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Prospective Media Translators in Audio-Visual Training: Towards a Critical Discourse Analysis of Gender-Bias in Subtitling

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Abstract: This article dwells on the significance of translation training in gender-related issues. It focuses on raising the question of gender bias in audio-visual translation (AVT). The latter is posited to maintain the same patriarchal visions found in language use as in culture. To this end, the classroom is viewed as the perfect space where prospective translators are engaged in questioning how gender is part and parcel of the source texts as multi-dimensional and 'polisemiotic' in nature, and how lexical and semantic choices are significantly powerful to reveal underlying ideologies, subjectivities, attitudes and mind-sets. This research is corpus-based. It was carried out with my under-graduate students studying the module of 'Translation 2.' Multi-modal text samples containing problematic gender issues were purposefully selected to bring forth the reactions that I sought to make. By adopting critical discourse analysis (CDA) with its three dimensional framework: the descriptive, interpretive and explanatory, in a pedagogically collaborative learning environment, the subtitled texts with the classroom activities and the group discussions were meant to measure how training in AVT translation can practically sensitize future translators to the salience of gender-bias in mainstream media hence triggering in them the need for change. Through all the covered phases of the classroom training, gender is duly addressed to have an all-encompassing approach to subtitling in English, French and Arabic. The main goal is to gauge the consistency of a male-dominated discourse that permeates all media channels. It is geared towards helping trainees as individuals, rather than professionals, to overcome the challenges posed by all the patriarchal ideologies from one language to another.

Keywords: Gender, media translation, subtitling, sexism, training, CDA.

1. Introduction

In the literature of translation studies, the target text has been described as feminine and equated to the female as imperfect, inferior and defective. Both translators and women "have historically been the weaker figures in their respective hierarchies: translators are handmaidens to authors, women inferior to men" (Simon, 1996, p. xi). To be relegated to this inferiority is obvious when translation is likened to a woman; "if it is beautiful, it is unfaithful. If it is faithful, it is most certainly not beautiful" as famously described by the Russian poet, Yevgeny Yevtushenko. Simon criticised such analogy between women and translation to embody the relation between original and copy, and between author and translator, which is a mere feminization of the whole translation practice (1996, p. 1). Yet, it is beyond the scope of this paper to evaluate the subaltern position of the translators as invisible and devalued by privileging a masculine approach to authorship, rather, how, they themselves exert the same devaluation when reproducing a target text laden with sexist expressions about the category 'woman.'

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As a teacher of English and translation for more than four years, I have always been aware of how gender-related issues are entangled with translation issues, specifically in English, Arabic and French. The manners in which the source texts are always rendered by my students disclose how women and men are differently described in ways that reflect the students' different cultural and gender affiliations. I have also witnessed how male/female would-be translators are caught struggling in the process of translation to reach a product in which each one of them has her/his own say in a target text with different, often conflicting, semantic, lexical and grammatical choices. This struggle with the ST has been further exacerbated with the advance of multimodality in the audio visual translation.

The un/conscious conflict would-be translators often confront in AVT may be partially ascribed to how gender issues, as socio-culturally constructed and audio-visually presented, can create challenges when trying to keep the textual meaning unchanged, or when adopting foreignization or domestication in a culture where gender-related issues are tabooed, like in the Muslim world to a foreign culture where they are ignored or rather considered normative. Indeed, it seems very thought-provoking to observe how sometimes non-sexist texts become sexist when translated, intentionally or unintentionally (Leonardi, 2017, p.10). In fact, they are to reveal the translator behind the product; the textual/ audio-visual manipulations tend to colour the target text with her/his own visions and convictions, which may either preserve or amplify the amount of gender bias inherent in the source text and culture.

Therefore, to overcome these ideological challenges posed by gender-bias especially in multimodal texts from one language to another is first to revision the ways the translation classrooms are designed and to assess whether the adopted pedagogies help to highlight gender issues or simply maintain them. To do so, this study questions the use of language in media which is believed to "mask an underlying androcentrism: a belief that man is at the centre of things" (Green and LeBihan, 2001, p. 32) and women are on the periphery. To uncover this androcentrism, which is cultural, textual and audio visual, is to unfold how raising gender-sensitivity issues in translation training can find answers to a number of research questions, among which are the following:

Are media translators aware of gender issues while translating (subtitling-dubbing) from the ST to the TT? Do they contribute to the maintenance of gender bias inherent in language? How can training in media translation play a role in practically change gender bias in society? And can the translation classroom at tertiary levels become a consciousness-raising place to alleviate the weight of the patriarchal discourses? Last but not least, do trainers themselves need in the first place some training about gender related issues?

To attempt answering these questions, the translation classroom is given priority as a space where pedagogy has to be readjusted to fit within the demands of a more bias-free approach. The established relationship between the trainers/ trainees has to be reconsidered to prepare future translators whose responsibility "extends beyond clients to include the wider community to which they belong (…) they are responsible for the consequences of their behaviours and therefore have to reflect carefully about how their decisions, both textual and non-textual, impact the lives of others" (Baker and Maier, 2011, pp.1-2).

