpretive Resemblance in his dissertation written in 1989 and his book that was republished till 2014. This study claims that translation is a secondary act of communication, according to Smith (2002). As maintained by Gutt (1989), translation works by inference; i.e. the audience infers from the stimulus the intentions that were intended to be conveyed by the communicator (i.e the sender). Relevance theory provided the cognitive framework including the term 'semantic representation' that means assigning mental formulae that "mean" or "represent" something; and it means "the output of the language module of the mind (Gutt, 1989, p. 42). The notion of 'context' in relevance theory is a psychological one, according to Sperber and Wilson (1986/1995) as it represents the hearer's assumptions about the world. The notion of relevance relates 'effort' or 'cost' and the benefits contained in interpreting utterances. According to Gutt (1989), language is used descriptively or interpretively.

This research adopts the notion of Direct translation (translate via using complete interpretive resemblance) and avoids the Indirect translation (translate via using adequate or partial interpretive resemblance). Gutt (1989) validates his claim that translation is an interlingual interpretive use, stating that this notion permits the rendering of 'how' the message is conveyed (i.e. the style of the message), along with 'what' was conveyed by the original communicator. The eight communicative clues arising from (semantic representation, syntactic properties, phonetic properties, semantic constraints on relevance, formulaic expressions and stylistic value of words) are stylistic features used for accurate rendering of Target Texts (TTs).

Subtitling of short videos (dynamic texts)

The study employs Diaz-Cintas and Remael's (2014) work of audiovisual translation (subtitling) in order to demonstrate the applicability of Dicerto's model of multimodal pragmatics regarding the analysis of the source texts of short dynamic texts (4 video clips of 10 minutes maximum). The Subtitling Process includes the in-time, i.e., exact moments of the appearance of a subtitle on screen and the out-time, i.e., the time a subtitle leaves the screen, according to a set of space and time limitations. It is carried out by technicians or professional translators. It is worth mentioning to tackle the semiotics of subtitling that encompasses the film as text as well as subtitling, images, soundtrack and text on screen. Diaz-Cintas and Remael (2014) explains the technical trends in subtitling which encompass, among others, the maximum number of lines as well as the position of subtitles on screen. Additionally, the researcher, presents the typographical conventions and the linguistic aspects in subtitling, according to

Diaz-Cintas and Remael's (2014) work, including condensation and reformulation of subtitles at word level and at clause/sentence level.

Methodology

The current study is a descriptive, applied and conceptual one that adopts a qualitative approach, according to Williams and Chesterman (2002). It is a product-oriented that is carried out with a descriptive/explanatory purpose in mind (Saldanha and O'Brien, 2014).

It is worth noting to say that the study embraces a mixed method. It is conducted via three steps: Firstly, analyzing static and dynamic multimodal digital source texts (STs), then translating them and finally providing commentary on them. Dicerto's (2014) Multimodal Pragmatic model seeks to deepen understanding of the multimodal digital texts (static and dynamic). Secondly, Gutt's (1989) Complete Interpretive Resemblance is adopted in translation of them (it is employed for rendering the original's intended message along with preserving the eight communicative clues, i.e. conveying not only 'what is said', but 'how it is said' as well). Diaz-Cintas and Remael's (2014) work was employed in subtitling of short YouTube videos. Thirdly, a commentary is provided to justify using Direct Translation for rendering the communicator's intended meaning along with preserving its style (i.e. the eight communicative clues).

The corpus is authentic and comprises eight multimodal texts (four static texts and four dynamic ones). The researcher collected the four static texts from four various websites: a children story from electronic library, a comic book downloaded from a blog, a fashion multimodal text from an online clothes shop and a scientific article from a scientific education center website. Then the researcher analyzed them via Dicerto's Multimodal Pragmatics, translated them via Gutt's Direct Translation and finally provided commentary justifying adoption of direct translation. Regarding the four videos, each of them is ten-minute duration and downloaded from four YouTube channels. One channel for Arabic stories for kids, the second for teaching to children, the third for teaching English conversations and the last for cooking recipes. After that, the researcher analyzed them via Dicerto's Multimodal Pragmatics, subtitled them via Diaz-Cintas and Remael's subtitling rules and adoption of Gutt's Direct Translation and finally provided commentary justifying the researcher's choices.

