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Dedicattion

We dedicate this work

To our PARENTS

To our brothers and our beloved sisters

*To all the students of 2nd year Master
translation*

To all our relatives and friends

Khedra Khelifa , Razika Sofian

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Table of Contents

Abstract.....	
Dedication.....	
Acknowledgement.....	
Introduction:.....	VII
Statement of problem:	VII
Objectives:	VII
Hypothesis:	VII
Questions.....	VII
Methodology.....	VIII
Theoretical Framework	VIII
Literature review	IX
Dissertation Organization	XII
Chapter 1 Audiovisual Translation and Dubbing.....	
Introduction	1
1.1 Historical background of Audiovisual Translation	1
1.2 The Concept of Audiovisual translation	2
1.3 Definition of AVT	2
1.4 Subdivision of Audiovisual Translation	3
1.4.1 Intralingual Audiovisual Translation.....	3
1.4.2 Interlingual audiovisual translation.....	5
2.1 History of Dubbing.....	6
2.2 Concept of Dubbing	7
2.3 Definition of Dubbing.....	7
2.4 Types of Dubbing.....	8
2.5 The Process of Dubbing.....	9
Conclusion:	11
Chapter 2 : Cultural Transfer and CMs.....	
Introduction	13
1.1 Definition of Culture	13
1.2 Definition of Translation	13
1.3. The Cultural Mediator	14

2. Cultural Transfer	16
2.1 The Form of Cultural Transfer:	16
3. Cultural Manifestations:.....	16
3.1 Definition of Cultural Manifestations	17
3.2 Typologies of Cultural manifestations in translation	18
3.2.1 Newmark (1988)	18
3.2.2 Oltra Ripoll (2005)	18
3.2.3 Klingberg (1986):.....	19
3.2.4 Aloyzas Gudaviaus:.....	22
3.3. Translation strategies for Cultural Manifestations	22
Conclusion	25
Chapter 03 Rending CMs in Dubbing.....	
1 The Smurfs movie 2011	27
2 Names of Real Actors.....	28
3 Voice actors.....	28
4 Material and Methodology.....	28
5 The Analysis of CMs in ‘The Smurfs movie 2011’	29
5.1-Literary references	29
5.2- Foreign language in the SM	29
5.3-References to Mythology and Popular Belief	29
5.4-Building and Home Furnishings, Objects and Clothes.....	30
5.5-Food	31
5.6-Customs and Practice, Play and Game	32
5.7-Flora and Fauna	32
5.8-Weights and Measures	33
5.9-Personal names, titles, names of domestic animals, and names of objects.....	34
5.10-Geographical Names.....	35
5.11- Historical Religious, Political Cultural Manifestations	36
Findings :	37
Conclusion:	39
General Conclusion	40
References	
Appendices	

List of Abbreviations

Abbreviation	Expression	Translation
AV	Audiovisual	سمعي بصري
AVT	Audiovisual translation	الترجمة السمعية البصرية
HOH	Hard-of-hearing	ضعاف السمع
SL	Source language	اللغة المصدر
ST	Source text	النص المصدر
TL	Target language	اللغة الهدف
TS	Translation studies	دراسات الترجمة
TT	Target text	النص الهدف
TV	television	التلفزيون
CMs	Cultural Manifestations	المظاهر الثقافية
SM	Source Movie	الفيلم الاصل
TM	Target Movie	الفيلم الهدف

List of Tables and Figures

Number	Table	Page
01	Translation strategies for CMs	23
02	Table of Names of Real Actors	28
03	Table of Names of Voice Actors	28
04	Foreign Language in ST	29
05	References to Mythology and Popular believes	29
06	Building and Home Furnishings, Objects and Clothes	30
07	Food	31
08	Customs and Practice, Play and Game	32
09	Flora and Fauna	32
10	Weight and Measures	33
11	Personal names, titles, names of domestic animals, and names of objects	34
12	Geographical names	35
13	Historical, religious and political background	36
14	Table of Findings	37

Number	Figure	Page
01	Sub division of AVT	3

Introduction:

Statement of problem:

Dubbing has an important role in transferring cultural manifestations, it is considered as the final product of several efforts. Through dubbing we discover new cultures, new customs, traditions and religions. These references show the differences between cultures, dubbing is the most common type of AVT used .It is performed by professional actors; it seeks to have the same effect on the target audience as it has on the source language audience. In this process the translator tries to know the differences between SL and TL in terms of culture, so the role of dubbing is transferring the cultural manifestations of the source movie to target movie.

Objectives:

The general framework of this study is determined by the following objectives:

- To identify the cultural manifestations of the source movie
- To know the strategies used in transferring CMs in TM.

Questions

- What are the CMs appeared in Smurfs movie2011?
- What are the Strategies used by translator in Smurfs movie2011?
- To what extent the translator was faithful to the ST?

Hypothesis:

Many translators think that transportation is the dominant strategy used to handle the CMs in SM because it helps in dealing with differences between SC English and TC Arabic, while most of translators seek to convey the same impact of the original movie to the audience, so we think that the preservation is the most faithful translation because it keeps the structure of the original speech.

Methodology

Investigating the cultural transfer in ST and TT in the movie .We have followed and applied qualitative descriptive research since it helps to compare between the different strategies used in translating cultural manifestations. The qualitative descriptive research is the appropriate method which usually fits this style of research.

The data of this study is selected from the *Smurfs* movies (produced in 2011) dubbed into Araic. The data consists of all cultural manifestations collected in the first part of the movie with their Arabic version. The CMs are divided into groups according to Kilngberg. Each category will be discussed in detail, supporting the analysis in the conclusion. We watched the movie in English and in Arabic then we have taken notes about the scenes and extracting the CMs in the movie. We have organized the data collected in tables, the dialogues that show CMs. We have also included comments about the strategies used to transfer the CMs.

Theoretical Framework

Any academic research is based on theories that organizes and regulates the structure of the study, and makes it more scientific and reliable.AVT is a new field in translation studies and it lacks of theories and researches. In our research we have conducted some theories that fit the demand of this study and to use it in the analysis of data collected. According to Irene Ranzato, many scholars have influenced this work like Even –Zohar, Levere and Vemeer, since our research deals with cultural manifestation and how it is rendered in the TC. The focus on the TC is treated by Gideon Toury in descriptive translation studies focuses on the way aforeign text is introduced in the TC. Another scholar is Even Zohar and the polysystem theory that developed a target –oriented approach to translation. This theory, “stress on the importance of sociohistorical context in understanding the process and the translated products in their all implications”. (Cited in Irene Ranzato, pp 24-36)

Even Zohar also can be considered one of the main scholars that included the systems of a given cultures and develops the polysystem theory and he wrote his theory basing on literary texts. The views of Zohar can also be applied in audiovisual translation .This theory is useful in this research because it offers to translators which texts can be selected to be translated and which strategies are used. Manipulation theory and

Lefevere(1992.1) he considers translators as rewriters of literature .Skopos theory, Vermeer emphasis on a functional and sociocultural concept of translation giving special consideration to the contextual factors surrounding the translation such as "the culture of the intended readers of the TT and of the client who commissioned it , and in particular the function which the text is to perform in that culture for those readers "(cited in Irene Ranzato 24-36)

Literature review

We will show previous studies that have relation with the present study

- *Dubbing, humour and nonverbal communication in the films of Marx Brothers'* Written by: Marina Llamas Gutiérrez 2010. This project aims to assess whether the Spanish dubbed versions portray the same meanings and connotations as the original films. Special attention will be paid to the semiotic elements which place constraints on the audiovisual translation: the combination of verbal and nonverbal elements. The Marx Brothers are a very apt case study particularly taking into consideration, Harpo's dumbness that forces him to find a parallel way of communication. This paper analyses just humor, but the present study tries to identify all types of CMs, another different is about language, and Marina Llamas Gutiérrez focuses on translation between English and Spanish.

-*Translating Humor across Cultures: Verbal Humor in Animated Films* by Laura- Karolina Gáll.This paper has investigated the strategies used for translating verbal humor in the animated film 'Chicken Run' they have examined a Romanian subtitled-, and a Hungarian dubbed version of the film. Noticeably, the strategies used in the two versions were quite different from each other, part of which can be attributed to the two distinct forms of audiovisual translation. It may well be that, the dubbing translator found it easier to move towards the target-culture and choose a target-language oriented solution, for dubbing allows somewhat more freedom to manipulate the target version. The dubbing version used various strategies in order to bring the translation closer to the target culture preferences. The subtitled version is more consistently source-language oriented. The verbal humor was not communicated in the majority of wordplay instances owing to the fact that source-culture oriented translation solution could not render the humorous effect to the target-culture audience. This study has similarities with present study in defining CMs and finding the strategies used by translator. But the present study focuses only on dubbing,

and deals with all sorts of cultural manifestations on general not just humor. Other deference, which is that the present study deals with translation between two languages from English into Arabic and not from English into German.

- *Issues in the subtitling and dubbing of English- language films into Arabic:*

Problems and solutions submitted by Alkadi, Tammam, 2010. This study investigates the problems that translators tend to face in the subtitling and dubbing of English-language films and television programs into Arabic and suggests solutions for these problems. In the light of an examination of the generic features of audiovisual translation and of the particular cultural constraints inherent in translation for Arabic-speaking audiences, it is proposed that certain elements of translation theory can be useful in overcoming the technical and cultural barriers identified. This proposition is tested through the analysis of the translation of three feature films, one television sitcom and an animation series that have been subtitled and dubbed into Arabic, with a particular focus on the translation of dialect, swear words, and humor. The methods used are both qualitative and quantitative methods, for collecting data Interviews, experiments and a questionnaire. There are significant differences between this study and the present work. First, the method used in present study is qualitative descriptive method about the data collected from the corpus The Smurfs movie 2011, but this study used Interviews, experiments. AlKadi deals with both types of AVT subtitling and dubbing instead the type used in present study which is dubbing. Alkadi deals with cultural issue like this study.

- *Some cultural references in audiovisual translation of Shrek* submitted by Alejandra Pozos Rodregs and Arachli Simon Gomez2012, this study focuses on CMS as elements of the source language markers. This work has the following objectives: to identify and analyze some cultural references in the movie Shrek 2, and to show how CMs were transferred in translation (dubbing), as well as what are the strategies used by the translator to convey the same sense of humor in the movie. The method is qualitative descriptive, corpus based study Shrek 2. The similarities between two studies: 1) the corpus is animated dubbed version. 2) The method is qualitative descriptive for both studies. 3) The main concern is to identify and analyze some cultural references in the animated movies. The only deference is the language used. Present study uses English - Arabic, Alejandra and Arachli used English - Latin Spanish language.

-The Treatment of Cultural Items in the Translation of Children's Literature The case of Harry Potter in Arabic 2012. This study used descriptive analytical method. Its main concern is the investigation of the treatment of cultural references, names and wordplay in the translation of children's literature into Arabic. The subject of the analysis covers three books from the famous series of Harry Potter by the English author J.K. Rowling and their published Arabic translations. Detailed analysis of Harry Potter and the Philosopher's Stone, Harry Potter and the Goblet of Fire, and Harry Potter and the Half-Blood Prince which are translated into Arabic by different translators. It is performed with the aim of uncovering the translation norms of each translator. The difference between this research and the present study are, 1) the researchers deal with cultural elements in dubbed version of Smurfs movie 2011, Wafa Dukmak analyses cultural references from literature of three books of Harry Potter. 2) The focus of Dukmak on names and wordplay, but the present study in all cultural elements in dubbed version of Smurfs movie 2011.

