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Arabic Terminology in the Translation of Multimedia Environmental Texts

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Abstract
This article analyzes scientific terms and phrases in a set of audiovisual texts on the environment, which were translated from English/French into Arabic. With a view to profiling sociocultural aspects specific of speaker communities and clarifying how this can affect the terminology in environmental texts, we studied terminological variation in Arab countries, which is strongly influenced by languages such as English and French. The objective was to analyze the terminological designations of environmental concepts and their possible connotations. The study examined specific characteristics of the corpus audiovisual texts (Díaz Cintas, 2007) and the choice of terms in each context, depending on the group of receivers in the target culture. For this purpose, we described the terminology used as well as the images, music, and color, as a means of conveying extra-textual meaning. This is all performed within the framework of semantic context as reflected in the collocations of the Arabic terms (Cabré, 2004).
Key words: Arabic, environment, pragmatic meaning, specialized multimedia texts, terminology

1. Introduction

Translation studies address a wide range of topics, as pointed out by Bogucki (2011, p. 7):

> If one were to draw a mind to represent translation and notions associated with it, the resulting image world, in all probability, would be an aggregate of seemingly unrelated concepts from all walks of life. Computer software, cultural barriers, wordplay, feature films, video games, electronic and traditional dictionaries, ethics, gender, agents of power, term bases, corpora, hermeneutics, neologisms, incompatibility of legal systems – all of these and many more, have found their way into discussions on translation.

Within the realm of specialized translation, a subject domain that is a frequent focus of attention in today's world is the environment. Preoccupation with global warming, desertification, and the shortage of natural resources have led to the coinage of new terms and even to the creation of new text types in a wide range of different areas. Such texts are a challenge to the translator because apart from designating objects and events in the real world, they also carry an emotional valence. Although environmental texts have an informative function, they can also be expressive and appeal to the emotions of the text receiver. In some cases, they can have a conative function as well since they are trying to persuade the receiver to do something or to act in a certain way.
This research study focuses on the contextual meaning of terms in context, and the problems that can arise when they are translated into Arabic from English or French. According to Baker (2011, p. 230) "pragmatics is the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation".

With the purpose of studying common environmental terms in context, we have selected Arabic texts that are translations from French or English. Modern Standard Arabic is the language spoken in all Arab countries. However, as is well known, there are different regional varieties of Arabic. When texts are translated into these varieties, this can also lead to changes in the meaning of text and terms. We are referring to the regional varieties used in different Arabic countries. Different terms have been proposed for these varieties such as working languages, popular languages, local languages, etc. However, they are very important because they are the languages used for communication in Arab countries.

According to De Vicente (2008, p. 31), Arab countries are characterized by diglossia. In other words, apart from these regional varieties, there is a "high" variety, which is the literary standard, which is generally learned in school, and which is rarely used in daily conversation in countries in North Africa or in the Persian Gulf. The regional varieties of Arabic are in need of systematization and standardization, though this is made difficult by the lack of governmental support and or a suitable linguistic framework for carrying out such an immense task. Another problem is of a more spiritual nature since the high variety of Arabic is the language of religion, a factor that unites all of the countries in the Arab world.

Phonologically speaking, regional varieties differ from standard Arabic since they also include foreign words. For example, in North Africa, apart from standard Arabic, French is the dominant foreign language though English, Turkish and Spanish are also present in some areas. The countries in the Persian Gulf tend to use standard Arabic with English as the dominant foreign

language. This signifies that regional varieties have their own phonology. Differences are not only between North Africa and the Persian Gulf as a whole, but also between specific countries in these two geographical groups.

At the morphosyntactic level, there is also a difference though there is a certain lack of research in this field. For example, in Morocco, speakers use the verb **شفتي** [you (familiar pronoun) have seen] when the addressee is male, though in Algeria, the letter **ي** at the end of the word indicates a female. In this case, when speaking to a man, the speaker would not use **شفتي** but rather **شفت**. The Moroccan variety of Arabic conjugates all verbs in the second person masculine singular in this way. In contrast, in Algeria, this would be regarded as a grammatical error.

