

AUDIO VIDEO MEDIA WORKING GROUP
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Preamble

There is little doubt that the text of scripture was composed for reception via the ear rather than the eye. Thus it becomes important to investigate the communicative design of the original source of the message for translation of these same texts today for presentation in an audio medium.

It is obvious that phonological features, complementing the syntactic and lexical, play an important part in the oral presentation of any discourse. By altering such qualities as the volume, stress, tempo, pitch, pause grouping, vowel colour, and other paralinguistic variables, one can completely change the functional import of an utterance. Thus, responsible exegetical decisions have to be made with respect to this particular aspect of the text as with any other.

Normally, existing translations have been used in the audio and video media. The only accommodation to the media has been in the expression and emphases given by the readers based on their interpretation and understanding of the passages. It is now being recognised that the traditional translations in printed form are not necessarily the most appropriate for the non-print media. The translations may have been made in such a way that appropriate emphases, expression, and phrasing cannot be made naturally. If scriptures are to be used in the audio media, adaptations and transpositions suitable for audio and video media are essential.

PRINCIPLES AND GUIDELINES

In this document Bible **translation** refers to the transfer of the text from the source language into the receptor language. **Adaptation** refers to the preparation of the text for another medium. **Transposition** refers to the transfer of scripture from one medium to another. **Dynamic equivalence** is the aim in each transfer including both referential and connotative aspects.

Ideally, the original biblical source texts in Hebrew and Greek would be analysed for the features significant for translation and adaptations for oral, audio, and video productions. Whenever it is possible for this type of analysis to be made, it should be done. At this point, however, the resources for this endeavour are limited. Accordingly, procedures are given for analyses of both the biblical source texts and existing translations.

I. Analysis of Existing Translation and Cultural Forms of Communication for Audio and Video Purposes

1. Obtain familiarity with the translation by reading it aloud many times.

2. Identify the genre, register, and mood (e.g., satire and irony).
3. Identify the major units of sound as indicated by the punctuation.
4. Identify the grammatical structure of a discourse unit.
5. Note discourse markers for episodes, scene and character changes, climaxes, conclusions, etc.
6. Identify indications of tone, volume, emotional states, and humour.
7. Identify indications of focus such as marked word orders, repetition of phrases and key words, quotations, and foregrounding.
8. Identify implicit information eliciting audience response, such as interjections, lyrics, humour, and emotional appeals.
9. Mark the text on the basis of this analysis to show phrasing and foci and provide annotations of markers, devices, and structure (see Sample A).

II. Analysis of Source Language Text and Cultural Forms of Communication for Audio and Video Purposes

1. Obtain familiarity with the content, form, and sound of the source language text through listening to recitals in the source language and reading the text aloud many times.
2. Identify the genre, register, and mood (e.g., satire and irony)
3. Identify the major units of sound as indicated by breathing pauses including the various types of pauses in terms of length.
4. Identify the semantic and syntactic structures of a discourse unit.
 - a. Grammar, clauses, parallelism, chiasm, number and length of sentences, thematic and structural clues.
 - b. Characteristics of episodic beginnings and endings, such as time frames, place markers, character introductions and scene-leavings, formulaic phrases and particles.
 - c. Verbal connections linking episodes, such as quotations, repetition of phrases and key words, and structural similarities.
 - d. Discourse markers for episodes, scene and character changes, climaxes, conclusions, etc.

e. Markers or expressions attesting to truth value (eyewitness account, fictional story with teaching message, historical account)

f. Presentation of main character(s), secondary characters, "props", heroes and villains.

g. Means to foreground and background events.

5. Identify textual indications of tone, volume, emotional states, and humour.

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6. Identify rhythmic patterns and changes of pace.

7. Identify indications of focus such as marked word orders, repetition, and changes in rhythm.

8. Identify roles of dialogue, frequency of flashbacks, and asides.

9. Identify implicit information eliciting audience response, such as interjections, lyrics, humour, and emotional appeals.

10. Mark the source text on the basis of this analysis to show phrasing and foci and provide annotations of markers, devices, and structure (see Sample B).

III. Analysis of Receptor Language and Cultural Forms of Communication for Audio and Video Purposes

One approach to identifying oral characteristics of receptor language text is to analyse direct discourse in oral performance. This offers the possibility of isolating self-conscious oral form. In written style it is generally assumed that quotation may reflect spoken varieties of speech that are more informal than written.

Translators are expected to be aware of the linguistic resources in their own languages. Those transposing and adapting translated material for audio and audio-video production need to be aware of an even broader range of expressive resources in the receptor languages.

Translation consultants/advisors/officers working with those adapting and transposing translations for such production, in turn, need to have a theoretical knowledge of potential receptor language resources. They may have to coach those doing the adaptation and transposition through the receptor language analysis with a view towards audio and video production. When they evaluate the adaptations and transpositions for faithfulness, this must be done against a background of communication principles. The following points set the parameters for a good knowledge of oral features:

1. Select the receptor language material for analysis. Research for this project must concentrate on

the features of oral expression. Analysis may be based on recordings of oral text with written transcription. This material should be representative of

- a. the speech of "good" verbal artists such as narrators, story-tellers, performers, and epic singers;

- b. the various genres including personal narrative, folktale, historical account, proverb, poetry, and song.