In a collaborative learning environment, critical discourse analysis with its three dimensional framework: the descriptive, interpretive and explanatory, as developed by Fairclough (2003) will be the thread uniting the pedagogical efforts to understand AV texts and make of prospective translators agents of social change—as a means through which much of gender bias inherent in the ST and maintained in the TT can be disclosed and questioned. Indeed, there are key elements of gender

representations in AV texts, if overlooked, hidden meanings, encoded ideologies, and individual experiences would remain unattended.

1.1. Gender, Language and Media Translation

The word gender in Arabic is often translated as 'جنس'(ʒins) which means "kind" or "sort". It is of two kinds: 'مذكر' (mudhakkar) masculine and 'مؤنث' (mu'annath) feminine. Unlike sex, which refers to the biological aspect that designates the female and male traits of women and men, gender refers to the sociocultural and ideological construction of both sexes; that is, the roles, attributes, behaviours and activities that any society attach to only women or only men. Thus, gender is an "externally imposed set of norms that prescribe and proscribe desirable behaviour to individuals in accordance with morally arbitrary characteristics" (Cooper, 2016, p. 1). These arbitrary and socially constructed distributions are well-encoded in the linguistic choices that translators often take for granted as being normative while rendering texts from one language to another.

The linguistic choices unfold what women and men should consider as an officially correct use of language. In this respect, Cameron (1996) speaks of the role of men in this process and asserts that "we need to look at languages as cultural edifices whose norms are laid down in things like dictionaries, grammars, style books, and glossaries - all of which have historically been compiled by men" (p. 18). This masculine man-made language has been targeted by feminists who have always stressed that "language reforms are pointless, because as long as society is sexist, sexist meanings will reappear, and to change language forms is to deal with symptoms, not the cause" (Cameron, 1996, p. 85). This cause is related primarily to how dominant ideologies pigeonhole men as superior and women as inferior. It is the androcentric dimension that hinders the progress of an egalitarian society and perpetuates sexism in culture as well as in language use.

Languages do reflect sexist, male-centered attitudes that perpetuate trivialization, marginalization, and invisibility of female experience" (Sheldon, 1990, p. 4). Indeed, linguistic choices do affect the way the world is perceived to somehow agree with the renowned Whorfian hypothesis of 'linguistic determinism'. In this vein, the semantic derogation of women is defined as "the process whereby words associated with women begin to have negative connotations" (Mills, 2005, p. 170). This derogation is semantically encoded in naming men and women and in distributing selectively social and cultural attributes.

Almost the same images are now recurrent in the realm of mass-media and its multiple forms. The audio-visual aspects representing gender seem omnipresent to permeate the making of films, television, talk shows, radio, advertisements, internet, games, music clips, etc. Such channels of communication have played a central role in translating, through subtitling or dubbing, a content that reflects the world socio-cultural, economic and political views with the underlying traditional stereotypes about men and women.

2. AVT Discourse and the Question of Gender

Starting from the premise that language is mostly used as an ideological tool, it is then of paramount importance for translators to examine how issues of femininity and masculinity are encoded in language use. The latter is described by feminists as representative to name the world from masculine viewpoints and in accordance with stereotyped beliefs about the sexes.

The representations of gender relations as introduced in most films and commercial advertisements are far from being balanced (Squires, 2009, p. 55). These existing inequalities are reproduced to

prioritize men over women and maintain the same sexist discourse. Despite some important socio-political changes in favour of gender equality achieved in response to feminist critiques and campaigns against sexism, finding effective measures to oppose these trends which have the unpleasant effect of preserving social inequalities does not appear to be a straightforward task (De Marco 2012; Gill, 2012), because the achievements are not always reflected in the use of language, let alone the mentalities of people.

AV texts infiltrate their messages into people's consciousness on a daily basis. This insinuation is continuous through translation to propagate distorted images of gender; women are attached to the traditional family roles as caregivers and depicted as feminine, submissive, dependent, and sexually available to men, whereas men as the breadwinners are frequently given a dominant role in gender relations and associated with masculine characteristics.

Media is therefore given ample space and credit to provide the "fabric of everyday life, dominating leisure time, shaping political views and social behaviour as well as providing the materials out of which people forge their very identities" (Kellner, 1995, p. 1). This "fabric" constructs a common culture that "shapes individuals, drawing out and cultivating their potentialities and capacities for speech, action and creativity." The recurrence and frequency of these stereotypes through all types of media available would at times drive us to believe that they are intentional to help understand "how sign makers exploit the potentials of these resources to articulate the meanings they wish to express" (Bezemer and Jewitt, 2009, p. 185). This sign-making is maintained when translating films, ads, songs, games and series that have almost saturated our daily life, hence perpetuating the androcentric versions.

Therefore, translation in media entails the transfer of a culture as conventionally shaped and endorsed by mainstream media. In order to unearth the perpetuation of this mainstreamness, De Macro (2012) suggests the idea of engendering AVT, which is not only to talk about gender in translated audio-visual programs, but also to use these programs as a privileged point to ascertain how gender unbalances are activated, and how they can be challenged and eventually reversed. However, AV texts are not simply presented to the viewers as innocent, they are made up of different layers or modes that entail systematic and scrupulous handlings.