At the lexical-semantic level, there are clearly differences between varieties since different words are used to designate the same concept. For example, *do* (imperative form of *do*) would be **دير** in Algeria and **سوي** in Kuwait. This is evidently one of the things that translators, for example, should take into account, especially since it is difficult to establish standardization policies for Arabic because of spiritual or political reasons. Precisely for this reason, further research is necessary to meet the communication needs of Arabic speakers in different countries.

As underlined by De Andrés (2011), a dialect reflects the variation within a language, but once communication is carried out only in that dialect, (and its scope is no longer restricted to a certain subgroup), then the dialect comes to be regarded a language in itself. Within the variety, which is in the process of becoming a language, there can also be regional sub-dialects, which is the case in the northern and southern as well as the eastern and western regions of Morocco and Algeria.

De Andrés (2011, p. 18) evaluates linguistic features from a systematic, geographic, and evolutionary perspective. In this regard, the national varieties of Arabic can be regarded as systematic linguistic codes because of their grammatical structure. They are evidently bound to geographic areas and thus have differences related to their history, colonizing countries, culture, politics, religious impact, educational level, etc. In many Arab countries (such as Algeria and Morocco), there is more than one language because other countries (France, Spain, Turkey, etc.) were once the dominant power. This means that the variety of Arabic spoken in North Africa is often difficult for Arabs from Saudi Arabia and the Emirates to understand. It is a fact that the language spoken in North African countries is strongly influenced by the French language and culture. Despite the fact that Fasla (2006) claims that French is more commonly spoken in Morocco and Tunisia than in Algeria because of resentment stemming from the Algerian War, this is false. In Algeria, French is widely used in daily life as well as for educational and administrative purposes.

The culture of North African countries is thus bound to Europe because of historical, cultural, and geographic factors. The role and impact of religion is stronger in some Arab countries than in others. This is reflected at all levels of daily social interaction. For example, to say *thank you*, speakers in countries of the Persian Gulf use **تسلمي** [God bless you], a term with obvious religious connotations. In contrast, in North African countries, the term used is either *merci* or **شكرا** [Thanks], which is more neutral.

The texts chosen for this study are audiovisual. The analysis thus relates the terms to the images and music that complement and support the discourse (Díaz Cintas & Anderman 2009, p. 1-8).

As remarked by Gouadonga Fouces (2011, p. 13) the translated text does not exist in isolation, but depends on its spatio-temporal context, which can modify its meaning.

2. Environmental texts

The environment can be defined as Nature as a whole or a certain geographical area, affected by human activity. It also includes the set of natural, social, and cultural values that permeate the life of human beings in a certain place and during a certain time period. In other words, the environment is not only a space where life develops but which also includes life forms, entities, water, soil, air, and their interrelationships. Its preservation entails preventive measures on a worldwide scale. This is reflected in specialized texts, which include neologisms, calques, borrowed terms, learned terms, symbols, equations, etc. When these terms are activated in texts, it is not only necessary to consider their function, but also their pragmatic or contextual meaning.

2.1. Text type and function

It is important to define the typology of environmental texts because in this way, it is possible to better classify the wide range of different genres into a more reduced set of categories. In specialized communication, *genre* and *register* are important concepts. According to Lee (2001, p. 46-47), *register* is used when a text is viewed as the instantiation of a conventionalized, functional configuration of language tied to certain broad societal situations. In contrast, *genre* is used when a text is viewed as a culturally recognized artifact, a grouping of texts according to some culturally and conventionally recognized criteria. It thus refers to the membership of a text in culturally recognizable categories, which may involve more than one register. As such, genre is a socio-pragmatic phenomenon.

According to Unger (2002, p. 2), a socio-pragmatic phenomenon is a set of shared assumptions that governs the communicative behavior of members of a group. It also relates communicative behavior to the structure of cultural institutions. Although a definitive inventory and classification of specialized language genres does not as yet exist, such genres would doubtlessly be linked to specialized knowledge activities and text function within the context of a specialized field.