-Translation of cultural items in dubbed animated comedies by Paulina Burczynska ,2012-100, dialogs was taken from the animated comedy Gnomeo and Juliet frames of randomly chosen scenes for the analysis. The method used both qualitative quantitative. The languages are Polish - English .The similarities between this study and the present study are; 1) corpus based on animated series.2) Dealing with cultural elements.3) Defining the procedures used in translating CMs. About the differences; 1) the language is Polish - English the present study focus on English - Arabic. 2) the method used by Paulina was both qualitative quantitative, but this study uses qualitative descriptive method .3) the way of selecting cultural items is quite different , Paulina selected 100 dialog randomly to identify the CMs and to know the procedures used by translator to Handel these CMs , but this paper of research uses other way to identify the CMs , which is selecting all CMs in the the first part of Smurfs movie (2011) according to Kilngburg classification and trying to determine the strategies used in transferring CMs.

-The Translation of Humor in Dubbing: the Case of Woody Allen by Cristina León Núñez 2014. This Degree's Final Project deals with the topic of translation of humor in some of Woody Allen's films, and develops through a close comparative analysis on both English and Spain's Spanish-speaking dubbed versions on the samples selected. This project also intends to analyze the translation procedures carried out for each of the parts selected from the dubbed versions and to find out if these techniques have changed over time, basing on

the fact that the films belong to two different decades (1970's and 2000 onwards). The analyzed script parts are classified by the types of humor they represent. They are described basing on determinant factors in the translation process, such as culture, context, purpose, linguistic, visual and sound limitations. The present study deals with all aspect of CMs not just humor. About languages used are English - Arabic.

*-The translation of cultural references in Italian dubbing of television series submitted by Irene Ranzato (2013).*The analysis is carried out on a corpus of over 95 hours of television programs, whole episodes of three fiction series belonging to different genres: *Friends* (sitcom, USA); *Life on Mars* (science fiction/police procedural drama, UK); *Six Feet Under* (drama, USA). All the CMs present in the corpus have been detected and their adaptation into Italian analyzed from a quantitative and qualitative point of view in order to highlight the prevalent translational behaviors. There is great difference between Razanto study and the present study; 1) the language used from English to Italian.2) this study analyzes of three fiction series belonging to different genres, but the present study analyzes animation movie.3) the use of quantitative and qualitative method.

From the previous studies we can say that this study based on the classification of the work of Klingberg 1986, and the work suggested by Davies (the strategies in translating CMs).

Dissertation Organization

This piece of research is divided into two parts the, first is theoretical, and the second one is practical;

First part contains of two chapters, starting with an over view of AVT, its modes and the subdivision. Then specifying dubbing with a concept and types and its constraints. The second chapter deals with cultural transfer, its problem and the appropriate strategies used in translating such elements related to culture.

The second part of this piece of research was concerned with application of some aspects of the theoretical part on one of the famous movies (the Smurfs movie 2011) which is dubbed into Arabic. The researchers tend to analyze the cultural manifestations in the dubbed movie and clarify the strategies used to translate cultural manifestations. Finally,

we arrive to conclusion that sum up the results of this research and answering the research questions.

Chapter 1

Audiovisual Translation and Dubbing

Introduction

Audiovisual translation is important in communication. There are several means of communication; one of them is movies they help us to know about the cultures of others through dialogues and images sounds. This chapter introduces dubbing, first we speak about AVT; its concept, historical background, definition, modes and types. Second, we are going to discuss dubbing; the concept, historical background, definition, the process of dubbing, types and difficulties.

1.1 Historical background of Audiovisual Translation

The media had great effect everywhere in the twenty-first century, for different reasons: it was source of information; entertainment and education. The growth and the development in this domain during the 1920s, there was a need to find solutions to allow films, videos and documentaries to circulate despite language barriers. How to translate sort of media dialogue and make this product going accessible to speaker for all languages was to become a main issue for both North American and European media directors (Jeremy Munday, 2009, 11). Although all the production in the early years of film industry was silent, there was, according to Ivarsson and Carroll, very strong intention to convey to the viewers the dialogue, which is spoken by actors on the screen (Ivarsson and Carroll, 1989, 25). This was solved by *intertitles* – a predecessor of today's subtitles. The intertitles were short texts written on a paper and inserted between sequences of a film. Later on they started to be called *subtitles*. Translating such a dialogue was very easy. Intertitles or subtitles in the original language were removed and after the translation they were placed again into the film. But there existed even easier ways. Sometimes a speaker translated the text simultaneously in the cinema during projection. (Cited in Pavel Reich, 2006, 11)

A new serious problem appeared as far as translation of the dialogue is concerned, after the invention of sound film in late 1920s. According to Kautský, the first way of dealing with this problem was multilingual filming. This means that one film was shot various times, successively in English, German, Italian and French. The scenario of such a film was translated into these languages and every scene had to be shot four times on the same set. When English actors have finished, Kautský claims, they were replaced by Germans, who were then replaced by Italians etc (Kautský.1970.54 cited in Pavel Reich, 2006.)

.But it is obvious that this way of film internationalization had to be abandoned very soon. Not only it was extremely expensive, but it was also very time-consuming (the shooting itself as well as the journey of European actors to the United States). Furthermore, people who did not speak any of these four languages did not understand the film anyway. That is why new ways of film translation had to be found. (Kautský, 1970, 55 Cited in Pavel Reich, 2006.)

1.2 The Concept of Audiovisual translation

AVT is a branch of translation studies, which has been neglected by translatology scholars until very recently. As a result of this marginalization, this situation has been improving in recent years owing particularly to the European Association for Studies in Screen Translation. Academic research has started in this field and several works concerning audiovisual translation have been published. After the contributions of scholars, AVT became an independent area from Translation studies.

AVT also known as several overlapping umbrella terms that includes "media translation" , "multimedia translation", "multimodal translation" and screen translation, these terms came to cover the interlingual transfer of verbal language when transmitted and accessed both visually and acoustically(Kausky,1970 cited in, Pavel Reich, 2006).

1.3 Definition of AVT

Audiovisual translation is one of the fastest growing areas in the field of Translation Studies, there are several definitions for AVT we try to mention some of them:

- “Audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media” (Diaz and Ramael, 2006, 13).

-AVT emphasizes the audio-visual dimensions of the communication mode, in which the translator translates a given message through both acoustic and visual channels unlike other ways of communication such as reading book, listening radios or using telephones. (Karamitroglou, 2000 cited in Pavel Reich, 2006)

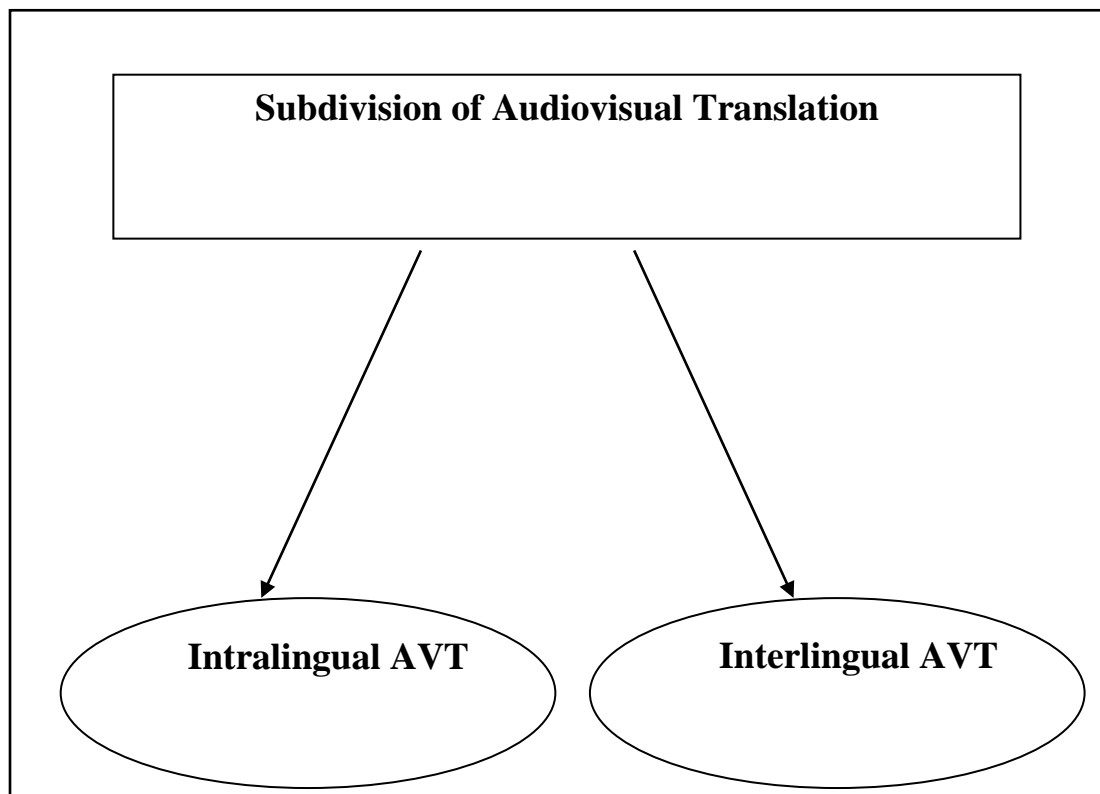
-Encompasses all products distributed via a screen (television, cinema or computer screen) and audiovisual (AV), meaning film, radio, television and video, highlighting the multisemiotic dimension of all broadcast programs. (Ivarsson & Carroll, 1998, 9 cited in Pavel Reich, 2006).

-The translation of any material in audio, visual or audiovisual format. Dubbing, subtitling, localization, and media accessibility (audio description, subtitling for the deaf and hard of hearing) are some of the most common techniques. AVT is kind of translation concerned with all products and means via acoustic and visual channels.

1.4 Subdivision of Audiovisual Translation

Audiovisual translation consists of two categories: the intralingual and the interlingual

Audiovisual translation as Serban mentioned:



-Subdivision of Audiovisual Translation Serban-

1.4.1 Intralingual Audiovisual Translation

In this sort of translation, source language is the same as the target language and involves a shift from oral to written language. It usually has the same author, who uses paraphrases to explain the text in different words. In this type of translation the target text can be created at almost the same time as the original. Moreover, it is also true that intralingual translation is much shorter than the interlingual translation.

(Andrea Mujagic, 2013, 21 cited in Pavel Reich, 2006)

1.4.1.1 Subtitling for the Hard-of-Hearing and the Deaf

As stated by Ivarsson and Carroll, subtitles for the hard-of-hearing and the deaf are intended especially for people with hearing problems although other people can benefit from them as well. They are prepared specifically for this target group and are transmitted via teletext (Ivarsson and Carroll, 129 – 133 cited in Pavel Reich, 2006).

Ivarsson and Carroll also maintain that the subtitles for the hearing impaired differ from translated subtitles mainly in that they adhere to slightly different norms for reading speed and syntax and include additional information (e.g. indication of who is saying what, usually by assigning a special color of subtitles to each of the main characters). (Ivarsson and Carroll, 129 -133 cited in Pavel Reich, 2006).