2. Audio Visual Texts as Multimodal

With the advance of the digitalization of multimodal texts, the internet technologies and the popularity of social media platforms among all members of society, AV translation has moved to the forefront as a socio-cultural mediator. It is defined as "a specialized branch of translation which deals with the transfer of multimodal and multimedial texts into another language and/or culture" (González, 2009, p. 13).

AVT has started to question its roles in an artificially intelligent production and distribution of audio-visual content. That even the concept of "text" as traditionally defined is changing now to incorporate a multi-facetted multidimensional text hence raising the credibility of AVT as an academic discipline in its own right. In this respect, Delabastita (1996) points out the four basic elements that define the audio-visual text and establish the basis for its semiotic texture: (1)-The acoustic-verbal: dialogue, monologue, songs, voice-off. (2)-The acoustic-nonverbal: musical score, sound effects, noises. (3)-The visual-nonverbal: image, photography, gestures. (4)-The visual-verbal: inserts, banners, letters, messages on computer screens, newspaper headlines. (Delabastita as cited in Cintas, 2008, p. 3).

Due to this multifaceted nature, the inclusion of a variety of approaches such as "poly-systems theory, Film Studies, psycholinguistics, cultural studies, critical discourse analysis, Gender Studies, relevance theory, as well as functional approaches to translation are quintessential" (De Marco, 2012, p.183). AVT shares with these approaches common grounds to develop its "own theoretical and methodological approaches, allowing it to claim the status of a scholarly area of research in its own right" (Cintas, 2009, p. 7). Thus, their influence cannot be neglected when we probe into the multi-dimensional nature of the audio-visual text by exploring gender bias not only through the linguistic dimension (what the characters say and how they address each other), but also through the visual (how they are portrayed on the screen) and audio ones (what kind of alteration the pitch of their voices may undergo in the dubbing process).

Because of its multi-disciplinarity, media translation can be seen as a fertile ground for studying the gendered manifestations of language, particularly in subtitling. It is "a discursive practice that forms and transforms gender identities and helps reconsider the notion of sexual difference" (Federici and Leonards, 2013, p. 2). It serves to reveal the linguistic imbalances while approaching how women and men are socio-culturally presented in mainstream media favouring one gender over the other. This is attributed to what Hall (1982) believes as the ideology that reproduces dominant discourses which refer to the sexist discourses where the manipulation of language reinforces issues of discrimination" (as cited in Mills, 2005, p. 120). Thus, any sexist language (see figures 1 and 2) is a reflection of a sexist society that is responsible for shaping the mainstream media and a means of "maintaining the status quo, rather than instigating social upheaval" (McQuail, 2005, p. 97).

Figure 1: A frame from the film: Number One.[1] The insulting word (بهلة) foolish from the French word (imbécile) is addressed to the wife in the kitchen.

[1] https://www.youtube.com/watch?v=Mt5rfCzdOAY[Accessed: 6th April 2020].

Figure 2: Another overgeneralization from the film: Adam.[2] (I swear women are truly foolish)

2.1 Subtitling as a Translation Practice

The availability of free subtitling and online video-editing programs has substantially contributed to its surge in popularity that anyone nowadays with a smartphone and minimum technical and bilingual skills can relatively subtitle. As a translation practice, it is the process that "consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (…), and the information that is contained on the soundtrack (songs, voices off) (Cintas and Remael, 2007, p. 8).

Subtitling is viewed as a new and developed version of the basic intertitles and is defined as pieces of written text placed over the lowest part of the screen and used to convey meaning of SL programme message into TL (Gonzalez, 2014, p.16). On YouTube, the use of Closed Caption, CC for short, is the written version of an audio track for videos, a feature which is widely available on movies, television, and other related media to assist hard of hearing and deaf viewers to enjoy and understand video content.

Subtitles deal with the verbal words that are heard and seen, as they occur in tandem with dialogue inseparable from the sounds and the images of the film. For Bannon (2010), it is a "cross-media transference of meaning and message: the process involves a double conversation traversing from one language to another and from one medium to another" (p. 2). However, one of the constraints in the written subtitles is that they tend to be reduced forms of the oral speech. This reduction is classified into two main types: partial and total. Partial reduction, or condensation, relies on a more concise rendering of the original, whereas total reduction, or deletion, is achieved with the omission of part of the source message (Cintas, 2012). However, the challenge is how well the translators can recreate the effect on the target audience the same way as that of the original AV text.

From a different approach, McLaughlin (2009) highlights the pedagogical implications of subtitling and its usefulness in foreign language classroom. It improves linguistic and cultural comprehension and encourages critical and reflective thinking, because it links two separate systems: the visual and the verbal of the Source Text and that of the Target Text and implies a shift from the oral to the written code. She stresses that subtitling encourages both contrastive awareness and

[2] https://www.youtube.com/watch?v=WaKlk0qAwVA [Accessed: 10th April 2020].

retention. For this reason, it looks very promising as to draw students' attention and highlight the underlying discourses of languages, especially about gender.