Göpferich (1995) and Gläser (1995) have established five main functions for specialized texts, which are also applicable to environmental texts: (i) informative (technical reports and catalogues); (ii) juridical normative (e.g. EU framework directives; international regulations); (iv) didactic-instructive (e.g. manuals and textbooks); (iv) popularizing (e.g. popular science articles); and compilatory (e.g. dictionaries, glossaries). Text genres are domain-specific and reflect the activities in the specialized field. Registers would presumably be subdivided primarily according to levels of formality. These formality levels would be constrained by parameters inherent in the context of specialized communication. Register links variations of specialized language use to variations of social context in which this type of interaction generally occurs (Faber & San Martin 2012, p. 183).

2.2. Audiovisual environmental texts

This article analyzes audiovisual texts, a modality that has acquired increasing importance in recent years (Díaz Cinta 2007). It is thus not surprising that the demand for the translation of videos, films, television programs, and web pages has soared. There are various modes of audiovisual translation (e.g. dubbing, subtitling, voice-over, etc.), which are not addressed here. This paper analyzes the general characteristics of these texts with a focus on the interaction

between linguistic and extralinguistic discourses. More specifically, we analyze the terminology in them, depending on the social context of the receiver (Mayoral Asensio 2001) from an intersemiotic perspective (Jakobson 1975).

3. Text analysis

The texts in the corpus were selected because of their topic, but also because they were iteratively broadcasted on communication channels (mainly television and Internet). An effort was made to select texts from different countries with a view to observing the terminological variation in the Arab world, extending from the Arab peninsula to the nations on the North African coast, and down to the Horn of Africa. The specialized field targeted is environmental science.

Generally speaking, terms are linguistic designations formulated because of the need to express concepts in a specialized knowledge domain (Cabré 2004, p. 3). However, the terminology in these texts is not highly specialized because the author wrote the text for the general public with the purpose of causing them to be aware of potential environmental disasters such as global warming. The text thus is conceived to persuade the receivers to stop unacceptable behavior that is harming the Earth and its inhabitants.

3.1. Text 1

The first text[i] in our corpus is a short English film that is subtitled in Arabic. The subject of the text is climate change. This text was selected because it explains global warning and the danger of this problem for the world. It highlights the causes, one of which is industrialization and the greenhouse effect. The video emphasizes that global warming, induced by humans, is in the process of destroying Nature. The examples reflect the destruction of the ozone layer, climate change, extreme weather events, desertification, and the extinction of species. The film finishes by showing the efforts made by organizations to reduce the greenhouse effect and goes on to encourage the public to reduce the consumption of fossil fuels in order to avoid future environmental disasters. Since the purpose of the video is to transmit a message to the general public, the environmental terms and phrases used in English and Arabic are at a very low level of specialization.

Table 1. ***Environmental terms and phrases in Text 1***

English term	Arabic translation	Observations
The Earth's climate has fluctuated	تقلب مناخ الأرض	This sentence is a direct translation though *fluctuated* could have been translated as "تغير", which is also frequently used in environmental science.
Ice ages	عصور الجليد	Direct correspondence
Temperature	حرارة	Direct correspondence
Planet temperature increased	ارتفعت حرارة كوكب الأرض	The Arabic translation is a specification. The word الأرض [Earth] is also used along with