Data Analysis

1- The following is a corpus of the analysis, translation and commentary of static multimodal English into Arabic texts.

Figure 2
The Perfect Dress

Note: Adapted from **C&A** shop's website
https://www.c-and-a.com/eu/en/shop/women-styleguide-the-perfect-dress

A Multimodal Pragmatic Analysis of the Source Text

This is an extract from **C&A** shop's website in which the author displays and describes how the girl or woman should choose the perfect dress according to her body type. This multimodal text is written in Modern Standard English (SE). This multimodal message combines between visual and verbal elements, via the author's display of seven types of dresses along with their descriptions, in order to enable females assessing what is fit for them revealing their beauty. This
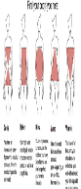
multimodal extract consists of ten clusters. The first cluster includes the shop's logo; the second cluster includes some verbal and visual elements: an image, title, subtitle and the main topic of this extract. From third cluster till tenth cluster, images along with verbal elements are included.

First of all, the first cluster encompasses a visual element: the logo of the shop (two letters C and A written in bold), which entertains a relationship of essential agency (complementarity) with the whole extract, aimed for projection of ideas of the extract on the author (i.e. the shop) of the message. The second cluster includes an image, title, subtitle and main topic of this extract. Title 1 **The perfect dress** has a relationship of defining apposition (complementarity) with the upper image 1. The underneath text 1 and the whole extract are added for meaning extension of the overall text (verbal and visual components). The subtitle **"Femininity comes in all shapes and sizes! Celebrate yours with your favourite dress!"** is an opinion piece that provides additional details about the topic acting as an adjunct (complementarity) to the whole text, which is meant for meaning extension. Additionally, the subtitle provides an opinion of the author regarding the main topic, so acts as a metonymical relationship (equivalence) with the underneath text 1 and the whole text: a short summary of the content of the extract (the below main text and the images with their descriptions), meant for elaboration of the text.

Additionally, title 2 **Find your body type here**, in the third cluster, has a relationship of defining apposition (complementarity) with cluster three, aimed at meaning extension of the cluster and the whole extract. The initial letters of girls' names (namely**, X, H, O, A and V** respectively) builds a metonymical relationship (equivalence) with the five shapes in the middle of girls' bodies (i.e. **the hourglass, the rectangle, the circle, the triangle and the inverted triangle**), meant for elaboration via stating the same content twice (letters and shapes). Besides, the five names of girls have relationships of defining apposition (complementarity) with their five underneath texts, meant for meaning extension.

Table 3

Summary table, The Perfect Dress

Sender's meaning						
Groupings of items	**Semantic representation of individual modes**		**Semantic representation of multimodal text**		**Inferential meanings**	
Cluster	Verbal Content	Visual Content	COSMOROE	Logico-semantic Relations	Explicatures	Implicatures
1CL	-	1VIS: Logo of shop	1VIS – ALL: Complementarity – Essential agency	1VIS – ALL: Projection – Ideas	10VER – 4VIS: They = A-line dresses	
2CL	1VER: Title 1 The perfect dress 2VER: Subtitle Femininity comes in.. 3VER: Underneath text 1	2VIS: Image 1	1VER – 2VIS, 3VER, ALL: Complementarity – Defining apposition 2VER– ALL: Complementarity – Adjunct 2VER – 3VER, ALL: Equivalence – Metonymy	1VER – 2VIS, 3VER, ALL: Extension 2VER– ALL: Extension 2VER – 3VER, ALL: Elaboration 4VER – 3CL, ALL: Extension		
3CL	4VER: Title 2 Find your body 5VER: Initials: X, H, O, A and V 6VER: Five names of girls 7VER: Five underneath texts	3VIS: Five shapes	4VER – 3CL, ALL: Complementarity – Defining apposition 5VER – 3VIS: Equivalence – Metonymy 6VER – 7VER: Complementarity – Defining apposition	5VER – 3VIS: Elaboration 6VER – 7VER: Extension		

<u>Translation</u>

ST1: **The perfect dress**

TT1: الفُستان المِثالي

ST2**: Femininity comes in all shapes and sizes! Celebrate yours with your favourite dress!**

TT2: الأنوثة تأتي في جميع الأشكال والمقاسات! احتفي بأنوثتك مع فستانك المُفضل.