2. Gender-related Issues in Media Translation

Is there room for gender-related issues in media translation? To answer this question, the translation classroom should be seen as the right space for an in-depth study of the varying pedagogies and the dominant discourses that have preoccupied teachers and trainees alike. However, at tertiary levels, this translation classroom has always been criticized "as being teacher-centered, uncreative, rigid, and out of date" (Colina, 2003, p. 52). By adopting an accuracy oriented approach while teaching translation, that is, to be concerned solely with developing a translation competence of finding equivalent messages from the source texts to the target texts (Zhong, 2002), and passively internalize the approaches, methods and techniques taught and practiced; this passive internalization is ascribed to how "the learner's autonomy and self-confidence are sapped by a focus on the translation product rather than the translation process" (Colina, 2003, p. 52). This focus on the product is the result of a top-down transmission of knowledge, which is posited to have somehow fallen short to engage the learner in the socio-cultural diversity and the ideological richness that texts harbour in their multifaceted layers.

As students are trained to be 'accurate language facilitators' rather than 'thinking translators', the teacher-centered approach with its "exercise ridden classroom cannot equip translators-in-training with the wide range of professional and interpersonal skills, knowledge and competence they will need to meet the requirements of an increasingly demanding language mediation market" (Kiraly, 2000, p.193). As such, topics like gender bias, race, class, ethnicity would not be of any interest or at best can be merely treated as glosses over the margin.

To break away from this conventional approach and move towards transforming the traditional translation classroom, trainers need to step outside their comfort zone teaching style as depicted by the often-mentioned "translate the following text" instruction method (Gonzalez and Davies, 2004, p. 187). Instead, would-be translators "need to be faced with the various ethical implications and moral challenges that they may be confronted with in the course of their career without relying blindly on context-less codes of practice or abstract lists of dos and don'ts" (Martínez and Albiar, 2001, p. 47).

Therefore, a step forward in redesigning innovative pedagogies able to establish a modern classroom is a prerequisite to challenge the socio-cultural and the linguistic constraints of language, particularly for those related to gender bias, dominance and discrimination. These challenges are more accentuated when translation is "required not only of written texts alone, but of texts in association with other communication media (image, music, oral sources, etc.), the translator's task is then complicated and at the same time constrained by the latter" (Mayoral et al., 1988, p. 356). The acoustic and the visual seem to further complicate the task of translation leading to varying intersections of multimodal and inter-semiotic approaches. Such complexity can be addressed in training and experimented with in the translation classroom.

3. On Training Prospective Translators

Vigo (2019) states that "training should make trainees aware that nearly every action in professional translation is a possible ethical action. Therefore, their choices as translators can have an ethical meaning and, sometimes, virtual consequences too" (p. 12). This kind of training seems to impact the trainees more as individuals than as students, because it goes beyond a linear relation between the ST and the TT. It is not concerned with providing them with methods to follow and techniques to adopt, but it intends to trigger in them a critical handling of every lexical, semantic

and grammatical aspect together with the underlying ideologies buttressed in the ST. It is a deeper kind of training that addresses what goes beyond the superficial level to attend to the trainee's visions about sociocultural or political manifestations.

Training translators can be considered as an opportunity to take the "shame-veil off gender and gender-related issues through reflection and analysis. (…) to bring to light hidden meanings and lexical choices, thus raising the students' awareness on these topics, strengthening their ethical value, and increasing their gender-sensitivity, which, in turn, will become a lens through which they can look at the whole world" (Vigo, 2019, p. 18).

Montés' study (2019) exemplifies a case of raising awareness through training by using advertising and marketing to gauge how they are (mis)used to reinforce gender stereotypes in contemporary societies. Ninet and Vayá's pilot study (2020) on AVT is another interesting class experiment that aims to enhance the intercultural awareness among students by using subtitling and dubbing. Both studies stress the importance of students' active involvement in the training class to be held accountable for their translation decisions. This accountability is well-expressed when Montés states that "developing teaching strategies to uncover the gender power relations that underlie each translation act and presenting choices to make gender visible will contribute to an equal gender construction in society" (p. 64).

In order to enhance this modern bias-free translation classroom, trainers should work towards reaching the objective of the translator as a conscious interpreter who uses "intellectual discretion, to make ethical and technical decisions, to seek information, to reconstruct and manipulate knowledge" (Zhong, 2002, p. 579). This conscious manipulation of knowledge is essential when dealing with instances where gender and sexism are into play, not only at the linguistic level, but also at the ideological levels affecting individual translators, readers and all members of society.

Therefore, the creation of a modern classroom seems to fit the purpose of this study as it aims to "enhance the critical consciousness of translators-to-be" (Martínez-Carrasco, 2019, p. 47). This intention goes hand in hand with Baldo's (2019) strong emphasis on "experiential knowledge and reflexivity, and on the idea of using experience as a resource-including using students' and teachers' own everyday experiences of sexism and oppression as learning materials" (p.87). Hence, the gender sensitive training with a critical pedagogy is best implemented in a collaboratively-oriented space that involves students and teachers.