1.4.1.2 Audio Description for the Blind

Ivarsson and Carroll also speak about audio description for the blind. This kind of translation is an additional narrative that fits between the original dialogues and describes everything that is seen in the film or on the stage. It includes descriptions of e.g. actions, facial expressions, clothing and scenery and helps the blind to understand the plot of the story. As far as TV, video and DVD are concerned, the description has to be carefully balanced with the original soundtrack. As for the theatre, there are usually several people working as describers, as the task would be too demanding for one person. (Ivarsson and Carroll, 19 – 20 cited in Pavel Reich, 2006).

1.4.1.3 Live subtitling (e.g. news broadcasts)

Live subtitling might be sometimes used during news broadcasts. The main problem is that as writing at the same speed as normal speech is practically impossible with a standard keyboard, even with highly developed abbreviation programs, special “chord keyboards” have to be used. These allow the typist to press two or more keys at the same time, i.e. to write syllables and even whole words instead of single letters. Together with special programs, which are capable of correcting errors, it is possible to obtain the subtitles in a reasonable time limit. (Ivarsson and Carroll, 133 cited in Pavel Reich, 2006)

1.4.1.4 Surtitling for the opera and the theatre

Ivarsson and Carroll also deal with surtitles or supertitles. These are often used during musical performances, especially the opera. In general, they are the translated or

transcribed lyrics projected above the scene. They may be used either to translate the meaning of the lyrics to the audience's language, or to transcribe lyrics that may be difficult to understand in the sung form. They are usually displayed using a supertitling machine.

Surtitling for theatre follows the same principles as subtitling for television. The only exception is the speed of the surtitles. As the audience has to move their gaze a great distance from the actors to the display above the stage, the surtitles have to be even slower than subtitles in a film (Ivarsson and Carroll, 19 – 20 cited in Pavel Reich, 2006).

1.4.2 Interlingual audiovisual Translation

"It means that in the domain of translation, interlingual AVT is the replacement of elements of one language by equivalent elements of another language "(Karamitroglou, 2000, 5). This kind aims to make the AV production (films, TV programs etc) comprehensible for audiences who cannot understand the language in which it was made, and thus improve the possibility of exporting it abroad.(Pavel Reich, 2006,10)

1.4.2.1 Voice-over (*partial dubbing/half dubbing*)

It is the term used to refer to the audiovisual language transfer methods of dubbing, narration and free commentary collectively, and describes the attempt to cover (partly or entirely) the spoken source text of an original audiovisual production by a new spoken target" (Karamitroglou, 2000,5).In other words, where the dubbing actors utterance overlaps with the original oral text, This original oral text is emitted at a lower volume than the translation, which starts about three seconds later, but finishes at the same time". The process of voice-over has also been described as, the easiest and most faithful of the audiovisual translation modes "(Diaz & Ramael, 2009, 132).

1.4.2.2 Dubbing

Is replacing the spoken source text with the target text and that is why it is also called lip-sync dubbing this type fits the lip movements of the original. (Karamitroglou, 2000, 5 cited in Pavel Reich, 2006)

1.4.2.3 Subtitling

Ivarsson and Carroll define this type as "mostly condensed translations of original dialogue (or on-screen text) which appear as lines of text usually positioned towards the

foot of the screen. The subtitles appear and disappear in time with the corresponding portion of original dialogue or text. Some subtitles are ‘reduced’ or they can be bilingual” (Ivarsson and Carroll, 39 cited in Pavel Reich, 2006).

In addition to this, there are many others modes that they are less used in television such as surtitling, narration, double versions and remakes. The researcher focused on dubbing above mentioned since it is the most famous, and most used in television world.

2.1 History of Dubbing

Kautský divided the development of dubbing to four areas:

First attempts at dubbing date back to the 1930s. The quality was very poor and it was rejected. At the beginning, it was usually one person (often the translator himself) who dubbed all the characters of a film. Later, several people started to perform postsynchronisation. But the quality did not improve much. The dialogues sounded unnatural, the text was badly synchronized, the performance of the actors was usually rather poor and as a whole it was acoustically very badly done. All these facts were very irritating for the spectators. But there was another problem, which contributed to the unpopularity of early dubbing in Czechoslovakia: the audience simply could not get used to the fact that people in the United States or France speak Czech instead of English or French. This was, according to Kautský, considered very funny and uncomfortable. (Pavel Reich, 2006, 12)

In the early days of TV dubbing, as claimed by Kautský, only a few actors were involved. They simply read the subtitles at the same time when the subtitles were shown on the screen. One actor dubbed several film characters. Later on, an subtitled version of the film was broadcasted, but the performance of the dubbing actors was not much better.

The next development stage of dubbing was “live dubbing”. In this process the dialogue was translated specifically for this purpose and the number of dubbing actors was the same as the number of characters in the film. But the main inconvenience was the fact that it was broadcasted live, which means that actors were performing only once without any possibility of correction or change. They successively took their turns on one chair using one pair of earphones. All the noise they made (such as coughing, moving the chair, putting the earphones on and off, and steps) was heard in the dubbing. The quality of the final product was obviously very low. It was only in 1964 when loop dubbing started. Its

quality increased progressively and Czech dubbing soon became one of the best in Europe. In the loop system the whole film is divided into several parts or loops, all actors are present and dub the whole loop so many times until the director is satisfied. This method ensures high quality of the dubbing, but it is very time-consuming. (Pavel Reich, 2006, 11)

As stated by Bajerořová, Škovrořová and Tomířek, full opening of the market for foreign films, the possibility of watching films on video and new TV channels in the 1990s caused a sudden rise in the demand for dubbing. New dubbing studios appeared, especially in Prague. As everything had to be done as fast as possible, the quality of dubbing has dropped. This situation seems to be improved in the last few years as only the best of these studios have survived and as the expertise of people doing this job has improved. (Bajerořová, Škovrořová and Tomířek, 2005 cited in Pavel Reich, 2006).

Besides, a new method appeared in the 1990s. It was the unilinear dubbing – there is always only one actor present in the studio who dubs his character continuously from the beginning to the end of the film. If the director is dissatisfied, they only have to redo only the particular part in which they made a mistake. As the unilinear dubbing is faster and cheaper than the loop dubbing, it is now preferred by an overwhelming majority of dubbing studios. (Bajerořová, Škovrořová, Tomířek, 2005 cited in Pavel Reich, 2006).

2.2 Concept of Dubbing

The great development in the world has affected all aspect of life especially in media. Nowadays media took place and attract people all over the world .they watch movies, series and programs with their language, also with foreign languages. So the demand for dubbing grow because the audience need to watch audiovisual products in their own language .the process of dubbing is considered by many researchers the most suitable mode since it respects the culture of the target audience.

2.3 Definition of Dubbing

Dubbing is a process that is done in order to facilitate for the audience to understand the foreign language and at the same time enjoy while watching. Its purpose is to make the translated dialogue appears as though it is being uttered by the actors in the target language. That was explained by Mouna Baker as "the replacement of the original

speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movement of the original dialogue". (Mouna1998, 74)

According to Danan "dubbing is an assertion of the supremacy of the national language". (1991, 612)

From the above definition we can explain the term dubbing as a way of matching the lip movements of the actors on the screen with the translated dialogue as much as possible in order to show naturalness and authenticity.

Ravel Reich states that dubbing" is the common type of revoicing .it is performed by professional actors ,usually each of them dubbing one character and its aim is to have the same effect on the target language audience as the original has on the source language audience".(Ravel Reich,2006,30)

2.4 Types of Dubbing

Dubbing is basically the replacement of dialogues from the source language (SL) to the target language (TL). It must be done in optimal conditions because it is not just to codify linguistically, it also has to take into account professional dubbing actors and economy, since dubbing is more expensive than subtitling (Orero, 2004).

Dubbing has two categories (Orero,2004): Non-Lip sync dubbing and Lip sync; The first one is when an actor in the target language re-records the original voice, but this voice is not synchronized to the lip movements of the person on the screen. This kind of dubbing is often used in documentaries or interviews. The second lip sync dubbing is when an actor in the target language re-records the original voice and the translation is synchronized to the screen character's lip movements. In this kind of dubbing viewers do not notice the differences between the speech of the target language and the source language; it is commonly used for television series, movies and animation. In Lip sync dubbing synchronization is one important factor in the framework that takes into account the lip movements, body movements, shots, etc. (Agost, 1999) points out that synchronization is when the articulatory speech movements and the sounds are presented in a good way to viewers. Chaves (Cited by Orero, 2004; 43) points out that:

"...to achieve this, [the dialogue writer] substitutes the words that do not coincide phonetically with the screen actors" lip movements for others that do...The dialogue writer

is also responsible for synchronizing the pace of the dubbing actor, at times through modifications to the text received from the translator.” (Orero, 2004; 43)

Synchronization is very important in order for films to have harmony on the screen; actors’ lips move in synchronization with what they are saying and this causes a good impression in viewers because viewers can appreciate the films and trust that the translation is faithful. Viewers also pay more attention to the content of the message or dialogue and they are not distracted by the actors’ lips movements. Synchronization is more commonly used in films because it gives the story realism and viewers do not notice any mismatch between lips movements and the words they hear.

2.5 The Process of Dubbing

Any dubbed series, films or program follow certain steps that regulate the dubbing process. The dubbed version seeks to attract the audience of the target language and preserve the originality of the source text. The steps that are carried out during this process differ from one country to another and even from one studio to another.

According to Pilar Orero (2004, 3-7) the following steps can be identified:

- First phase is to send a copy of the film or the program to the dubbing studio.
- The head of production sends a copy of all materials received to the translator.
- The translation is sent to a proof reader when it is finished.
- Synchronization: it matches the actor's mouth movements and the other images as closely as possible.
- The text goes to the production department, where it will be given the final touches before dubbing work per se being.
- Dividing the text into takes in order to divide the work and to decide which actor will dub a given character.
- Modification of the text.
- Voice samples are asked by the client from two or three dubbing actors for given character in the film, then choosing the one they find most suitable.

-Coordination and fine-tuning of the image and sound between various channels on which the dubbed voices have been recorded. (Orero 2004, 3-7)

According to Jorge Diaz Cintaz and Guinilla (2009, 92) the favorite screen translation is dubbing in large parts of the world especially the developed one .and it is accepted by the audience of the target language . But as any other process, dubbing is faced by many constraints and difficulties. The main constraints mentioned in the book are:

-The loss of authenticity: the voice of the character is a part from his personality, it adds some effect on the film and the character may emphasize on his voice to express things that the personality involves. The loss of authenticity is on the body language, facial expression and gestures .all those elements are sacrificed in the dubbed version. . (Diaz and Guinilla.2009.92).

-Credibility: this constraint is dominant in news and current-affairs programmes when voice over is used .the reporter when reports information, he addresses the audience directly that make him understand even if he does not understand the foreign language .the voice reflects the mood and atmosphere of a situation. That is cannot be ignored. . (Diaz and Guinilla.2009.92).

-Dubbing is both expensive and time consuming: as opposite to subtitling, dubbing is cost and more expensive because it demands whole studio for translating and dubbing. It needs trained actors, professional translators and sometimes linguists for language revision .all these make dubbing a complex process that takes considerable time. (Diaz and Guinilla.2009.92).