ST3: Are you looking for a dress that flatters your figure and makes you feel great? Then check out our dress collection, which offers a variety of different fits! We have some tips to help you find the type of dress that emphasizes your best features.

TT3: هل تَبحثين عن فستان يزيد من جمال شكل جسمك ويجعلك تشعرين بحالة جيدة؟ إذًا، استعرضي تشكيلة الفساتين لدينا، والتي تُقدم لكِ مجموعة متنوعة من التصميمات المختلفة! فلدينا بعض النصائح لنساعدك في العثور على نوع الفستان الذي يُبرز أفضل ملامحك.

ST4: Xenia, Helen, Olivia, Anna and Valerie.

TT4: زينيا، هيلين، أوليفْيا، آنا، وفـاليري.

Commentary

This is a source text that is written correctly in terms of style, punctuation and format and does not lead to misinterpretation by the recipient (in this study the translator). This is a multimodal message combining between both verbal and visual elements to render a multimodal meaning 'message'. The communicator of this message is optimally relevant in delivering the verbal components accompanied with their visual components representing them, which results in an interactive multimodal message. The medium (i.e. the translator in this study) combines between both the verbal and the visual elements in delivering 'what is intended' not 'what is said' only. The images visualize the verbal text. Firstly, the medium (i.e. the translator) analyzes the verbal-visual relationships of this multimodal source text, via using Multimodal Pragmatics, in order to deepen comprehension of the text. After that, the translator adopts 'Direct translation' (complete interpretive resemblance) rather than 'Indirect translation' in translation of stimuli (utterances), in order to render the original's intended meaning in translation.

In ST1, the medium translates 'dress' as فستان, so conveys the intended meaning and preserves the style of ST1 (first communicative clue: properties arising from semantic representation), as the word 'dress' has its concept in the mind and its encyclopedic and lexical entry (i.e. it is usually one piece bodice and skirt, as contrary to the concept of trousers, skirt or blouse), in conveying the intended TT1. In ST2, the translator translates keeping the English structure 'Femininity Comes' foregrounded in Arabic as الأنوثة تَقدُم to highlight and draw

attention to this word, hence preserves the style of ST2 (second communicative clue: properties arising from syntactic properties).

Regarding ST4, the researcher translates not just 'what' is said, but 'how' it is said, so conveys the original's intended meaning and preserves its style (third communicative clue: phonetic properties) in transliterating the girls' names. 'Xenia' is translated as زينيا (it is sometimes a Russian female name, so transliterated as mentioned); 'Helen' as 'هيلين'; Olivia is transliterated as أوليڤْيا ; Anna is transliterated as آنا and Valerie as ڤاليري, thus the translator conveys what is intended in TT4.

In conclusion, the medium adopts Direct translation (complete interpretive resemblance) in translating the original's intended meaning and preserving its style (eight communicative clues), in order to succeed in communicating STs' multimodal message conveyed by the communicator and comply with the cognitive principle of relevance: generating maximum contextual effects within minimum effort. Additionally, the translator uses the context as well as the intended terminology and dictionaries in order to convey 'what is meant' not just 'what is said'. It should be noted that the appropriate context is used, as well as the appropriate terminologies and appropriate dictionaries.

2- The following is a corpus of the Analysis, translation and commentary of dynamic multimodal Arabic into English texts
Link to the original videos, the .ass files and the final subtitled files.
Video 1
قصة حكمة الله في خلقه "Qisset Hikmat Allah fi Khalqeh" [*God's wisdom in his creation*]

https://womenasuedu-my.sharepoint.com/personal/sara_ali_women_asu_edu_eg/_layouts/15/onedrive.aspx?id=%2Fpersonal%2Fsara%5Fali%5Fwomen%5Fasu%5Fedu%5Feg%2FDocuments%2FVideo%2D%20Thesis%20Research%2FAmended%2Erar&parent=%2Fpersonal%2Fsara%5Fali%5Fwomen%5Fasu%5Fedu%5Feg%2FDocuments%2FVideo%2D%20Thesis%20Research

A Multimodal Pragmatic Analysis of the source text

This is a short video of YouTube of 00:01:46:00 minutes. The video is uploaded by Flash Toons فلاش توونز's YouTube channel dedicated for dissemination of edutainment content and useful information for kids primarily and for parents sometimes. The frame rate of this video is 30 frames per second. This video consists of one phase that starts from 00:00:00:00 to 00:01:46:00. It has five subphases encompassing twenty frames. This video includes verbal, aural and visual resources interacting to deliver the multimodal meaning.