		planet for a higher level greater specification.
Degrees Fahrenheit	درجة فهرنهايت	This is a direct correspondence. The term فهرنهايت is a transfer since it is a well known temperature scale.
Global warming	الاحترار العالمي	Direct correspondence
Fuels	الوقود الاحفوري	This is a direct correspondence though another possibility would have been الوقود, which is an even more general term. However, the Arabic translation is more precise because it refers to fossil fuel that causes global warming.
Oil	الزيت	Direct correspondence
Coke	الفحم	Direct correspondence
Carbon dioxide	غاز ثناني أكسيد الكربون	Direct correspondence
Atmosphere	الغلاف الجوي	Direct correspondence
Greenhouse gases	الغازات الدفيئة	Direct correspondence
Greenhouse effect	الاحتباس الحراري	Direct correspondence
Global warming	الاشعاع	Direct correspondence. Another option would have been احترارعالمي but a synonym was used in order to avoid repetition.
Carbon dioxide	أكسيد الكربون	Direct correspondence. Carbon dioxide could have been translated by الغاز الفحمي, but this term is less frequently used.
Methane	الميثان	Direct correspondence
Arctic sea	القطب المتجمد الشمالي	Direct correspondence. A possible translation would be المنطقة القطبية الشمالية [Arctic zone], but this would be less precise.
Climate models	النماذج المناخية	Direct correspondence.
Rising sea levels	ارتفاع مستوى سطح البحر	Direct correspondence
Weather patterns	الأنماط المناخية	Direct correspondence
Hurricane	الأعاصير	Direct correspondence
Drought	الجفاف	Direct correspondence. Other Arabic

		synonyms are قحط or جدب, but they are less frequent.
Warm areas	المناطق الحارة	Direct correspondence
Species	الكائنات الحية	Direct correspondence
Extinction	الانقراض	Direct correspondence

The terms used in the Arabic translation are mostly direct correspondences from general language. General language words are more flexible and can appear in many contexts. However the more specialized a term is, the more restricted its combinatorial possibilities.

Cabré (2004, p. 9) underlines the fact that terminological units transmit the knowledge in a specialized domain. Communicative contexts in which terms are used are situations characterized by the knowledge levels of the text sender and receiver, text functions, and also the nature of the subject matter. According to Faber (2012, p. 23), such communication takes place within a frame. This frame also includes pragmatic aspects, which makes the use of one term more suitable than another. For example, "**النماذج المناخية** " [climate models] cannot be expressed as "**الأمثلة المناخية** " or "**الأشكال المناخية** " even though "**الأمثلة** " and " **الأشكال** " are synonyms of " **النماذج**". Still another example is "الاحترار العالمي " [global warming], which cannot be expressed any other way. In this context, "global" cannot be translated either as "**شامل**" or "**كروي**". In this sense, Humbley (2013) highlights the importance of the importance of the *pragmaterminologie* (pragmaterminology) or the use of a term in a precise context that determines its meaning.

3.1.1. Music

The music in the video, which has dramatic variations of pitch and intensity, transmits the feeling of risk and danger to the viewer, irrespective of the language spoken. In the second part of the film in which the viewers are encouraged to find solutions that will help to preserve the Earth and the environment, the music changes to appeal to the emotions of the viewers and acquires more positive overtones.

3.1.2. Colors

Not surprisingly, the colors also reflect the message of the text. Darker colors transmit the message of oncoming doom whereas brighter and more agreeable colors are used at the end of the film when a possible solution is envisaged.



Figure 1. **Cloudy sky**



Figure 2. **Dark threatening sky**



Figure 3. **Bright green fields in the sunlight**



Figure 4. **Blue and white contrast in the sunlight**

3.1.3. Images

The images in the film are also coherent with the text and transmit the risk and danger of atmospheric pollution as well as its causes.



Figure 5. **Atmospheric pollution**



Figure 6. **Factory emissions causing atmospheric pollution**

These images contrast with those in the second part, which bring a message of hope (see Figure 7).



Figure 7. **Fertile green fields in the sunlight**

3.2. Text 2

The second text[ii] in our corpus is in Arabic. It personifies the Earth undergoing global warming in the form of a woman whose health is deteriorating. A gentleman tries to come to her aid in the midst of a crowd of people who seem indifferent to the problem. Finally, the dying lady is taken to the hospital, and viewers are encouraged to take action before it is too late.