4. Towards a Collaborative-based Training

Collaboration calls for the interaction and cooperation of learners and instructors to bridge the gap between real-life and the courses taught in class. In doing so, a collaborative learning environments have been emphasised where students can actively participate in classroom activities, achieve deep learning, and get involved in real-life tasks. According to Kiraly's (2000) socio-constructivist approach to translation training, learning is a social process created through dynamic interactions between teachers and learners (p.10). In his interesting practice-based perspective, he suggests diversified in-class activities like partial/complete translation, small group work, guided translation exercises, use of parallel texts, sight translation, simulated interpreting situations, 'gist' translation, documentation and reviewing.

Therefore, translation pedagogy should be based on a wide range of student-centered tasks in which the lecturer becomes the facilitator. She/he prompts students to engage collaboratively and critically in different tasks in which training about gender issues can be realised by specific educational strategies and techniques playing a similar role to the one advocated by feminist

pedagogy. It is a reinvigorating approach to teaching that employs critical theory and methods to accentuate on gender-based topics.

The nature of the adopted pedagogy "involves a constant movement between doing things and asking what doing those things in those ways does to those things" (Henderson 2015, p. 5). Thus, the act of doing of things in translation is a critical doing, which is the crux of training students and stimulate their engagement in gender sensitivity issues. The adoption of a critical discourse analysis can further prepare the trainees towards creating the changes that they all aspire to make about gender.

5.1 Critical Discourse Analysis in Translation (CDA)

It has become obvious that behind every lexical/semantic choice of any writer/translator/trainee lies deliberate acts that reveal his/her subjectivities, knowledge, histories, cultures and socio-political surroundings. There are not always innocent choices, especially in what concerns domination and discrimination issues. Hence, an effective approach like CDA, as developed by Fairclough (2003) and Van Dijk (2004), can help unearth these intentions of the translator as a rewriter and look deeper into exploring the multi-layered aspects of the target text to guide us through the processes of producing the source text. With its focus on the ideologies and power relations embedded in language, CDA can reveal how the pre-established beliefs about gender are articulated in a discourse which is profoundly sexist with its underlying "gendered frameworks" (Mills, 2005, p. 123).

According to Van Dijk (2004), "critical discourse analysis is a type of discourse analysis research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in social and political contexts" (p. 352). It examines both the linguistic and the extra-linguistic features surrounding the context. It is also characterized by its common interests in de-mystifying ideologies and power relations through the systematic and retroductable investigation of semiotic data (written, spoken or visual) (Wodak and Meyer, 2008). Hence, it aims at exploring how these non-transparent relationships are factors in securing power and hegemony. It also draws attention to power imbalances, social inequities, non-democratic practices, and other injustices in hopes of spurring people to correction actions in Fairclough's terms (2003).

Therefore, the translator, as a discourse analyst, should not be seen as simply a mediator who renders one language into another, but, on the contrary, s/he reproduces a new discourse in the TL. This same idea is suggested by Ieţcu-Fairclough who regards translated texts as recontextualizations (de-location of a practice from its original context and its re-location within another) of source-language texts in new social and cultural contexts (Fairclough, 2008). Recontextualization is explained as "omissions, additions, permutations and substitutions that may be included in the vocabulary of CDA as well" (Valdéon 2007, p.102).

The translators can have "the facility to create a new act of communication on a previously existing one in a new target language environment by using background knowledge (linguistic, social and cultural) and negotiating the meaning between the ST producer and the TT reader" (Hatim and Mason 1990, p. 2). In other words, Discourse Analysis helps establishing links between discursive changes and social changes and, in fact, has already turned out to be useful in the study of gender and more particularly in media (Litosseliti, 2006; Kosetzi, 2008). Therefore, the kinship between Discourse Analysis, AV texts and gender is obviously inextricable.

The three-dimensional model of CDA perceives discourse as having three components: "1-Description (text-linguistic analysis); 2-Interpretation (Discursive practices); 3- Explanation (Sociocultural practices)" (Fairclough, 2003, p. 97). These three interrelated dimensions of discourse

analysis enable any translator to focus on the minimal details of any given text, be it written or audio-visual.

To read the AV text critically is to detect instances where gender bias is linguistically and audio-visually located. This entails questioning the text from different facets with the intention to embark on textual/ visual deconstruction of hidden sexist ideologies to a reconstruction of a bias-free TT. However, it is not important with which type of analysis one should begin, the three dimensions mentioned above allow simultaneity to show independence and interference of one over the other. Such flexibility in practice tends to merge the three together and to help achieve one supreme goal, that is, to read against the ST and the TT to ultimately unearth gender-bias.

5. In the Training Classroom: From the Lexical to the Audio-Visual Level

The corpus of the study is multi-modal. It consists of illustrative audio-visual samples I selected to meet the goals I set out to achieve with my undergraduate students. In the time of conducting this study (March and June of 2019), they were in the 4th semester studying the module of Translation 2 at Moulay Ismail University, Meknes (Morocco).