To begin with, Frame 1 (0060 – قصة حكمة الله في خلقه) (Cluster 1) (during 00:02 s) that took place during 00:02 second includes the written verbal name Flash Toons فلاش توونز and the logo Flash Toons فلاش توونز has an essential agency (complementarity) relationship with the whole video, aimed at projection of ideas mentioned in this video onto its creator. Subphase 1 includes Frame 2 (0211 - قصة حكمة الله في -), Frame 3 (0270 - قصة حكمة الله في خلقه), Frame 4 (0300 - حكمة الله في خلقه) and Frame 5 (0327 – قصة حكمة الله في خلقه (خلقه)) spanning during 00:08, 00:09, 00:10 and 00:11 seconds. Subphase 1 contains the aural phrase قِصة حِكمة الله في خلقه (00:08–00:11 s) that has an equivalence (token-token) relationship with the written verbal sentence قِصة حِكمة الله في خلقه, aimed at elaboration via representing same content in various modes. Additionally, the aural phrase قِصة حِكمة الله في خلقه and the same verbal sentence قِصة حِكمة الله في خلقه have a defining apposition (complementarity) relationship with the whole video, meant for meaning extension of the video's whole content.

Subphase 2 includes Frame 6 (0421 – قصة حكمة الله في خلقه), Frame 7 (0450 قصة حكمة الله في خلقه) and Frame 8 (0479 – قصة حكمة الله في خلقه) comprising the aural word فيل (00:15–00:16 s) that entertains with the image of the elephant an equivalence (token-token) relationship, aiming at elaboration via visualizing through image, aural content and verbal one. Regarding Subphase 3, it includes Frame 9 (0661 – قصة حكمة الله في خلقه) and Frame 10 (0690 – قصة حكمة الله في خلقه) encompassing the aural first person singular pronoun أنا (00:23 s) that have a complementarity (essential exophora) relationship with the image of the elephant, meant for projection of the locution أنا حزين on to its sayer (i.e. elephant) and for elaboration through retreating the same content into different modes. This relationship results in explicature that completes the logical form and semantic meaning of the sentence. With regard to Subphase 4, it includes Frame 11 (1981 قصة حكمة الله في خلقه), Frame 12 (2028 — قصة حكمة الله في خلقه), Frame 13 (2057 قصة حكمة الله في خلقه) and Frame 14 (2088 – حكمة الله في خلقه).

Table 4

Summary table, قِصّة حِكمة الله في خلقه

Sender's meaning								
Groupings of items		**Semantic representation of individual modes**			**Semantic representation of multimodal text**		**Inferential meanings**	
Phase	Cluster	Verbal	Visual	Aural	COSMOROE	Logico-semantic relations	Explicatures	Implicatures
Phase 1: (00:00:00:00) – (00:01:46:00) Frame 1: 	1CL: 	1VER: Channel's name: Flash Toons فلاش تونز	1VIS: Logo of Flash Toons فلاش تونز	-	1VER, 1VIS – ALL: Complementarity – Essential agency 1AUR – 2VER: Equivalence – Token-token 1AUR, 2VER – ALL: Complementarity – Defining apposition 2AUR – 2VIS: Equivalence – Token-token 3AUR – 3VIS: Complementarity – Essential	1VER, 1VIS – ALL: Projection –Ideas 1AUR – 2VER: Elaboration 1AUR, 2VER – ALL: Extension 2AUR, 3VER – 2VIS: Elaboration 3AUR, 4VER – 3VIS: Projection –Locution; Elaboration	3AUR, 4VER – 3VIS: أنا = elephant	
Subphase 1 Frame 2: Frame 3: Frame 4: Frame 5: 	-	2VER: قِصّة حِكمة الله في خلقه	-	1AUR: قِصّة حِكمة الله في خلقه				
Subphase 2 Frame 6: Frame 7: Frame 8: 	-	-	2VIS: Image of the elephant	2AUR: فيل				

Subphase 3 Frame 9: Frame 10:	-	-	3VIS: Image of the elephant	3AUR: أنا	exophora			

<u>Transcription and Translation</u>

ST1: قِصة حِكمة الله في خلقه.