Conclusion:

To sum up all what is mentioned previously, AVT is an important means of communication and it has subdivisions like dubbing.

Dubbing is considered one of the modes of AVT that has many advantages that make it one of the successful processes that attracts people all over the world. But this process is affected by many constraints that may lead to bad quality.

Chapter 2

Cultural Transfer and Cultural Manifestations

Introduction

This chapter will discuss the problem of transferring CMs in dubbing since the main concern of translators is not just rendering words or expressions from the SL to TL but, to take into account the differences between cultures that influences the way the individuals in a given community view and perceive the world. Because each society has its own manner in expressing things so the role of any translator is to render the message of the source text in order to be understandable for the target audience. And to take the role of mediator between two different cultures, and which strategies should be used in translating CMs.

1.1 Definition of Culture

Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1988, 94)

Another definition proposed by Duranti (1997) to the concept of culture as "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and of course through linguistic communication" (Duranti 1997, 24.)

Culture as it is illustrated from the above definition is a symbol used by the members of the society in order to express their ideas, their way of life and beliefs.

1.2 Definition of Translation

Nida and Taber define translation as "translation consist in reproducing in receptor language the closest natural equivalent of the SL message, first in terms of meaning and secondly in terms of style." (Nida and Taber, 1969, 12)

Also Catford defines translation as "the replacement of textual material in one language SL by equivalent textual material in another language TL" (Catford.1965.20).

The definitions of translation proposed by Catford and Nida help us to relate it with culture and to show to what extent it is important in the process of translation.

Since translation deals with languages, people use language to convey a message, so AVT is understood as the final product of two cultures because in the end it is a combination of aspects of both the source and target languages. Therefore, translator should have certain knowledge about the culture of the source language, because language and culture are interrelated. People use language in order to identify themselves. Vermeer and Reiss (1984) are two important researchers who consider culture as part of translation, they define translation as a transcultural activity, and therefore a translator should be bicultural. Holz Mänttari (1984) also agrees with Vermeer and Reiss that translation is an interaction between cultures. Holz (1984) considers the translation as: an act of communication“ or, intercultural communication“. In sum, it is important to understand intercultural communication as:

...a process which involves two distinct parts: that of source text (ST) production in a source communicative situation, and that of target text (TT) production in a target language communicative situation. (Nord 1991 cited by Karamitroglou,2000, 68)

The process of correspondence, culture has an important role in creating the final product. Culture has relation, not only to words, but also to stereotypes that may be unfamiliar or unknown to target viewers. Kenuninck (2010) agrees with Mayoral (n/d) and he points out that the translation of words is not enough; culture is implicit in dialogues and every word in AV. cultural manifestation is complex influence translation and the process of the audience's understanding. According to Ramiere (2007) understanding these kinds of issues in translation is important to ensure the success of movies. AV will be accepted by viewers, if there is a good translation. (Ramiere, 2007, 50)

1.3. The Cultural Mediator

David Catan states that the term cultural mediator was used before and was first suggested in Stephen Buchner's (1981) the mediating person and cultural identity. He claims that translators are considered as mediators and for him the idea was not new because translators do not deal only with languages, but also with the culture that it belongs to (David,1981, 45). He also supported his view by the idea of George

Steiner(1975,45) that points out " the translator is a bilingual mediating agent between monolingual communication participants in two different language communities".

As explained by George Steiner and David Catan the role of cultural mediator is to facilitate the process of communication between different groups and persons and to interpret the expressions, intentions, perceptions and expectations of each cultural group to the other. . (David, 1981, 45)

The cultural mediator establishes and balances the communication between the groups that do not share the same cultural identity and to arrive at this level of proficiency, he should have the tendency to different cultures in order to be able to mediate between the SL and TL. (David, 1981, 45)

Since the cultural mediator work on the SL and the TL, her we emphasize on the role of the translator as cultural mediator David pointed out that "the translator is first and foremost a mediator between two parties for whom mutual communication might otherwise be problematic and this is true of the translator of patents , contacts, verse or fiction just as much as it is of the simultaneous interpreter, who can be seen to be mediating in a very direct way"(David ,1999, 14)

He introduces two specific ways in which a translator is a mediator suggested by Bassil Hatim and Ian Mason (1990, 128,223,224) the two ways are:

1-Bi-cultural vision: this term means that the translator identify and resolve the disparity between sign and value across cultures.

2-Critical reader: is a" privileged reader" of the SL text. That is mean that the translator concentrate on the text carefully before translating it in order to help the target reader in engaging in the process of communication by producing as clear a text as the context would warrant.

Culture should not be neglected in translation because cultural manifestations may have some connotations that may have big influence on what people mean by their use of language, so translators should care about culture differences in order to convey the real meaning that the SL intends to show and to have the same impact that it does on the SL. (Hatim and Ian Mason 1990, 128,223,224)

2. Cultural Transfer

Culture transfer was defined by Irina Eleonora as the cultural interference resulted from the cultural differences, specifically it means that in culture communication (culture rules and value) are used to guide words and deeds and even thoughts used by people in the process of communication , people also use them as standards to judge the words and deeds of others.(Irina 2012,60)

2.1 The Form of Cultural Transfer:

The cultural transfer takes many forms and a lot of researches was done by many scholars of both linguistics and sociology in classifying it into two forms: surface – structure transfer and deep –structure transfer. (Irina 2012, 60-62)

1.2.1 Surface structure transfer it contains two parts 1- the culture of language form it deals with the culture of vocabulary and it is classified into 5 parts:

a- No corresponding words in another language. b-The words have very strong historical or social implications such as the meaning of the word "cowboy" to American people.c- Idioms: because these expressions come from ancient legends, region or historical stories they are the most difficult to understand. d- Proverbs: they are popular among the common people. e- Formulae and euphemisms: these expressions are different in different societies.

1. 2.2- Communicative mater and linguistic words the deep structure transfer is on the psychological level, so the impact of the life , values and thought patterns are clear in a specific dialogue except for when the speakers are all very familiar with the two cultures. (Irina, 2012, 60-62)

3. Cultural Manifestations:

AV (because of the great impact of means of AV in our daily lives) has created cultural bridges because of the exchange of information among cultures through films. Though, the main point here is cultural manifestations, Cultural manifestations have been given many names, for example: Nedergaard Larsen (1993) used the term “culture-bound elements”, Pedersen (2005) used the term “extralinguistic culture-bound references”, Nord (1997) calls them “cultureme” while Agost (1999) calls the term just “cultural references”

which is the term we used here. We choose the term Cultural manifestations. Because it manifests our cultural identity.

3.1 Definition of Cultural Manifestations

It includes words, terms, expressions and concepts that are created for a particular culture and are only comprehensible to that culture. This means that people outside that culture may understand them but still cannot experience them in the way that natives do. According to Aixela (2004: 197), CMs is "the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language or culture."

Lolita Petrucci suggested the definition of Aixela for the term culture manifestations as "linguistic items that cause problems for translation due to differences in cultural understanding (Aixela 1996). She also clarifies that cultural manifestations include proper nouns, objects, customs institutions expressions, and also concepts embodied in the source text that does not exist in the target language or it exists and it is used in a different way because people perceive the world differently. (Lolita, 2012, 44)

Nord (1997) defines a cultural reference as an element which is verbal or paraverbal that has a specific cultural load. When it is conveyed to another culture it may cause an invalid or different transfer from the original. However, Agost (1999) gives another definition; she understood cultural references as elements that make a society different from another and some of these elements are: specific places from a city or countries, aspects related with history, art, costumes, food, etc. (Nord 1997)

Another definition proposed by for the term CMs to Halloran (2006) believes that "CMs pertains to a particular culture and refers to cultural identities which do not have direct equivalents in another culture. In this category includes references to the institutions, history toponymy or art of a given culture." (Cited by Mansoor and Zahra, 2013, 65).

3.2 Classification of Cultural Manifestations in Translation

A discussion of various typologies of cultural manifestations in translation studies in AVT in particular, will be investigated in the following. As yet, there is no comprehensive classification that includes all aspects of culture. In other words, many scholars tried to category CMs according to own experience and his own study. It still seems difficult to define the limits of each category. Marco (2002, 207) cited in Oltra. Ripoll (2005,5) argues that “such an exhaustive classification should compromise all aspects of community life.” Therefore, the following is a discussion of the main existing typologies, in AVT in particular, that have been contributed by translation scholars and authors, including Peter Newmark, Oltra Ripoll, Klingberg, Davies to Adriana Tortoriello and Schwarz.

3.2.1 Newmark (1988)

Newmark uses one of the key typologies of cultural manifestations in the literature (1988, 95-103). Newmark’s classification is an adaptation of Nida’s ideas. Newmark distinguishes five major categories: ecology (flora, fauna, and natural phenomena), material culture (in other words artefacts concerning food, clothing, housing, transport etc.), social culture (work and leisure), gestures and habits; organizations, customs, activities, procedures, and concepts (political and administrative, social, religious, artistic). (Newmark 1988, 95-103)

3.2.2 Oltra Ripoll (2005)

Ripoll classified cultural manifestations in AVT. Oltra (2005, 77-78) has recently contributed with well-detailed classification, and includes as various categories as possible.

- 1- natural phenomena, climate and weather, etc.
- 2- Leisure, feasts and traditions, sports, games, leisure places, etc.
- 3- Religion and mythology, which include all types of references related to religion and mythology.
- 4- Geography, a category that would include all references regarding place-names and names of the inhabitants of a country, of a region, etc.
- 5- Politics and economy, including all CRs associated with political or economic institutions and organizations, theories and tendencies, ideologies, laws, norms of banks, public posts, administration, political parties and trade unions.
- 6- History, including all historical references (historical characters, events, battles, etc.) (Oltra2005: 77-78)

3.2.3 Klingberg (1986):

In this study, there is the classification of Klingberg 1986 in a more detailed way, he suggests a classification in a comprehensive approach. Klingberg lists ten types of cultural manifestations and proposes strategies for dealing with each category. The following is the typology as presented in his book (1986: 17-54):

1-Literary references:

This category covers all manifestations related to “events or characters in literary works.” This also includes “titles of books, short stories, magazines or newspapers.” Although Klingberg supports the literal translation approach, he (ibid: 19) suggests that some ‘adaptation’, as a strategy, is necessary and should be applied wherever such references in the source text might be ambiguous or incomprehensible for the readers of the target text. (Kilnberg, 1986, 17-54)

2-Foreign language in the source text

According to Klingberg: “the situation in which readers of the target text are, thought to be familiar with the source language.” (ibid: 29). He asserts that the ‘degree of adaptation’ or the extent to which a text conforms to the “interests, needs, reactions, knowledge, reading ability and so on of the intended reader” is the key for dealing with foreign language in the source text. Thus, the familiarity or unfamiliarity of the foreign language for the target readers compared to that of the source readers is the key in deciding whether to translate the foreign term or not (Kilnberg, 1986, 17-54).

3-References to mythology and popular belief

In This category the focuses on issues arising in the translation of “names, terms used for supernatural beings, concepts, events and customs” (Klingberg, ibid: 30-33). As there are many examples of this type in *the smurfs* movies, the first issue relates to names and concepts that have equivalents in the target language. The second issue concerns terms invented by the author and words known to few people in the source language. Klingburg suggests two options when dealing with such references, either to keep these manifestations close to their original forms, or to use references from the mythology and popular belief of the target culture. (Kilnberg, 1986, 17-54).