I chose to work with 26 students in total (16 females and 10 males) aged between 19 and 22 years and whose level of language proficiency in English, French and Arabic was quite satisfactory, with 12 years studying Arabic and French and 6 years of English. The reason I chose to carry out my research with that particular class was due to their language competence and also to the fact that they had already been initiated to Translation 1 in which they learnt about the general methods and approaches used in translation and practiced a great deal translating from English into Arabic and vice versa.

The classroom training in subtitling targeted students' reactions, responses, and awareness. It concentrated more on how gender related issues are entangled with linguistic, visual and acoustic issues in the selected samples. Since most students possess smartphones, I introduced them to an open source android application available in the Google Store called Youcut v1.480.1130 with a free license. After downloading it, they tried to manipulate most of its editing features. With an easy to use interface, this video editor software has multiple functions and contains diverse filters, background music, etc. Of course, the choice of this application was due to its simplicity and that anyone with basic knowledge could use it effortlessly. This helped the students to concentrate more on the ST and all the multi-semiotic aspects into play. But still, my aim was not to prepare professional subtitlers and not to emphasize exact synchronization of the texts with the audio-visual contents, but rather to weigh how training in subtitling can enhance the trainee's skills and awareness of gender related issues in media. Thus, the trainees were liberated from the technical aspect of the application used and encouraged to focus on the interplay between the verbal and the multimodal modes, that is, the semiotic, visual, acoustic, and kinetic elements to define specific cues of gender representations.

Since the context is a pedagogical one, I opted for a collaborative learning environment coupled with a critical discourse analysis approach as developed by Fairclough (2003). This choice is ascribed to the effectiveness they would trigger in the students' dynamic participation in most of the tasks and activities I designed. The usefulness of (CDA) is described by Schäffner (2013), as a method for conducting a detailed pre-translational source text analysis, as a method for identifying culture-specific genre conventions, as a method of comparing source texts and target texts with a view of assessing their appropriateness and quality, and as a method for uncovering attitudes and ideologies conveyed in translation. Gender was therefore to occupy most of the analyses in order to attend to its varying aspects.

6.1 Translating Gender at the lexical Level

The first task was a kind of a warm-up activity. I provided all students with a list of English and Arabic words and sentences to be aurally translated into Arabic and vice versa. The goal was to gauge students' instant reactions and to measure their general understanding of gender-related issues. By giving primacy to the oral over the written, I aimed at making the task more interactive involving all students.

Despite their Arabic language proficiency and knowledge of the existing generic use of some occupational titles that include women and men like engineer/ مهندس, translator/ مترجم, scientist /عالم, professor/ أستاذ, member/عضو, coach/ مدرب, 'chairman' رئيس الجلسة, 'layman' من عامة الشعب Master سيد / Mistress عشيقة, etc. They all opted by default for the masculine gender marker in their Arabic translations. Additionally, the use of proverbial expressions such as "المرأة بنصف عقل" a woman has half a brain. /"هضرة العيالات" women's talk./ "سوكان العيالات" women's driving/ "عمل المرأة لا ينتهي أبدًا"a woman's work is never done' were also translated in ways that reflect a patriarchal view point.

This can be attributed to student's unconscious reproduction of the dominant discourses in society, particularly in how most of them were socialized to think about the fields that are always designed for men and for women. This would also confirm Mills' view advocating 'linguistic determinism' following Sapir and Whorf that "our thought-systems are influenced by the language of our community; so that our idea of 'reality' is constrained by the linguistic forms available to us as members of that community" (as cited in Mills, 2005, p.63).

The linguistic choices of the few aforementioned examples unfold what women and men should consider as an officially correct use of language. Of course, to continue this gender-discriminatory adoption of a man-made discourse is to contribute to the alienation and invisibility of women and hence to the perpetuation or normalization of a purely sexist language. The circulation of words that exclude the identity and experience of women are enhanced in translations whose meanings reinforce sexism of a male-dominated language. A similar sexist circulation has been identified in a recent study by Ullmann and Saunders (2021) on biased algorithms in Google Translate and suggest that it needs a little gender-sensitivity targeted training to help artificial intelligence avoid gender stereotyping in online translation.

The introductory part of the training was very useful to trigger certain interest and to engage the trainees in the on-going classroom discussions inspired by a gender-committed pedagogy. To offer opportunities for the students to concentrate on gender issues, I devoted a lot of time and space to classroom debates, which involved dividing students into pairs of one male and one female and into groups of male and female members. The debates were particularly valuable for sensitizing students to the importance of including gender issues when translating; the many forms of direct/ indirect sexism, gender assumptions, stereotypes, ideologies, bias, masculine dominance and discrimination against women were given ample importance in order the pave the way to the handling of AV texts.