TT1: Story of Allah's wisdom in His creatures.

ST2: كان يا مكان

TT2: Once upon a time,

ST3: كان هناك فِيلٌ يعيش في الغابة

TT3: there was an elephant living in the forest.

ST4: فكان يتحدث مع العصفور

TT4: It was talking to the bird

ST5: فقال للعصفور:

TT5: and said to it:

ST6: أنا حزينٌ

TT6: I'm sad

Commentary

This is an educating video that is spoken in Modern Standard Arabic (MSA). It is a source text that is spoken correctly in terms of being in MSA and does not lead to misinterpretation by the recipient (in this study the translator). Therefore, the communicator is completely optimally relevant. Hence, the translator as a medium, in this case, translates the source text in an optimal relevant manner. The above multimodal dynamic text mingles audio mode with verbal and visual modes to render the multimodal meaning or 'message'. The researcher translates combining between the audio, verbal and visual elements in delivering this multimodal message.

Firstly, the sender (i.e. communicator) is optimally relevant in delivering the multimodal message encompassing the audio, visual and verbal elements interacting together, hence the author assists the translator in conveying the original's intended meaning. Secondly, the medium uses the audio, visual and verbal components in translating the original's intended multimodal message. Thus, the researcher is optimally relevant in conveying 'what is meant', not just 'what it is said'. Firstly, the translator analyzes, via using Multimodal Pragmatics, the audio-visual-verbal relationships in order to deepen understanding of the multimodal source text. After that, she translates using Direct translation (complete interpretive resemblance), not Indirect translation (adequate or incomplete interpretive resemblance) in delivering 'what is meant' and 'how it is said' (i.e intended meaning and preservation of original's style).

The researcher translates فِيل as elephant; الصخور as rocks and العصفور as bird, using their concepts as well as their encyclopedic and lexical entries in the mind, so the translator preserves the original's style (the first communicative clue arising from the semantic representation).

In conclusion, the researcher is optimally relevant in delivering the multimodal target text as she adopts Direct translation in delivering the intended meaning not just 'what is said, besides preservation of the manner or style of delivering it (i.e the eight communicative clues). Therefore, the translator succeeds in communicating the multimodal message, along with achieving greatest contextual effects within minimum efforts. This is attained via using the relevant context, appropriate dictionaries and terminology in translating utterances (stimuli) into the target text. Accordingly, the medium is optimally relevant in conveying, to the audience, the original's intended meaning and style into the target text.

Conclusion (results and recommendations)

The data analysis includes for each corpus a commentary part in which the researcher justifies employing the notion of Direct translation (complete interpretive resemblance) in the translation of miscellaneous multimodal media texts (static and dynamic in both English and Arabic language pairs).

RQ1 is answered demonstrating applicability of Dicerto's 2014 Multimodal Pragmatic model and Gutt's (1989) Complete Interpretive Resemblance are applicable to different language pairs and to miscellaneous static and dynamic digital multimodal texts. RQ2 is answered proving that the translator acts as a medium that understands deeply the verbal, visual and aural relationships between modes of STs, hence she can render the intended meaning in their respective TTs. RQ3 is answered manifesting that the translator dealt with notion of interpretive resemblance as representing a continuum or a scale; the researcher adopts direct translation in rendering 'what is meant' and 'the way it was said'. RQ4 is answered proving attainment of profound understanding of multimodal texts, thus increasing the ability to translate them accurately via paying attention to the study and application of Multimodal Pragmatics and Direct translation for the multimodal Source Texts (STs). RQ5 is answered displaying that the translator employs Diaz-Cintas and Remael's (2014) work for subtitling of short videos into different language pairs through application of their rules of reformulations and condensations. Lastly, RQ6 is answered confirming the efficacy and importance of studying Relevance Theory by the translator for ultimate comprehension and translation of various texts, particularly the multimodal texts in this study.