The other issue dealt with in this type are concepts that are familiar in the source culture but not in the target one. In such cases, Klingberg (ibid: 31) recommends the rewording strategy where the source element is transferred “but without the use of the cultural element.” (Kilnberg,1986, 17-54)..

4-Historical, religious and political background

This category includes “references to the historical, religious and political background of the foreign environment.” The procedure used to deal with these types of references, according to Klingberg (ibid: 33), depends on the aim of the translation. In other words, if the purpose of the translation is to introduce a foreign culture and give insights into the source environment, these references should be retained. This suggestion supports the notion of what Venutti (1995/2008) calls ‘foreignization’, which brings the target audience as close as possible to the source culture. However, Klingberg (ibid: 33) argues that there are some cases where cultural manifestations cannot be understood by the target audience; thus, there will be “a lack of necessary cultural context adaptations.”

Regarding religious references, there is no clear cut strategy for handling them. As Klingberg (ibid: 35) claims, there are many cases where terms of this kind might need some sort of adaptation, but he recommends deletion as a preferred method. In case of political references, it is advised that the translator provides the target reader with more information about the country of the source text rather than deleting or substitution with a more familiar reference. (Kilnberg, 1986, 35)...

5-Buildings and home furnishings, food

This category is important, we cannot find AV work without these cultural manifestations, through these manifestations we know more and better understanding of the source culture. According to Klingberg (ibid: 36), when cultural context adaptation is thought to be necessary, more explanation can be added when possible. Food and drink in a different culture might raise the interest of the target audience .Hence, Klingberg gives the translator the freedom to use more words if needed to describe the food and drink references .Thus, explanation is needed in such case. (Kilnberg, 1986, 35).

6-Customs and practices; play and games

This category contains “cultural practices, plays and games in the source culture.” As in the previous category, Klingberg (ibid: 38) sees that added explanation, explanatory translation, rewording and even explanation outside the text can be possible strategies when dealing with such references. He is against the deletion or replacement by an equivalent from the target culture. (Kilnberg, 1986,35).

7-Flora and fauna

This category deals with the names of animals and plants, their cultivation, etc. Klingberg supports the idea of retaining these references and not replacing them with more common ones from the target culture “since they contribute to the understanding of the foreign environment.” However, Klingberg (ibid, 41-43) admits that there are some cases where a name of plant or animal does not exist in the target culture, or when the translator does not have enough information about the species being referred to. In this case, there are few options the translator can opt for to deal with this difficulty, either through botanical research, preservation or coining a target name using the literal meaning of the source name. (Kilnberg,1986, 17-54)..

8-Personal names, titles, names of domestic animals, and names of objects

This category distinguishes different types of personal names and ways of dealing with them in translation. Klingberg (ibid, 43) believes that personal names belonging to everyday language and without any special meanings should be maintained in translation.

(Kilnberg,1986, 17-54).

9-Geographical names

Klingberg said “to be problematic when the source language uses letters unknown in the target language.” According to him (ibid: 50), there are many ways of dealing with geographical references: to keep the name unchanged, to transliterate if a name contains diacritic marks, or to delete the diacritic marks. In a case where a geographical name is preserved, it should be transliterated according to the transliteration rules of the TL. If it contains an appellative, “the appellative should be translated” Geographical names have special associations for the source language readers but not for the target language readers, explanatory strategy should be applied. (Kilnberg,1986, 17-54)..

10-Weights and measures

Klingberg (ibid: 54) encourages the use of equivalents of measures in the TL if they exist; otherwise he suggests retaining the source forms in the TT. There are four options for translators to deal with Weights and measures. The first is keeping the denominations of the foreign currency. The second is translating them. The third is explanatory translation or rewording. The fourth is looking for equivalents in the TL. (Klingberg 1986: 17-54)

3.2.4 Aloyzas Gudavicius:

1-Things : everything that denotes material culture such as (everyday life and work realia, specific agricultural work and geographic realia, endemic clothes and footwear, material cuisine and musical instruments).

2-Intangible culture: everything that has a relation to customs and traditions like national dances and songs, folk, feasts, national folk, customs and habits and mythological motifs.

3-Historical realia: (domestic objects, political realia and religious words. (Gudavicius, 1985)

This classification proposed by Lolita shows the manifestations that should be taken into consideration in translating cultural manifestations. (cited by Lolita, 2012, p44)

3.3. Translation Strategies for Cultural Manifestations

Since any culture has its own identity and its way in expressing things translators should care about the differences between the SL and TL in order to succeed in rendering the message in a flexible way. There are strategies in translating cultural manifestations; Lolita introduces Davies strategies under 7 headings (Davies.2003):

Strategy	Definition
Preservation	It is used when the target language does not have the closest equivalent
Addition	This strategy is used when certain semantic components of the source language do not have formal equivalents so translators add lexical elements in the process of translation
Omission	This strategy is the opposite of addition it is used in order to avoid repetition or because the meaning does not change since the words omitted are known or understood by the target audience
Globalization	It is defined as "the process of replacing culture specific references with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural background."
Localization	It is used in order to meet the perception of the target audience and to avoid the loss of effect.
Transformation	Davies claims that "where the modification of a cultural elements seem to go beyond globalization, and could be seen as an alternation or distortion of the original."
Creation	Translators create CSIS that does not exist in TT

-Table of Strategies for CMs (Davies.2003, 86)-

Lolita concludes that one of the forms of intercultural communication is translation and it involves mediation not only between languages but also between cultures (Lolita, 2012, 48). From the point of identifying CMs of the SL and TL, Lidea clarifies that “ all of those successful American production create and shape a cultural context through which the vast majority of people all over the world identify themselves . spectators recognize themselves in those films , in the actors in the music the characters listen to , in the books they read, in the clothes they wear and in the food they eat”. (Lidea, 2012, 7)

Conclusion

To sum up this chapter we have relating between culture and translation as inseparable concepts. Since language serves the culture of people and symbolize their identity. Translators have the responsibility to render the message of the SL and at the same time to take into account the culture of the T audience, and to be careful in selecting the appropriate strategies in dealing with CMs and to take the role of adaptor between different cultures and to be aware in translating those CMs into the target language because there are some CMs that may be not accepted or are foreign for the target audience, so the role of translator is to facilitate the process of communication between cultures, and to make them feel as they are near from the source language and the translation offer to them to recognize foreign cultures.

Chapter3

The Analysis of Cases Cultural Manifestations in Smurf Movie 2011

Introduction

This chapter is a data description analysis method discussed in chapters one and two above. It provides an analysis of ST CMs and the TT translation strategies for the Smurfs movie 2011. The elements will be under examination are; Foreign language in the source text, References to mythology and popular belief, Historical, religious and political background, Buildings and home furnishings, food, Customs and practices; play and games, Flora and fauna, Personal names, titles, names of domestic animals, and names of objects, Geographical names, Weights and measures. Each element is discussed in a separate section we have collected data about.

1 The Smurfs Movie 2011

Is an American 3D live action/ computer-animated comedy film loosely based on The Smurfs comic book series created by the Belgian comics artist Peyo and the 1980s animated TV series it spawned. It was directed by Raja Gosnell and stars Hank Azaria, Neil Patrick Harris, Jayma Mays and Sofía Vergara, with Jonathan Winters and Katy Perry as the voices of Papa Smurf and Smurfette. It is the first CGI/live-action hybrid film produced by Sony Pictures Animation and in The Smurfs trilogy. During early production the film was known as The Smurfs Movie. Columbia Pictures released The Smurfs on July 29, 2011.

“The Smurfs” is based on the comic strip and cartoon by Peyo.

The Smurfs are a race of small, magical blue creatures living in a fairytale land. Led by the kind and wise Papa Smurf, they live a happy life hidden in the forest. However, they are constantly harassed by the evil (and incompetent) wizard Gargamel and his cat Azrael. He’s eager to capture the Smurfs and use them as a key ingredient in his magical potions.

After a stupid mistake by Clumsy Smurf, Gargamel finds the hidden Smurf village. In the process of escaping from Gargamel, a small group of Smurfs find themselves transported through a magical portal into New York City. But as Gargamel and Azrael pursue them into the real world, the Smurfs find themselves lost in the big city. In order to get home, they’re going to need the help of the hapless humans whose lives they fall into. (Scott Chitwood, 2011)

2Names of Real Actors

Name of Actor	Role
Hank Azaria	Gargamel
Jayma Mays	Grace Winslow
Sofía Vergara	Odile Anjelou, an executive at Anjelou Cosmetics who is Patrick's boss.
Neil Patrick Harris	Patrick "Pat" Winslow
Tim Gunn	Henri, Odile's executive assistant at Anjelou Cosmetics
Paula Pizzi	Odile's Mother

-Table of Names of Real Actors-.(Scott Chitwood, 2011)

3 Voice actors

Name of Voice Actor	Role
Anton Yelchin	Clumsy Smurf
Jonathan Winters	Papa Smurf
Katy Perry	Smurfette
Fred Armisen	Brainy Smurf
Alan Cumming	Gutsy Smurf
George Lopez	Grouchy Smurf

-Table of Voice Actors-. (Scott Chitwood, 2011)

4- Material and Mythology

This study is concerned with the movie of Smurfs 2011; this movie has been dubbed into Arabic. We have chosen the movie to identify the CMs and how are transferred to the Arab audience. In the analysis of cases of CMs, the researchers adopted qualitative descriptive method in the analyzing process: to determine the CMs in the source movie according to Klingberg classification and to know which strategies used by translator in transferring these CMs into Arabic and the dominant strategy used and to what extent translators are faithful to the source text .

5 The Analysis of CMs in ‘The Smurfs movie 2011’

5.1-Literary references

There are no literary references in ‘The Smurfs movie 2011’

5.2- Foreign language in the SM

SM Smurfs	M	TM Smurfs	M	Category	Strategy
Pardon	3.55	اعذرنني	3.55	Foreign Language	Preservation
Alakazoop!	6.59	آلاكا زوب	6.59	Foreign Language	Preservation
Alakazamp!	7.13	آلاكا زام	3.13	Foreign Language	Preservation - transliteration

-Table of Foreign language in SM-

In this category most of the spells are transliterated like Alakazoop! (6.59)

Transliterated to آلاكا زوب (6.59). The term means magic circle around my heart and Alakazamp!(7.13) آلاكا زام (7.13) the translator use this strategy because there is no direct equivalent in TT with slight variation in spelling. This type handled by the preservation of form. These spells are derived mainly from Latin and sometimes Greek, with meanings that relate to their functions. The transliterated, forms do not, of course, give any clues to their meaning and in some cases are difficult to pronounce in Arabic (Majic Book). Other case; word derived from Spanich Pardon translated to اعذرنني the translator used the direct equivalence in Arabic, the strategy applied is preservation of content it seems like literal translation.