6.2 Phase 2: At the Audio-Visual Level

The second phase was devoted to the translation of the audio-visual content which was a mere continuity of what had been dealt with in the previous phase with the class discussions. The use of the AV texts, namely videos of Moroccan commercials (Elkaf and Faddat Saada) and film extracts (Number One by Faouzi Bensaidi, Rahma by Omar Charaibi, La Source by Radu Mihaileanu) had a stimulating impact on most of the trainees due to their richness in graphic, acoustic and visual cues.

In order to analyze the selected AV texts understudy, I firstly suggested Taylor's (2003) methodological tool of "multimodal transcription," because it allows the possibility to provide a

detailed analysis of an audiovisual text and which involves breaking down the AV content into single frames/shots/phases and analyzing all the semiotic modalities into play. Yet, the sole purpose behind this multimodal transcription is to shed light on the most important element in the process of translation by unmasking the inter-semiotic clues; it would allow comparing women and men in relation to the stereotypes and the social roles they are attached to. To do so, techniques such as freezing, forwarding and rewinding were also used while playing the selected videos to succinctly attend to the minimal details into play.

This multimodal approach was very helpful in presenting texts with multiple verbal and non-verbal signs for the trainees to reflect on. Based on what they had gained in the class discussions about gender sensitive issues, all the four groups were shown the same short videos to analyze and decide on suitable subtitles. While analyzing, they were asked to follow the three-dimensional framework of CDA (description, interpretation and explanation) and categorize them according to their level of sexism, from the most sexist to the least sexist. By trying to find key linguistic elements about gender relations between men and women, they were encouraged to critically examine the discourse and uncover the in/direct forms of sexism both in the Arabic and English versions.

Once the tasks of categorization and analyses were over, the trainees worked on subtitling. The aim behind doing the task collaboratively was to see how the trainees could position themselves vis-a-vis the ST, the TT and the viewers who were members of other groups to provide a student-student feedback. Group and whole class discussions were also encouraged to formulate new questions, which were not exactly related to the texts under study and their subtitlings, but to disclose how language can be manipulated to serve different ideologies and common beliefs in the videos under study.

The ElKaf is a soap brand commercial of 1.01 minutes long[3]. It shows women dressed up in magnificent styles and full-faced makeup and singing in Moroccan Arabic dialect, which is a variety most students know. They are shown doing the laundry, washing the dishes or wiping the floors. The commercial portrays those women in sexist and degrading ways in order to sell its product. It comes with French subtitles to make the translation more challenging since there were students who can speak the French language and attempted to compare the English with the French versions. A whole class subtitling yielded the following:

Moroccan Arabic Dialect ST:	**Students'French Subtiles:**
— مكاين للي كيفرح قد الدار نقية	— Rien ne rend plus heureux qu'une maison propre.
— هادي الي قراوك منين كنتي درية-	— C'est ce qu'on t'a appris quand tu étais petite.
— لمرا هي للي تكون حرة و حادكة.	— La femme est avant tout une super ménagère.
— راجلك كيقول مراتي حادكة-	— Tond mari dit ma femme assure à la maison.
— الدراري حتا هوما ماما راها واعرة.	— Les enfants aussi maman elle a toujours raison.

Students' English Subtitles:

"Nothing makes you happier than a clean house.

That's what you learned when you were a little girl.

[3] https://www.youtube.com/watch?v=qQb3Op4OKD0&t=11s [Accessed: 8th Nov 2021].

She is the one to be dutiful and diligent.

Your husband says my wife rocks at home.

The kids, too, say Mum is always great.

Figure 3: The opening scene of the Elkaf commercial: "Nothing makes you happier than a clean house." (مكاين للي كيفرح قد الدار نقية)

As the subtitled version of the students might indicate, grown up or younger women's only concern is to have 'a clean house' (see figure 3). Her goal in life is to be recognized by her husband and kids as diligent and great when doing the household and its daily chores. Students' rendering of the source text seemed to keep the original text faithfully unchanged. The intensity of gender bias is maintained and even amplified by using words stronger in form and meaning than the ones in the ST.

The second commercial of Fadaat Saada[4] (1:01 minute) was selected also to align its discourse with an androcentric account of men and women. In a Bollywood cinematic style, both women and men, as dancers, are shown singing in Moroccan Arabic dialect in an Indian like rhythm. Chahrukhan, as a famous Indian actor, is introduced as the epitome of the perfect man looking for the perfect woman. The image reiterates the same sexism found in other AV texts. The marriage proposal would be accepted only if the man owned a house where the woman could prove that she is worthy of his choice. Her abilities are demonstrated in the kitchen as the only place for doing the daily chores like cooking and washing. She is an epitome of all women who are presented as strictly confined to the house where their single role is to prepare food and cater for the needs of the man. Of course, her request is fulfilled and she is given the house she deserves. This was subtitled from the Hindi into Arabic as (أجي تشوفي بعينيك), which can be translated in English as (come and see with your eyes) (see figure 4).

[4] https://www.youtube.com/watch?v=yGNsiBwrWbQ [Accessed: 8th Nov 2021].

Figure 4: "Come and see" is the man's answer to the woman's request.