2. Determine the genre of the source text and its "match" in the receptor language. Determine the cultural/functional role of the various genres in the source and receptor cultures.

3. Identify receptor language discourse features or oral conventions for equivalent genre of the source language text (to be done by a specialist or a mother-tongue speaker in conjunction with a specialist):

- a. Formulaic characteristics of discourse beginnings and endings, such as structural frames, time frames, place markers, character introductions and scene-leavings, formulaic phrases and particles.

- b. Markers for episodes, scene and character changes, intent, climaxes, conclusions, etc.

4. Identify functions of grammatical features such as sentence types, marked word orders, repetitions, special aspects and tenses, etc.

5. Observe styles associated with specific genres as employed by individual artists (for example, low key, exuberant, didactic, and whimsical):

- a. Indications of tone, pitch, volume, voice quality, and emotions;

- b. Functions of rhythmic patterns, pauses, silence, pace changes, etc.

- c. Functions of non-verbal gestures and movements.

6. Observe use of literary devices such as irony, ridicule, satire, and humour.

7. Observe the methods of eliciting audience response and the points and ways of audience participation.

IV. Preparation of a Translation for Audio and Video Purposes

1. Translation, adaptation, and transposition should be done by native speakers of the receptor language. Familiarise the native speakers with the analysis of the source language text.

2. Determine the functional equivalents in the receptor language of the characteristics of the source language text from the analysis of the receptor language for audio purposes.
3. Make a translation of the source language text in the receptor language or make a transposition of an existing translation according to the functional equivalents of the appropriate genre in the receptor language.
4. Produce a recording of the translation with sufficient attention to voice quality, dialect, register, etc. by native speaker(s) of receptor language, sound effects, and music.

V. Criteria for Faithfulness of an Audio Translation and its Transposition or Adaptation

1. Ultimate authority and reference must be in the written biblical Hebrew and Greek texts, which were usually read aloud in antiquity. The translation and transposition of the written text for oral articulation and aural reception today require the identification of features of the written text that may yield a form different from the print version, but which carries the same message. The transposition and adaptation may include repetitions, restructurings, and other changes.
2. All elements in the audio production shall be in accord with the message and theme of the biblical text with sufficient resemblance to the meaning of the print version that is recognisable and accepted by the Christian community as Scripture and a faithful rendering of the meaning of the original.
3. No extra-biblical material or anachronisms shall be communicated as biblical text.
4. No skewing of the message shall be made by the medium; the format must be shaped to convey the meaning.
5. The biblical text must be the main focus of any scripture product but exact percentage of scripture is not mandated. All programme elements should support that focus.
6. The biblical material shall be clearly distinguishable from other programme elements.
7. Each selected passage of biblical text shall be a complete unit of discourse not taken out of context.

Consultation, Pattaya, Thailand, November 19-23, 1990

1. Where presentations include biblical text selected out of its fuller and wider context, the essential theme and meaning of each selected passage as presented must be the same as for that passage in its context in the written text of the original.

In practice this will require the provision of essential bridging to the meaning of the text in its wider context and other helps to the listeners for clear understanding of the message.

2. A clear identification of the biblical material and its source must be given as an element of each scripture presentation.

For audiences not familiar with the Bible this should include a statement about the Bible in general, as well as identification of the selected passages of text.

3. Each selected passage of biblical text must be a unit of discourse which is recognisably complete in itself.

Where more than one passage is selected, the material in any given programme should be coherent, that is, the passages should be connected by a common theme or topic.

4. If a passage of text is reduced by the omission of repetitions, digressions, and/or unimportant details, the overall perspective and thrust of the discourse must be preserved, and all the essential elements of the text must be included.

5. Where a significant part of any audience, whether Christian or non-Christian, has no access to or familiarity with the Bible as a whole, the overall corpus of extracts selected for presentation must be reasonably representative of the Bible as a whole, and the individual passages should be ones of major importance within the Bible.

6. In detail as well as in general the integrity of the biblical text in its original setting must be respected in the restructuring of its various elements.

The meaning and intention of the biblical author are the base against which the faithfulness of a scripture presentation is to be tested and measured at every point.

7. Extensive restructuring does not automatically result in a scripture presentation being unfaithful to the biblical author and his text. But constant and careful checking must be applied to ensure that: (a) what is created in the new presentation is the "closest natural equivalent" in the new medium and genre to the essential elements of the source text and (b) the overall perspective and thrust of the original discourse is not distorted.

8. The nature and content of biblical material selected for presentation must fall within the range of audience expectation for the particular medium used and type of genre of presentation.

Where necessary, clues and explanations that will help to operate the proper expectation and understanding should be built into the presentation, either by means of separate identification or within other elements of the programme.

9. The biblical text must be the central element in every scripture presentation, and the theme of the overall programme must be the same as the main theme of the biblical text.

There should be a significant proportion of time and/or space given to the biblical text, and other elements in the programme that are organised or integrated should be in relation to it.