5.3-References to Methology and Popular Belief

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Smurfs	4.42	السنافر	4.42	Mythology	Preservation
Beasts	5.39	وحوش	5.39	Mythology	Preservation
dragon wand	7.46	عصى برأس تنين	7.46	Mythology	Addition

-Table of References to Mythology and Popular Belief-

Chapter 3 Rendring Cultural Manifestations in Smurfs Movie 2011

Some of the mythological creatures' names are preserved in translation like Smurfs (4.42) transliterated as السنافر (4.42) preservation of form and Beasts (5.39) وحوش (5.39) preservation of form, dragon wand (7.46) عصى برأس تنين (7.46) the strategy used in this example is addition. the reason of addition ther is no direct equivalence in TT.

Smurfs (4.42) transliterated as السنافر (4.42) Preservation of form. Another case of addition in the visioning potion (7.31) as وصفة استحضر الاحلام (7.31). This addition didn't affect on the meaning and the lip synchronic in dubbed version.

5.4-Building and Home Furnishings, Objects and Clothes

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Gargamil castel	8.34	قلعة شرشيبيل	8.34	Building	Preservation
cosmetics company	15.03	شركة مواد التجميل	15.03	Building	Addition
the portal	16.42	بوابة	16.42	Home Furnishings	Preservation

-Table of Building and Home Furnishings, Objects and Clothes-

Under the category of buildings, a reference to Gargamil castel (8.34) قلعة شرشيبيل (8.34) the strategy used a literal translation, two type of Preservation are used here; Preservation of form Gargamil and Preservation of content in Castel. Cosmetics company (15.03) شركة مواد التجميل (15.03) addition with explanation. The strategy of globalization Home (31.27) الديار (31.27), translator replaced culture reference "Home" with one الديار which are more neutral or general. For the home Furnishings there is case of form preservation, the portal (16.42) direct equivalent of البوابة (16.42).

5.5-Food

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Blue barries	2.23	التوت الازرق	2.23	Food	Preservation
Pies	2.53	فطائر	2.53	Food	Preservation
Pizza	3.07	بيتزا	3.06	Food	Preservation

-Table of Foods

In this type of cultural manifestations the translator used different strategies to handle these references into Arabic. First example, the use of literal translation (Preservation of content) like Blue berries (2.23) التوت الازرق (2.23), pies (2.53) فطائر (2.53) Preservation of content .Second, the use of transliteration in Pizza (3.07) transliterated to بيتزا(3.07)Preservation of the form. The second most frequently used technique for dealing with food references is standardization. A considerable number of the cases of standardization involve changing the names of the food and drink items into the super ordinate terms 'food' and 'drink' without any specification or description of the foods and drinks in question, as in the following example Wine standardized to شراب behind this strategy ideologically motivated because the two cultures are different .

5.6-Customs and Practice, Play and Game

ST Smurfs	M	TT Smurfs	M	Category	Strategy
the Blue Moon Festival	3.06	احتفال القمر الازرق	3.06	Customs	Preservation
dominoes	4.27	لعبة دومينو	4.27	Game	Addition
a new campaign for Jovenel	15.55	تبتكر اعلانات من اجل جوفينيل	15.55	Customs	Addition

-Table of Customs and Practice, Play and Game-

Some of the western cultural customs and practices could be considered either unfamiliar or inappropriate for the Arabs. In most cases, such references receive special treatment in translation. As for names of events and celebrations like The Blue Moon Festival (3.06) احتفال القمر الازرق (3.06) the strategy used is preservation of content. Addition and preservation of form, on the other hand, is used in one example involving Game, dominoes (4.27) لعبة دومينو (4.27) translator added the word لعبة. And dominoes preserved to دومينو. Another case of addition in a new campaign for Jovenel (15.55) تبتكر اعلانات من اجل جوفينيل (15.55).

5.7-Flora and Fauna

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Butterflies	4.39	فراشات	4.39	Fauna	Preservation
the tree	19.29	الشجرة	19.29	Flora	Preservation
Lion	05.43	قطط ثائرة	05.43	Fauna	Transformation

-Table of Flora and Fauna-

Animals and plants in Smurfs can be divided into two groups; magical and real. Sea-monkey(20.20) فرد البحر (20.20) here translator translated the magical animal literally (preservation of content) about the real one there are huge number of this category like the Lion (05.43) ققط ثائرة (05.43)an alternation or distortion of the original in this case the translator use transformation strategy. Butterflies (4.39) فراشات (4.39) (preservation of content).For the flora;the tree (19.29) preserved to الشجرة (19.29) type is content preservation.

5.8-Weights and Measures

ST Smurfs	M	TT Smurfs	M	Category	Strategy
three apples high.	1.06	في طول قبضة اليد	1.06	Measures	Localisation
Three, two, one	2.03	ثلاثة, اثنان, واحد	2.03	Measures	Preservation
99 sons and one daughter.	5.06	تسعة وتسعين ابن وابنة واحدة	5.06	Measures	Preservation

-Table of Weights and Measures-

With non-metric measures, the translator preserves most of the references by providing the Arabic equivalents of the non-metric units. Like Three, two, one (2.03) ثلاثة, اثنان, واحد (2.03) preservation of content, 99 sons and one daughter (5.06) preserved to تسعة وتسعين ابن وابنة واحدة (5.06) preservation of content and That blue moon time of year again (7.22) وقت القمر الازرق من جديد (7.22) preservation of content. Localisation in every single minute of every single day (5.57) في كل لحظة في اليوم (5.57) may try to anchor a reference firmly in the culture of the target audience. Localisation in three apples high (1.06) localized to في طول قبضة اليد (1.06) because this measure known for Arabs audience.

5.9-Personal names, Titles, Names of Domestic Animals, and Names of Objects

ST Smurfs	M	TMSmurfs	M	Category	Strategy
Farmer	1.27	فلاح	1.27	Nick -name	preservation
Greedy	1.35	اكول	1.35	Nick -name	preservation
Handy	2.46	شاطر	2.46	Nick -name	preservation
Clumsy	2.46	غبي	2.46	Nick -name	preservation
Henri	15.11	هنري	15.11	Name	preservation
Patrick	15.19	باتريك	15.19	Name	preservation
Odile	15.51	اوديل	15.51	Name	preservation
Azrael	5.37	هلهول	5.37	names of domestic animals	transformation
Puppets	5.47	سوى هاتين	5.47	names of objects	Omission

Table of Personal names, titles, names of domestic animals and names of objects-

Preservation (Transliteration) is applied with names of persons like, Henri (15.11) (هنري 15.11), Patrick (15.19) (باتريك 15.19) and Odile (15.51) (اوديل 15.51) preservation of form because there is no equivalent in culture. Literal translation in; Farmer (1.27) (فلاح 1.27) Greedy (1.35) (اكول 1.35) Handy (2.46) (شاطر 2.46) content preservation. About titles, vice president of marketing (20.38) (نائب رئيس التسويق 20.38) we have direct equivalent in TC so the strategy used is content preservation. In the category of domestic animals we have case of transformation in the example of Azrael (5.37) transformed to هلهول (5.37). The modification of the content of SL movie, reasoned by the acceptability of Arabs audience. There is omission in the name of object Puppets (5.47) omitted in T movie.

5.10-Geographical Names

SM Smurfs	M	TM Smurfs	M	Category	Strategy
Fields	8.32	الحقول	8.32	Geographical names	Preservation
Forest	5.04	الغابة	5.04	Geographical names	Preservation
The village	18.51	القرية	18.51	Geographical names	Preservation

-Table of Geographical Names-

Here, the translator translating the word fields into الحقول since in the Arab culture we have the equivalent that's why he kept it as it is, so the strategy used here is preservation of content, because he translated it literally .And for the time between the source language and the target one is the same 8.32 it can be considered as a successful translation, because he followed the lip synchrony.

As we have mentioned before the translator when translating geographical names; he used preservation strategy because we have the equivalent like when he translated the village literally into القرية, the preservation here is preservation of content .In the source language the word village is pronounced in 18:51 and it is the same in the target language, it is in 18:51 so it is well lip synchronized.

As a final example of geographical names, we take the example of sea: it is translated literally in the expression "little sea monkey " the word is translated to البحر he preserved it as it is in the target language because the equivalent has already exists .The time is the same. As general observation about translating geographical names in the dubbed movie, the translator translated them literally because he did not find any problem in translating such words because they have the direct equivalence in the target language and it is understood by the target audience.

5.11- Historical Religious, Political Cultural Manifestations

SM Smurfs	M	TM Smurfs	M	Category	Strategy
a medieval	1.12	/		Historical background	Omission
Oh, dear	2.45	يا الهي	2.45	Religion	localization
my goodness! Oh, my gosh!	20.40	اوه يا الاهي	20.40	Religion	localization

-Historical religious, political cultural manifestation-

Translators deal with many cultural manifestations and tries to find the appropriate strategy in order to transfer it in the target culture but sometimes they face some constraints because the word or expression do not have the equivalent or it is not known in the target culture so, they use the omission strategy like in this example of the historical word medieval in 1:12, in the target language it is omitted.

Also the use of some religious expressions like: Oh, dear! Is translated in Arabic into يا الهي; the strategy used here is localization because it is more common and used by the target audience so that's the translator chose to translate it into يا الاهي. And it fits the lip synchrony because it is the same as in the source language (2:45).

Findings

	Preservation	Addition	Omission	Globalisation	Localisation	Transformation	Creation	Total
Literary References								0
Foreign language in SM	06		06					12
References to Mythology and Popular believes	21	02				02	01	26
Building and Home Furnishings, Objects and Clothes	07				01			08
Food	03				01			04
Customs and Practice, Play and Game	08							08
Flora and Fauna	03							03
Weight and Measures	09		01	01	01			12
Names	47		02			01		50
Geographical names	04							04
Historical, religious and political background			01		02			03
Total	108	02	10	1	05	03	01	

-Table of Findings-

The detailed analysis of the Smurfs movie 2011 resulted in the following findings:

As table shows, preservation was the most frequently used technique for the treatment of CMs in general with 108 cases, and it is applied in translating the category of names with 47 cases then mythology with 21 cases, weight and measure with 9 cases, customs and practice, play and game with 8. The second frequent strategy used is omission in translating foreign language with 4 cases then names with 2 cases and 1 for the historical category and the other is for weight and measures. This are for preservation and omission and for the other strategies globalization, transformation, addition, creation and localization are less used.

Conclusion:

What are the cultural manifestations appeared in Smurfs movie 2011?

The CMs appeared in Smurfs are: Foreign language in SM, historical, religious and political background, geographical names, names, weight and measures, flora and Fauna, Customs and Practice, Play and Game, Food, Building and Home Furnishings, Objects and Clothes, References to Mythology and Popular believes, and for literary references , it is not found in the Smurfs movie.

What are the strategies used in Smurfs movie 2011?

Preservation and omission globalization, transformation, addition, creation and localization.

-To what extent the translator was faithful to the ST?

From the analysis of data collected we have found that the most dominant strategy used in the Smurfs is preservation. This indicates that the translator was faithful to the ST. our research is faced by many constraints that causes some difficulties which are:

- We could not take all the CMs in the Smurf movie (2011).
- Huge size of the film under the analysis (1:42 m).
- We didn't find the translator of the movie and the dubbing studios.

Conclusion

As general conclusion to this piece of research, audiovisual translation is a new discipline in translation studies it is developed due to many factors like the huge spread of media in the world which become a new means of communication between different parts of this universe. The need of an audiovisual translation become an important task for translators since all the programs, series and movies are in foreign language and not all people speak the same language and even did not understand foreign languages, so the demands of audience to translate foreign programs to their own language growth increasingly in order to enjoy without any problem of understanding.