The environmental terms used in the text are the following: (تلوث) [pollution], (البيئة) [environment], (نفايات) [dregs], (تلوث هوائي) [air pollution], (تلوث مائي) [water pollution], (تلوث تربة) [soil contamination], and (تلوث ضوضائي) [noise pollution]. The text begins with an image of the Earth, who is asking for help to stem the contamination: (أنا البيئة وجاية اطلب مساعدتكم. ممكن تساعدوني) [I am the environment, and I seek your help. Help me if you can]. The video continues with an image of the Earth crying and begging for help from the viewer: (أنا تعبت من التلوث. أقضي على جمالي. ارجوكم احموني و كفاية التلوث) [I am sick of the pollution that destroys my beauty. Please protect me. Stop pollution].

In subsequent images, a young woman laments her battered state and pleads with viewers to stop contaminating the environment: (انتم موتم كل حاجة حلوة في حياتي حتى حمامتي البريئة ماتت بسبب تلوثكم و قربتم تقضي عليا انا كمانو انتم ولاه وخدين بالكم ولاه مهتمين حرام عليكم كفاية) [You are responsible for the destruction of my beautiful life. Even my innocent dove died of pollution, and you have almost killed me as well. What a shame! Enough!] The dove is used as a persuasive image to appeal to viewers and to gain their sympathy, given the fact that in Arab countries, the dove is also symbolic of peace, tranquility, and happiness. In this sense, it reinforces the meaning of the text, and is used as a way to galvanize the viewers into action. Imperative verb forms are also used for this purpose.

Another personification of the Earth begs for help from an older person. Parents and grandparents are highly respected in Arab countries. Precisely for this reason, the video shows an older man who tries to save a woman from drowning: (أنا تعبانة أوي مشقدرة استحمل التلوث خلاص أأأرجوكم أنقذوني أنقذوني) [I am so tired. I can no longer bear the pollution. No more! Please help me, help me!]. The repetition of *help* reinforces this plea in the minds of the viewer. The old man asks for help by saying the following: انقذوه البيئة البيئة بتموت حد . يتصل بمستشفى ورشة حماية البيئة بسرعة [Help the environment. The environment is dying. Call an ambulance! Call the department of environmental care]. The dying Earth is then taken to the

hospital in an ambulance, and help is requested from the public: الو استعده معيا حالة طارئة . البيئة في حالة خطر [Hello…I need help. The case is urgent. The environment is in a dangerous plight]. This metaphor highlights the fact that the environment is in grave danger.

The video concludes with the image of a mufti, a very representative figure in the Arab world, who says ولا تفسدوا في الأرض بعد اصلاحها [And cause not corruption upon the earth after its reformation] from the Aleya [Surat] (سورة الأعراف), and a religious interpretation of contamination and pollution in order to persuade the predominantly Muslim population:

> يا شباب وقت الكلام فات وجاء وقت الفعل.
> لازم نتحرك...البيئة في خطر واحنا كمان في خطر .التلوث حيقضي عليها وعلينا. حط ايدك في ايدينا وشارك معنا في حماية البيئة . ويلا لننقذ البيئة ونفسنا من التلوث . يد بيد...نضع للتلوث حد.
> [Dear people, we should not talk any more, we have to act. The environment is in danger, and we are also in danger. Pollution is destroying the planet and it is destroying us too. We have to participate in the protection of the planet. Let us save the planet from pollution. All together, we have to stop pollution!].

He asks viewers to consider his words: فكر القرار بيدك [Think about this. The decision is in your hands]. And finally he thanks them for listening: شكرا لإهتمامك [Thank you for your attention].

The text in this video is written in a regional variety of Arabic spoken in Egypt, as reflected in the following words and phrases: كمان [also], فات [finished], واحنا [and us], ويلا [come on], وجاية [I come], مشقدرة [I cannot], حد [someone], etc. As previously mentioned, Vicente (2008, p. 29) highlights the importance of regional varieties in Arabic countries. Although many researchers regard them as dialects, the distinction between language and dialect is far from clear (De Andrés 2011, p. 70).