The current research tackles the need for examining the multimodal STs in order to translate them accurately. The objectives are fulfilled demonstrating importance of studying Dicerto's Multimodal Pragmatics, Gutt's Complete Interpretive Resemblance and Diaz-Cintas and Remael's technical and linguistic aspects included in their subtitling work. The researcher answered accurately all the research questions. The significance and contribution of this study is that it raises translators' awareness of the visual, verbal and aural relationships found in

multimodal STs. Thus, this study serves as a development for professional translators and a training course for beginner translators and any linguist interested to study its different theoretical models. The study is limited to miscellaneous multimodal STs taken from digital media. It is limited to translation not interpretation or teaching. In conclusion, the researcher recommends Multimodal Pragmatics and the notion of Interpretive resemblance

This study is significant in raising translators' awareness of the visual-verbal-aural relationships found in multimodal STs (static and dynamic ones). It is a development for professional translators and a training course for beginner translators and for any linguist interested to learn about its different theoretical models. Additionally, this research recommends conducting and availing opportunity to employ the adopted theoretical models in different language pairs, genres of multimodal STs and specific applications of the notion of interpretive resemblance.

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تحليل تداولي متعدد الوسائط لترجمة بعض النصوص الإعلامية المختارة

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المُستخلص

تَتناول هذه الدراسة نُصوص مَصدر (STs) مُتنوعة مُتعددة الوسائط مأخوذة من الإعلام الرقمي مُعدّة لأغراض الترجمة. والموضوع الرئيس للدراسة هو تَقصي كَيفية تفاعُل الوسائط اللفظية والمرئية والسمعية لإيراد المعنى مُتعدد الوسائط. كما تُناقش الدراسة أهمية منهج التداولية مُتعددة الوسائط لديسرتو (٢٠١٤)، ومفهوم التماثُل التفسيري الكامل لجَت (١٩٨٩) في تحليل وترجمة النصوص المَصدَر مُتعددة الوسائط الإعلامية. أما عن أسئلة البحث، فهي تتقصّي أهمية منهج التداولية مُتعددة الوسائط، ومفهوم الترجمة المباشرة (التماثل التفسيري الكامل) في تحليل وترجمة نصوص مَصدَر مُتعددة الوسائط ثابتة رقمية، إضافة إلى عمل دياز-سينتاس وريمايل (٢٠١٤) الخاص بالترجمة السمعية المرئية. والإطار النظري إطار انتقائي يضُم منهج التداولية مُتعددة الوسائط لديسرتو، ومفهوم التماثُل التفسيري الكامل لجَت، وعمل الترجمة السمعية المرئية لدياز-سينتاس وريمايل. أما عن منهجية البحث فهي وصفية، ونوعية، ومُوجَهة صَوب الناتج، وذلك من منظور دراسات الترجمة. إضافة إلى ذلك، تضُم أمثلة البحث المُختارة مجموعة مُتنوعة من نصوص مَصدر (الشكل ١؛ مقطع الـڤيديو ١) مُتعددة الوسائط من الإعلام الرقمي تُثبت صِحة فرضيات البحث. وبَرهنت النتائج على إمكانية تطبيق، وأهمية النماذج المذكورة أعلاه، وأهمية المترجم كوسيط يستعب العلاقات اللفظية، والمرئية، والسمعية المشمولة في النصوص المَصدر مُتعددة الوسائط، وذلك من أجل تحقيق ترجمات عالية الجودة. وأخيرًا، بَرهن الباحث على إمكانية تطبيق منهج التداولية مُتعددة الوسائط، ومفهوم التماثُل التفسيري على النصوص الثابتة والمُتحركة العربية والإنجليزية، وكذلك إمكانية تطبيق عمل دياز-سينتاس وريمايل على ترجمة مقاطع ڤيديو قصيرة. وخِتامًا، قُدِمَّت توصيات تطبيق منهج التداولية مُتعددة الوسائط على أزواج لغوية مُتباينة، وإجراء المزيد من التقصي في مفهوم التماثل التفسيري.

الكلمات المفتاحية: التداولية مُتعددة الوسائط؛ الترجمة المُباشرة؛ المُترجِم كونه وسيطًا؛ الترجمة السمعية المرئية لمقاطع الـڤيديو القصيرة.