In our research we have focused on one of the modes of AVT which is dubbing that attracts people more than any other modes, and it has great effect on the target audience so we have chosen the cultural manifestations and how it is transferred in the target culture since any culture has its own characteristic and symbols in expressing things, we shed light on the role of translator as mediator between two extent cultures that differ in many things also focusing on the strategies used by translator in order to facilitate the process of understanding other CMs.

From the analysis of the Smurfs movie we arrived to the conclusion that the translator in the process of dubbing, he focuses on one main strategy which is preservation in order to be faithful to ST. Another thing is that the dubbed version is well lip synchronized from the comparison between the SL and the TL it is mostly on the same timing. So the translation can be considered successful because the translator follows the conditions of a good translation.

Abstract

This study aims to show the cultural manifestations in the source language and how translator treated them in the target language, and which strategies are used in order to deal with such cultural manifestations. This study also aims to investigate the dominant strategies used by translators. This study conducted one of the most famous movies in AV, “the Smurfs” which was dubbed into Arabic, we have tried to analyze and compare both ST and TT. we arrived to find all the cultural manifestations according to the classification of Kilnberg (1986) in the Smurfs movie 2011 except literary references. And the use of seven strategies proposed by Davies, and the dominant are preservation which indicates that the translator was faithful to the ST.

Key terms: Audiovisual translation, Dubbing, cultural manifestation

الملخص

تهدف هذه الدراسة لتقصي المظاهر الثقافية في فيلم السنافر المدبلج للغة العربية، (2011) و كيفية تعامل المترجم معها في اللغة الهدف، وتحديد الاستراتيجيات المستعملة لنقلها. كما تهدف هذه الدراسة أيضا إلى التحقق من أكثر الاستراتيجيات المستعملة. ويحاول هذا البحث التعامل مع احد أشهر الأفلام في مجال السمعي البصري 'السنافر' (2011) الذي تمت دبلجته للغة العربية. حاولنا تحليل ومقارنة كل من النسخة الأصل والنسخة المدبلجة و وجدنا كل المظاهر الثقافية نسبة لتصنيف كيلنبورغ (1986) في الفيلم ما عدا المظاهر الأدبية كما ان المترجم استعمل الاستراتيجيات السبع التي وضعها ديفيس وأكثر الاستراتيجيات استعمالا -حسب الدراسة- كانت إستراتيجية الحفظ و ذلك دال على الامانه للنص الاصل.

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السمعي البصري , الدبلجة, المظاهر الثقافية

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Appendix

List of tables

2-Foreign Language in ST

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Pardon		اعذرني		Foreign Language	Preservation
Alakazoop!	6.59	آلاكا زوب	6.59	Foreign Language	Preservation
Alakazamp!	7.13	آلاكا زام	3.13	Foreign Language	Preservation – transliteration
kinda, sorta	21.23	/		Foreign Language	Omission
Skedaddle	25.25	/		Foreign Language	Omission
Exacto	7.55	تماما	7.55	Foreign Language	Preservation
S mi corazn	10.11	/		Foreign Language	Omission
Numptie	25.10	/		Foreign Language	Omission
wow Cruella de Odile	10.45	/		Foreign Language	Omission
Yikes	10.50	/		Foreign Language	Omission

3-References to Mythology and Popular believes

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Where even feeling blue is a happy thing.	0.57	مكان لا يعرف الحزن حتى لو كان لونك ازرق	0.57	Methology	Preservation
A place inhabited by little blue beings	031.	مكان تسكنه مخلوقات صغيرة	1.03	Methology	Preservation
It lies deep in an enchanted forest,	091.	يوجد هذا المكان في اعماق الغابة المسحورة	1.10	Methology	Preservation
Most people believe this place is made up, only to be	1.16	يعتقد أكثر الناس انه مكان خيالي ليس له وجود سوى في الكتب او	1.16	Methology	Preservation

found in books or in children's imaginations		خيال الاطفال			
smurf berries	2.21	توت السنافر	2.21	mehology	Preservation
Blue cheese	3.29	جبين ازرق	3.29	methology	Preservation
in Smurf village	4.34	قرية السنافر	4.34	mehology	Preservation
the evil wizard	4.46	الساحر الشرير	4.46	mehology	Preservation
Smurfs	4.42	السنافر	4.42	Names	Preservation
Beasts	5.39	وحوش	5.39	Mehology	Preservation
extracting their happy blue essence	6.05	استخلصت جوهرهم السعيد	6.05	Methology	Preservation
Magic	6.06	السحر	6.06	Methology	Preservation
The most powerful wizard	6.17	اقوى ساحر في العالم	6.16	Methology	Preservation
a magical map	6.46	خارطة سحرية	6.45	Methology	Preservation
Magical power	6.50	قدرات سحرية	6.50	Methology	Preservation
the smurf root	6.48	جذور السنافر	6.48	Mehology	Preservation
magically transport	6.52	لنتقلنا	6.52		Transformation
Smurf essence	7.11	جوهر السنافر	7.11	methology	Preservation
Summon a vision	7.27	استحضر حلما	7.26	Methology	Preservation
I must get the visioning potion just right	7.31	يجب ان اعد وصفة استحضر الاحلام جيدا	7.31	Methology	Preservation
The magic is always strongest	7.34	يكون مفعول السحر اقوى	7.34	Methology	Preservation
smurf berries	7.41	توت السنافر	7.41	Methology	Preservation
dragon wand	7.46	عصى برأس تنين	7.46	Methology	

the Forbidden Falls	11:39	الشلالات المحضورة	11:39	Methology	Preservation
Smurf bridge	12:09	جسر السنافر	12:09	Methology	Preservation
The vision	12:27	الحلم	27:12		Preservation
Smurf village	13:40	قرية السنافر	13:40	Methology	Preservation
green goblins	18.43	ضلال حضر	18.43	Methology	Transformation
red trolls	18.44	عمالقة حمر	18.44	methology	Transformation
Smurf magic	40:21	وصفة السنافر السحرية	40:21	Methology	Addition

4-Building and Home Furnishings, Objects and Clothes

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Gargamil castel	8.34	قلعة شرشيبيل	8.34	Building	Preservation
cosmetics company	15:03	شركة أدوات التجميل	04:15	Building	Preservation
the portal	42:16	البوابة	42:16	Home Furnishings	Preservation
Home	31:27	الديار	31:27	Building	Globalization
Shelter				Building	
Castles and palaces	40:18	قلاع وقصور	40:18	Building	Preservation
Every Window	19:43	النوافذكل	43:19	Home Furnishings	Preservation

5-Food

ST Smurfs	M	TT Smurfs	M	Category	Strategy
Blue berries	2.23	التوت الازرق	2.23	Food	Preservation
Pies	2.53	فطائر	2.53	Food	Preservation
Pizza	3.07	بيتزا	3.06	Food	Preservation
frozen pizzas	3.15	فطائر مجمدة	3.15	Food	Localisation
Piece of cake				Food	

6- Customs and Practice, Play and Game

SMSmurfs	M	TM Smurfs	M	Category	Strategy
Oh, no! I'm late for rehearsal! I am so late!	2.38	آه.. لا تأخرت على التدريب للغاية	2.38	Customs	Preservation
Rehearsal time!	3.04	وقت التدريب	3.04	Measure	Preservation
the Blue Moon Festival	3.06	احتفال القمر الازرق	3.06	Custom	Preservation
dominoes	4.27	لعبة دومينو	4.27	Game	Addition
Dance	4.27	رقص	4.27	Customs	Preservation
the head of a small group of blue people	5.01	زعيم مجموعة من المخلوقات الصغيرة	5.01	Customs	Preservation
Sing a happy song	3.42	غني وانت سعيد	3.42	Customs	Transformation
Hey, how are you? Yeah, nice to see you.	14.45	هاي كيف حالك سعدت برؤيتك	14.45	Customs	Preservation
the party	14.46	الحفلة	14.46	Customs	Preservation
There's big arrivals happening	20.15	هناك استقبال كبير	20.15	Customs	Preservation
the display	20.11	العرض	20.11	Customs	Preservation
the campaign	15.12	الحملة	15.12	Customs	Preservation
the gala	15.29	احتفالا	15.29	Customs	Preservation
a new campaign for Jouvenel	15.55	تبتكر اعلانات من اجل جوفنال	15.55	Customs	Preservation
time for the launch	15.59	قبل وقت اطلاق الحفل	15.59	Measure	Preservation

7-Flora and Fauna

SM Smurfs	M	TM Smurfs	M	Category	Strategy
Butterflies	4.39	فراشات	4.39	Fauna	Preservation
the tree	17.07	الشجرة	07:17	Flora	Preservation
Little sea Monkey	20:20	فرد البحر الصغير	:2020	Fauna	Preservation

8- Weight and Measures

SM Smurfs	M	TM Smurfs	M	Category	Strategy
three apples high.	1.06	في طول قبضة اليد	1.06	Measures	Localisation
Three, two, one	2.03	ثلاثة, اثنان, واحد	2.03	Measures	Preservation
99 sons and one daughter.	5.06	تسعة وتسعين ابن وابنة واحدة	5.06	Measures	Preservation
every single minute of every single day.	5.57	في كل لحظة في اليوم	5.57	Measures	Omission
That blue moon time of year again.	7.22	وقت القمر الازرق من جديد	7.22	Measures	Preservation
during the blue moon.	7.35	اثناء القمر الازرق	7.35	Measure	Preservation
My calculations indicate...	13.34	تشير حساباتي	13:34	Measure	Preservation
two days	53:20	يومين	53:20	Measure	Preservation
six days	16.12	ستة أيام	12:16	Measure	Preservation
coming for about 30 years	18.21	أكثر من ثلاثين عاما	21:18	Measure	Preservation
zero-calorie	19:58	خالية من السعرات الحرارية	58:19	Measure	Preservation
I'd have to work around the clock	21.09	سأعمل طوال الليل	21.09	Measure	Globalisation

9. Personal names, titles, names of domestic animals, and names of objects

SM Smurfs	M	TMSmurfs	M	Category	Strategy
Farmer	1.27	فلاح	1.27	Names of person	Preservation
Greedy	1.35	اكول	1.35	Names of person(imagination)	Preservation
Handy	2.46	شاطر	2.46	Names of person(imagination)	Preservation
Clumsy	2.46	غبي	2.46	Names of person(imagination)	Preservation
Baker	3.00	خباز	3.00	Names of person(imagination)	Preservation
Narrator	3.02	راوي	3.02	Names of person(imagination)	Preservation
Jokey	3.21	مازح	3.21	Names of person(imagination)	Preservation
Cow	3.27	بقرة	3.27	Names of animal	Preservation
Present	3.31	هدية	3.31	names of objects	Preservation
Grouchy	3.41	غضبان	3.41	Names of person(imagination)	Preservation
Gutsy	3.41	شجاع	3.41	Names of person(imagination)	Preservation
Sailor	3.44	سريع	3.44	Names of person(imagination)	transformation
the list	3.49	القائمة	3.49	names of objects	Preservation
dark clouds	4.39	سحب مظلمة	4.39	names of objects	Preservation
Gargamel	4.46	شرشيبيل	4.46	Names of person(imagination)	Preservation
Papa Smurf	4.59	بابا سنفور	4.59	Names of person(imagination)	Preservation
Smurfette	5.12	سنفورة	5.12	Names of person(imagination)	Preservation