10. The messages conveyed by all other elements in a programme must be in accord with the message and theme of the biblical text that is selected.

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11. The message and evaluation found in a biblical text must not be glossed over or reshaped to satisfy audience sensibilities. It must be faithfully conveyed in every programme and given an emphasis of the same order as it has in its original setting.

RECOMMENDATIONS FROM AUDIO VIDEO MEDIA WORKING GROUP:

To the UBS Global Non-Print Media Task Force:

1. That the report of the Audio Video Media Working Group be included in an appendix of the UBS Audio Video Scriptures Manual being prepared by Dr. Viggo Sogaard.
2. That the name "Audio Video Media" be used for the Global Task Force and by the United Bible Societies for what has been referred to as "Non- Print Media."
3. That there be an interregional newsletter sharing information about Bible Society audio video media projects, activities, and experiments.

To the UBS Translation Services Coordinator:

4. That there be a network of Bible Society translation staff interested in audio video media who will explore various aspects of translation work for these media and share their results with one another and the publishing, production, and marketing staff be encouraged to participate at an early stage.

To the UBS Translations Sub-Committee:

5. That there be an Audio Video Media Working Group at the next TTW with those participating in the 1991 TTW forming the core of those who will work in its preparation.

SAMPLE A

Example of marking existing translation on basis of analysis for oral, audio, and video

purposes:

Notations: [CAPS] Caps in brackets indicate instructions for the reader

_____ Underlining indicates focus and emphasis

/ Single slash indicates a breathing pause

// Double slashes indicate a full pause

Marked copy of I Peter 2:11-17 in the NRSV

[Letter Genre]

2:11 [PERSONAL APPEAL] Beloved,

[LONG SENTENCE TO BE READ IN ONE BREATH]

I urge you as aliens and exiles

to abstain from the desires of the flesh

that wage war against the soul.//

2:12 Conduct yourselves honorably among the Gentiles,/

so that,/ though they [SNEERINGLY] malign you as evildoers,/

[BRIGHTLY] they may see your honorable deeds

and glorify God when he comes to judge.//

2:13 [CONTRAST Lord's AND human]

For the Lord's sake accept the authority of every human institution,/ [PARALLEL
EXAMPLES WITHOUT EMPHASIS]

whether of the emperor as supreme,/

2:14 or of governors,/ as sent by him

[CONTRAST] to punish those who do wrong

and to praise those who do right.

2:15 [LONG SENTENCE TO BE READ IN ONE BREATH]

For it is God's will that by doing right

you should silence [DISGUSTEDLY] the ignorance of the foolish.//

2:16 As servants of God,/

live as free people,/

yet do not use your freedom [DISDAINFULLY] as a pretext for evil.//

2:17 [SHORT IMPERATIVE PHRASES TO BE READ SLOWLY WITH EMPHASIS]

Honor everyone.//

Love the family of believers.//

Fear God.//

Honor the emperor.//

SAMPLE B

Example of marking source text on basis of analysis for oral, audio, and video purposes:

Notations: [] Brackets indicate information about text
 _____ Underlining indicates focus and emphasis
 / Single slash indicates a breathing pause
 // Double slashes indicate a full pause

Transcription and Interlinear Rendering of I Peter 2:11-17

[Letter Genre]

2:11 [personal appeal]

Agapetoi,/

[definite beat to 3 words beginning with "par"]

parakalo hos paroikous kai parepidemous

apexesthai ton sarkikon epithumion

haitines strateuontai kata tes psuxes.//

2:12 [crisis point of letter]

[speed retarded by alliteration and accents on 1st syllables]

Ten anastrofen humon en tois ethnesin exontes kalen,/

hina, en ho [emotive word] katalalousin humon hos kakopoiwn/

ek ton kalon ergon epopteuontes/

doksasosin ton theon en hemera episkopes.//

[contrast between katalalousin humon and doksasosin theon]

[antitheses between exontes kalen - kakopoion and

kakopoion - kalon ergon]

2:13 Hupotagete pase anthropine ktisei dia ton kurion,/ [contrast]

eite basilei hos huperexonti,/

2:14 eite hegemosin hos di' autou pempomenois

eis ekdikesisin kakopoion

epainon de agathopoion.// [aphoristic closure with contrasting phrases]

2:15 Hoti houtos estin to thelema tou theou [alliterative formula]

agathopoiountas

fimoun ten ton afronon anthropon agnosian,/

[emotive phrase with deliberate beat]

[contrast between theou and anthropon]

2:16 hos eleutheroi [contrast between eleutheroi and douloi]

kai me hos epikalumma exontes tes kakias ten eleutherian/

[contrasts between eleutherian - epikalumma exontes and

agathopoiountas -

kakias]

all' os theou douloi./

[contrast between two short clauses in lines 1 & 3 and long clause in line 2 of 2:16]

2:17 Pantas timesate./ [aphoristic form of closure]

ten adelfoteta agapate./ [four imperatives in four short, balanced

ton theon fobeisthe./ clauses making deliberate rhythm.]

ton basilea timate./