The English subtitles:	**The ST in Moroccan dialect:**
— **The man**: I want to marry you and trust me. — **The woman**: If you don't provide the best house, — stay away from me; a living room and a kitchen — where I would show my skills.	— **الرجل**: "الحلال يا بنت الناس نتزوجوأوتقي فيا — **المرأة**: "إلا ما جبتي أحسن دار غير بعد — عليا صالون أوكوزينا ونبين فيها حداگت يديا

After the completion of the subtitles as text, the trainees tried to handle the Youcut application individually, in pairs or in small groups to insert the texts into the video. Its ease of use helped them significantly so that they could concentrate more on fine-tuning the texts. The only raised problem was the synchrony of the subtitles and how they could coincide with the body and mouth articulation.

The selected videos provided authentic data for a critical discourse analysis of gender bias and the established sexist stereotypes. The use of Taylor's multimodal transcription of frames/shots/ phases was also helpful, because most of them were remarked by the students to cast an androcentric quality on the linguistic as well as the audio-visual choices. The underlying sexist discourse and its connotations in the English, French and Arabic audio visual texts, which were preserved by the students in the target texts, portray the woman from a male dominated society simply attached to the roles of being housewives who struggle with daily chores. Happiness in a clean house is the only ultimate goal women strive would for. They are therefore low-rated to a subservient position in society as perfect home makers who can brilliantly serve in the domestic world with a smile and can ultimately hand down their skills to the younger generations (see figure 3 and 4).

As a conscious-raising class, the trainees were totally involved in the tasks of analyzing critically the AVT to highlight the underlying ideologies about gender. The practical aspect of using the Youcut application intended to involve all the trainees and make them part of the whole process. The phases and classroom tasks in AVT significantly contributed to raise students' awareness to gender as an all-encompassing word that permeates all languages and cultures. The training endeavored to highlight how linguistic representations govern the ways women and men are introduced in the selected multimodal texts as in their everyday life, and the ways translators render those texts with their built-in ideologies and subjectivities.

6. Conclusion

The considerable power of the classroom has largely contributed to activate the trainees' schemata and ultimately trigger in them the need for a bias-free approach to translation. Most importantly, prospective translators have not been targeted as students, but rather, as individuals whose responsibility goes beyond a simplistic act of moving from the ST to the TT to the viewer/listener, it is a critical intervening in a rigorous process of deciphering a wide range of ideological codes of gender that may be either covert or overt.

The varying operations at the AV text levels disclosed a great engagement of the trainees. The many attempts and efforts made to analyze, interpret and describe were indications of the students' total involvement to delve deeper into the course of translating the ST and of rewriting the TT. Despite the structural, cultural and technical hurdles presented either by the language or by the software application, becoming aware of gender related issues by most trainees and their readiness for change was highly satisfactory.

To transform the traditional translation classroom, trainers and trainees alike should move away from the infamous instruction: "*translate the following text*" towards embracing a pluralistic approach to the ST where the interplay of the socio-cultural, the textual and the audio-visual clues can reveal their biased nature beyond the superficial levels. There are words, images and sounds intentionally designed to instill androcentric feelings in the reader/ audience and perpetuate the conventional male-dominated society.

By minimizing the roles of the instructors and maximizing those of the students, the adoption of CDA in a collaborative learning environment has been effective. It has contributed to actively engage the trainees in all the group work, the discussions and other in-class activities. CDA, in particular, has provided the trainees with the possibility to expound the hidden parts of the underlying discourses, the producer of the ST and the translator of the TT. Its implementation in the training classroom has enhanced the students' knowledge about gender ideologies and revealed how issues of sexism and masculine domination are entrenched in the word/world of translation. Therefore, the efficacy of collaborative learning methods in translation with the support of a critical pedagogy would further emphasize the need for abandoning traditional and instructor centered methods.

As the multimodal corpus has shown, most, if not all, languages possess a great deal of sexist expressions that denigrate the category 'woman' linguistically and culturally speaking. This denigration continued to appear in some male students' translations during the training. Although many attempts have been made to neutralize some of them, trainees were hindered by the considerable power of a sexist language that seems to resist such revisions, as if frozen in form and meaning. Of course, it is not a question of linguistic features to be replaced and rendered gender-inclusive or not, it is the mentalities behind the used word that have been ossified in patriarchal norms to distribute roles and maintain power relations.

It is then of utmost importance to examine the ways translators as trainees are taught, with particular attention to how they handle gender discriminatory and sexist uses of language. The foundation should be the translation classroom as a space where training is the driving force that can raise awareness and change the preconceived ideas about women and men. Trainers should aim to provide trainees with methodological and strategic tools in order to reflect upon the various situations they may face in their professional life. However, I do believe that trainers are also in need of some training in gender-related issues to be able to share what they themselves hold to be truthful.

Subtitling is indeed a powerful translation activity that can help better understand the word gender in language use. Hence, this research recommends that translators reconsider this translation practice and be aware of its usage. Instructors in translation should also give ample time and space

to highlight the inextricable relation between gender and translation. It will surely result in promising transnational and trans-linguistic relations between the ST and TT, authors and translators, process and product, and women and men.

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