Most research continues to talk of Arabic dialects when many of these varieties are really languages in daily use. Although classical Arabic enjoys great prestige because it unites the Arabic world from a religious and literary perspective, the languages used in social interaction are generally the regional varieties. These considerations are reflected in the following text, which is written in the Egyptian variety of Arabic and is a message directed to people in that country.

3.2.1. Music

The music in the film is sad and transmits a certain degree of desperation. Its sad lilting melody is very striking for an Arabic person who is listening to it since it reinforces the text message.

3.2.2. Colors

The colors in the video reflect the Earth's beauty in the form of a beautiful woman. However, she is dressed in dark colors to highlight the negative message of the text and show the potential danger of pollution. The dominance of the color red around the hospital and ambulance is a way of highlighting the danger to the environment.



Figure 8. **Mother Earth in dark soiled clothing**



Figure 9. The sadness of the dark soiled Earth



Figure 10. **The happiness of the bright clean Earth**



Figure 11. Red as the color of danger

3.2.3. Images

The old man who helps the Earth and who asks the viewers to care for her appears as a symbol of veneration. In Arabic countries, the viewpoints of older people are generally respected even when one does not agree with them. The age of the speaker is a way of forcing younger people to reflect on the problem of a contaminated environment. At the end of the video, the main character is a mufti (an Islamic scholar and interpreter of Islamic law) who is highly valued in the Arabic world and represents Islamic culture. His function is to persuade the viewer. Despite the fact that the video is written for an Arab audience, its images and content are universal. In fact, a foreigner could conceivably understand the text without a knowledge of Arabic.





***Figure 12-13.* Arab dress for an older person**



Figure 14. **The mufti**



Figure 15. **Unhealthy state of the Earth**



Figure 16. **The Earth suffering from pollution**

3.3. Text 3[iii]The third multimedia text is a translation from English to Arabic. Its extralinguistic aspects forcefully transmit the message of saving the environment. The translation of terms and phrases in the text is the following:

Table 2. ***Environmental terms and phrases in Text 3***

English terms and phrases	Arabic translation	Observations
Oceans covered with oil spills	محيطات غطاها النفط	"Oil spill" could have been translated by "تسرب النفط " [spill of petroleum] but the translator preferred to use a more literal rendering of the English source.
Black oily birds	طيور غطاها النفط	Literal translation
Millions of dead fish	ملايين الأسماك الميتة	Literal translation

This text includes descriptions of Nature that has deteriorated as a result of human actions and underline the negative effect of oil spills on the planet. Given the readership, no specialized terms were employed. The following sections show the importance of dynamic representations (videos and images), which underlie the terms in the text and are the concepts that they designate.

3.3.1. Music

In this case, the music has dramatic changes of tone that last from the beginning to the end of the video and which underline the seriousness of the situation.

3.3.2. Colors

The colors are dark in order to reflect the environmental threat, even in a glass of drinking water.



Figure 17. **Darkly polluted drinking water**



Figure 18. **Dark polluted water with foam**



Figure 19. **Sea bird covered with black oil**

3.3.3. Images

The images show dark negative pictures that reflect the consequences of the environmental deterioration caused by human action.



Figure 20. **Deterioration of Nature**



Figure 21. **Sea bird affected by oil spill**



Figure 22. **Dead fish because of water pollution**



Figure 23. **Water and air pollution**

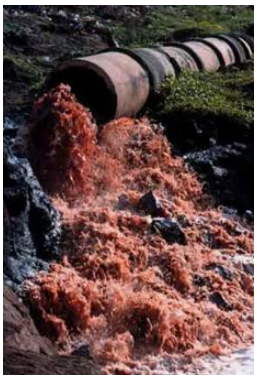


Figure 24. **Industrial water pollution**



Figure 25. **Polluted drinking water**

The relevance and cohesion of all of these elements are the basis and structure of this text. The terminology is suitable for the environmental context. The music is dramatic; the colors are dark; and the images cast the blame on humanity, who is the cause of this damage to Nature. The text function is clearly conative since the purpose of the message is to cause the viewers to react and stop harming Nature, as can be observed in the following text.

3.4. Text 4[iv]

Text 4 is mostly written in Arabic though there are a few words in English. This text begins by asking the text receiver to preserve the beauty of the Earth. It then shows images of its destruction by human beings. The music becomes aggressive, as the images shown are harsher. At the end of the film, the text again asks the viewers to take care of the Earth in its final message.

The terms and phrases are typical of the context and semantic field of the environment. This is reflected in the following terms: تلوث [pollution], الهواء [air], CO2 [CO2], المطر الحمضي [acid rain], نفايات [dregs], حرائق البترول [burning oil], تجريف التربة [soil fertility], التصحر [desertification], المبيدات الحشرية [insecticides], ثقب الأوزون [ozone], الاحتباس الحراري [global warming], and انصهار الجليد [melting ice]. As can be observed, the terms used were similar to those analyzed in previous texts, which indicates that there is very little variation for these term and this text type. Although CO2 could have been translated by ثنائي اكسيد الكربون [carbon dioxide], the translator preferred to

use the chemical formula. *Ozone* could also have been translated by طبقة الأوزون [ozone layer] as well as ثقب الأوزون [ozone] since both are acceptable for the group of text receivers.
This text begins with a religious phrase, which is used to highlight the seriousness of the issue and encourage believers, especially in Arabic countries, to take this problem seriously. The phrase is taken from Al-Rum, 30:41:

بسم الله الرحمن الرحيم
ظهر الفساد في البر والبحر بما كسبت أيدي الناس ليذيقهم بعض الذي عملوا لعلهم يرجعون
صدق الله العظيم

[In the Name of God, the Compassionate, the Merciful. Corruption has appeared on earth and at sea because of what the hands of men have wrought; in order that God may make them taste the consequences of their actions; so that they might return. God tells the truth].

This is a form of persuasion in the Arabic world that shows the responsibility of human beings towards the Earth. These allusions are quotations that are used to reinforce the meaning of the text. According to Leppihalme (1997, p. 36), "in general, it may be said that allusions are used because of the extra effect or meaning they hung to the text by their associations or connotations".
In Arabic texts as well as those in the Western world, the environment is related to human life in order to persuade the text receiver as can be observed in the phrase, الماء روح الحياة [Water is the essence of life], which is accompanied by images. The implicatures derived from these images transmit the idea that water is vital to human life and that it is necessary to take care of this resource. The message transmitted is that water is the source of life in all societies, regardless of culture or language.

3.4.1. Music

The music in this text is also in consonance with its message. However, once the warning in the first part of the text is finished, it softens during the persuasive part of the message in an emotional appeal to the text receivers to change their attitude.

3.4.2. Colors

As in the previous texts, there is a contrast between dull or dark colors when the video presents images of polluted water or atmosphere and brighter colors when the message asks the receivers to stop environmental deterioration.



Figure 26. **Dark factory smoke**



Figure 27. **Dark fuel exhaust from a bus**

3.4.3. Images

The images generally represent the seriousness of the situation by showing close shots of specific contexts in which the earth, water, and atmosphere have been or are being polluted.



Figure 28. **Global pollution of the Earth**



Figure 29. **Smoker causing air pollution**



Figure 30. **Soil deterioration from lack of water**



Figure 31. **Environmental deterioration caused by industrial spillage**



Figure 32. **Desertification**

3.5. Text 5[v]

Text 5 is bilingual Arabic-French. It highlights the importance of treasuring the environment as a source of life. It then shows the destruction of the Earth when humans do not take care of it. It explains the causes of the greenhouse effect with background music and is supported by images that explain this.

The same terminology is used when describing climate change. The terms used in Arabic have the same connotations as in other texts, which seems to indicate that their meanings do not depend on culture or history but rather designate objects and events in the real world: تلوث الهواء [air pollution]; البيئة [environment]; الغازات [gases]; الغلاف الجوي [atmosphere]; الأرض [Earth]; الأزوت [nitrogen]; الوقود [fuel]; الصناعة [industry]; احتراق النفط [burning oil]; المواد العضوية [organic material]; غاز أحادي أكسيد الكربون [CO_2]; الفحم [coal]; البترول [oil]; ثاني أكسيد الكربون [CO_2]; الحرارة [temperature]; الاحتباس الحراري [global warming]; غاز الميثان [methane]; المطر الحمضي [acid rain]. Most of the terms have a direct equivalent. *Nitrogen*, however, could have been translated by نيتروجين though the translator selected the other term even though both are commonly used.

This text is mainly written in Arabic but it also contains French terms (borrowings) and are mainly directed to bilingual text receiver (i.e. a viewers in North Africa or Lebanon). Examples of such terms are the following: *azote* [nitrogen], *oxygène* [oxygen], *source d'émission de polluants atmosphériques* [source of atmospheric emissions], *intensification de l'effet de serre* [enhanced greenhouse effect], *pollution globale* [global pollution], *destruction de la couche d'ozone* [destruction of the zone layer], *métaux* [metals], *transformation photochimique* [photochemical transformation], *pollution régionale* [regional pollution], *dépots acides* [acid depositions], *pollution locale* [local pollution], etc. These are widely used terms in French-speaking countries and are also frequently found in Arabic texts in countries previously colonized by France (Faber & Kerras, 2012). This mixture of Arabic and French reflect the impact of colonial languages and their daily use in regional varieties of Arabic. The numbers and symbols have the same format as in the West.

3.5.1. *Music*

As has been observed in the previous texts, the music is used as a resource to reinforce the meaning and make viewers aware of the serious threat posed by environmental damage.

3.5.2. Colors

The dull dark colors in the images (see Figure 33) also show the risk of atmospheric contamination.



Figure 33. **Darkness because of smog**

3.5.3. Images

The images in the text also show specific context in which the Earth is being polluted.



Figure 34. **Deterioration of Nature**

The integration of text with auditory and graphical input is achieved through a dynamic synchronization of music, colors, images, and language.

4. Conclusions

Arabic texts can often differ from English and French texts on the same general topic because of cultural and ideological distance. Nevertheless, multimedia environmental texts and their Arabic translations have similar characteristics and reflect relatively few cultural differences. In all likelihood, this is due to the fact that the terms refer to concepts and situations that affect people throughout the world in the same way. It is also true that environmental terminology at this level seems to have fewer variants in Arabic, because such terms largely designate chemical elements, environmental processes, geographical landforms, etc. that lend themselves somewhat less to cultural variation.

The music accompanying the texts is generally used to appeal to emotions. Thus, it is louder and more dramatic when referring to environmental threats and softer when solutions are proposed. The images also show the same contrast between darkness (first part of the texts) and light (second part), when viewers are first informed of the problem and then asked to contribute to the answer. No adaptation of music or images was necessary for the Arabic version of the texts. However in three of the texts (2, 4, and 5), the language was adapted and a religious message was included as a way of persuading Arab viewers of the seriousness of the problem. Adaptation to the target culture thus was more at the pragmatic level rather than at the lexical-semantic level.

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Nassima Kerras received her BA in translation and interpretating in 2002. She obtained a Masters Degree in Translation at the Universidad Autónoma de Barcelona in 2009 and a PhD from the University of Granada in 2012. Her dissertation focused on pragmatic, sociocultural, and contextual aspects of multilingual multimedia texts. She is fluent in Arabic, French, Spanish and English.

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[i] http://www.youtube.com/watch?v=rIy8pRn9M-s&feature=related
[ii] http://www.youtube.com/watch?v=bi8RC6iaCFU&feature=related
[iii] http://www.youtube.com/watch?v=uXe01Fpo_Uk&feature=related
[iv] http://www.youtube.com/watch?v=KDemTs_L-p8&feature=related
[v] http://www.youtube.com/watch?v=46Q0ASdT4Dc