Azrael	5.37	هلهول	5.37	names of domestic animals	Localization
Puppets	5.47	سوى هاتين	5.47	names of objects	Omission
the world	6.18	العالم	6.18	names of objects	Preservation
the village	18.51	القرية	18:51	names of objects	Preservation
Papa	8.08	بابا	8:08	Names of person	Preservation
Sons	20.25	ولدي	25:20	Names of person	Preservation
Daughter	20.25	ابني	25:20	Names of person	Preservation
Kitty					
Crazy	3.50	غبي	3.50	Names of person(imagination)	Preservation
Signs	11.51	اللافتات	11.51	Names of object	Preservation
Brainy	11.40	ذكي	11.40	Names of person(imagination)	Preservation
the stick	7.50	العصا	7.50	names of objects	Preservation
the rock	12.43	الصخرة	43.12	names of objects	Preservation
the photographer	14.48	المصورين	14.48	Names of person	Preservation
Ladies	14.52	/		Names of person	Omission
Product	15.00	منتجات	15.00	names of objects	Preservation
Henri	15.11	اونري	15.11	Name of person	Preservation
Patrick	15.19	باتريك	15.19	Name of person	Preservation
Odile	15.51	أوديل	15.51	Name of person	Preservation
Thursday	15.27	الخميس	15.27	measure	Preservation
vice president of marketing	20.38	نائب رئيس التسويق	20.38	Name of person	Preservation
Ralph					
Jouvenel	15.55	جوفنال	15.55	Building	Preservation
box of research	16.34	صندوق اخر من التقارير	16.34	names of objects	transformation
Guys	16.44	يا شباب	16.44	Names of person	Preservation
the mechanical	17.36	العربة الآلية	17.36	Name of object	Preservation

wagon					
Phone	18.13	هاتفني	18.13	names of objects	Preservation
Baby	20.4	الطفل	20.4	Names of person	Preservation
the toaster	20.35	محمصة الخبز	20.35	names of objects	Preservation
the ultrasound	21.00	الأمواج الصوتية	21.00		Preservation
A drop of spittle.	21.35	قطر اللعاب	21.35	names of objects	Preservation
A fingernail.	21.36	ظفر أصبع	21.36	names of objects	Preservation
Hair	17.12	الشعر	17.12	names of objects	Preservation

10-Geographical names

SM Smurfs	M	TM Smurfs	M	Category	Strategy
Fields	8.32	الحقول	8.32	Geographical names	Preservation
Forest	5.04	الغابة	5.04	Geographical names	Preservation
The village	18.51	القرية	18.51	Geographical names	Preservation
Nature					
the hole	12.43	الحفرة	12.43	Name of object	Preservation
Vortex	12.40	الدوامة	12.40	Name of object	Preservation
Sea		البحر		geography	Preservation

11-Historical, religious and political background

SM Smurfs	M	TM Smurfs	M	Category	Strategy
a medieval	21.1	/		Historical background	Omission
Oh, dear	2.45	يا الهي	2.45	Religion	Localization
my goodness! Oh, my gosh!	20.40	اوه يا الاهي	20.40	Religion	Localization

ملخص الدراسة

نقل المظاهر الثقافية في الدبلجة – فيلم السنافر 2011 أنموذجا –

مقدمة

تحديد الإشكالية

تلعب الدبلجة دورا هاما في نقل المظاهر الثقافية , وتعتبر الناتج النهائي لعدة جهود. فمن خلالها نكتشف عدة ثقافات (عادات وتقاليد واديان جديدة), فالمظاهر الثقافية هي السمات التي تبين الفروقات بين الثقافات المتعددة. كما أن الدبلجة أكثر أنواع الترجمة السمعية البصرية استعمالا , يؤديها ممثلون محترفون .

وتسعى الدبلجة الى ترك نفس الأثر في الجمهور الهدف كما في النص الأصل تماما. يحاول المترجم جاهدا الى نقل المظاهر الثقافية من النص الأصلي الى النص الهدف باستخدام استراتيجيات مختلفة حيث أنها تتوافق مع المشاهد الهدف.

اهداف الدراسة: الإطار العام لهذه الدراسة محدد بالاهداف التالية:

-تحديد المظاهر الثقافية البارزة في فيلم السنافر 2011.

-معرفة الاستراتيجيات المستخدمة لنقل المظاهر الثقافية في فيلم السنافر 2011.

الإشكاليات الفرعية:

تتمحور الدراسة حول الإشكاليات الفرعية التالية:

1- ماهي المظاهر الثقافية الموجودة في فيلم السنافر 2011؟

2- ماهي الاستراتيجيات التي اتبعها المترجم في نقل المظاهر الثقافية في فيلم السنافر 2011؟

3- ماهي الإستراتيجية الأكثر استعمالا في فيلم السنافر 2011؟

منهج الدراسة : تستخدم هذه الدراسة المنهج الكمي التحليلي للتقصي عن كيفية النقل الثقافي للجمهور الهدف في فيلم السنافر 2011 المدبلجومعرفة مختلف الاستراتيجيات المستخدمة لترجمة المظاهر الثقافية فيه.

هيكل البحث:

هذه الدراسة مقسمة إلى جزأين (الجزء الأول نظري أما الجزء الثاني تطبيقي). يحتوي الجزء النظري فصلين :
الفصل الأول نعالج فيه الجانب المنهجي للدراسة من إشكالية وفرضيات وأدوات جمع البيانات وأهداف الدراسة...أما الجزء الثاني منه نذكر فيه نظرة عامة عن الترجمة السمعية البصرية و الدبلجة. أما الفصل الثاني نتحدث فيه عن النقل الثقافي والمظاهر الثقافية.إلأن نصل إلى القسم الثاني من الدراسة وهو الجانب التطبيقي حيث أننا نحلل فيه المظاهر الثقافية في فيلم السنافر 2011 المدبلج.وفي الأخير خلاصة تحاول الإجابة عن تساؤلات الدراسة.

الفصل الأول: نظرة عامة عن الترجمة السمعية البصرية

ومفهومها هي فرع من فروع دراسات الترجمة حضيت بانتباه المنظرين في الآونة الأخيرة ولا سيما الرابطة الأوروبية للدراسات في الترجمة السمعية البصرية . كما أن هناك بحثا أكاديمية عدة في هذا المجال. بعد مساهمة المنظرين، أصبحت الترجمة السمعية البصرية مجالا مستقلا عن دراسات الترجمة.

مفهوم الدبلجة:

بعد التطور الملحوظ في مختلف مجالات الحياة وسائل الاتصال أصبحت الترجمة السمعية البصرية محط أنظار الناس في العالم فيتابعون أفلاما ومسلسلات بلغاتهم ولغات أخرى. فالدبلجة عملية تسهل للمشاهد الأجنبي فهم الرسالة للمنتج الأصل كما عرفتها المنظرة مني بيكر على أنها 'استبدال الخطاب الأصل (الصوت) بمحاولات محاربات قدر المكان من حيث دقة التوقيت وحركة الشفاه للخطاب الأصل'. (1998,74).

انواع الدبلجة:

هناك صنفان من الدبلجة نسبة إلى ديرت 2011 (عدم مزامنة حركة الشفاه, ومزامنة حركة الشفاه)

اول نوع: عندما يسجل الممثل الخطاب ولايجازي حركة الشفاه لكن هذا الصوت لا يحاكي حركة الشفاه على الشاشة.ومثالا على ذلك الأفلام الوثائقية, أما النوع الثاني: الا وهو مزامنة حركة الشفاه عندما يسجل الممثل الصوت الأصلي والترجمة تكون مجارية لحركة شفاه الممثل على الشاشة في مثل هذا النوع لا يفرق المشاهدون كثيرا بين اللغة الأصل واللغة الهدف.

عملية الدبلجة:

تمر الدبلجة بعدة مراحل نسبة إلى اوريو 2004.

- إرسال نسخة من المنتج السمعي البصري إستوديو الدبلجة .
- المسؤول عن الإنتاج يرسل نسخة عن الفيلم أو البرنامج المراد دبلجته للمترجم .
- يرسل المترجم الترجمة فور إنجائه العمل
- عملية المزامنة: محاولة مطابقة حركة الشفاه للمثلين والصور الأخرى قدر المستطاع.
- يرسل النص إلى قسم الإنتاج لتقسيم العمل وتحديد ادوار الممثلين القائمين على محاكاة الصوت الأصل.

-التعديل في النص

-يقترح الزبون نماذج الأصواتللأدوار داخل الفيلم ويختار الأنسب لها.

يجب أن تكون شخصية الممثل مقارنة للدور القائم عليه في الفيلم.

الفصل الثاني: النقل الثقافي والمظاهر الثقافية

استهلينا الفصل الثاني بتعريف للثقافة والترجمة

يعرف نيو مارك الثقافة على أنها'طريقة حياة بمظاهرها مجتمعا معين يستخدم لغة معينة كوسيلة للتعبير'

(نيو مارك,1988,94) ويقول نايدا :تمثل الترجمة في 'إعادة إنتاج اقرب مكافئ طبيعي لرسالة اللغة المصدر في اللغة

الهدف.أولا من جهة المعنى وثانيا من جهة الأسلوب'(نايدا وتير,12,1969) .

الوسيط الثقافي: يعتبر المترجم وسيط بين الثقافات لانه لايتعامل مع اللغة فقط بل يتعدى ذلك الى الثقافة كما وضح ديفيد

كتان أن'دور الوسيط تسهيل عملية التواصل بين مجموعات مختلفة يفسر التعابير والأفكارلأبي مجموعة لديها ثقافة معينة

إلأخرى تختلف عنها'(ديفيد, 1981.45)

النقل الثقافي وشكله كما حددته ايرينا ايلونورا على انه 'نقل أفكار وقيم وثوابت من لغة إلأخرى' كما أن للنقل الثقافي أشكال نقل البناء السطحي و نقل البناء العميق. (ايرينا, 2011, 60-62)

المظاهر الثقافية

'لها علاقة بثقافة معينة تعبر عن هوية ثقافية والتي ليس لديها مكافئ مباشر في ثقافة أخرى' (منصور وزهرة 2013, 65)

انواع المظاهر الثقافية

ذكرنا عدة تصنيفات نسبة لعدة منظرين منهم نيومارك والترا ريبول وكيلنبرغ واليوزا قادفايوز

والاستراتيجيات المستخدمة في نقل هذه المظاهر الثقافية لديفيس وهي سبع استراتيجيات الحفظ والزيادة , والحذف , العولمة, التوطين, التحويل, الإبداع.

الفصل الثالث: الجانب التطبيقي

تطرقنا من خلاله الى نقل المظاهر الثقافية في فيلم السنافر 2011 المدبج للعربية مع مقارنته بالنسخة الأصل

تعريف الأنموذج

فيلم السنافر 2011 هو الجزء الأول من سلسلة أفلام الانيميشن السنافر اطلقتها شركة صوني بيكترز. أصل هذا الفيلم سلسلة كرتونية 1980 للكاتب بيو تعبر هذه القصة عن مخلوقات صغيرة زرقاء تختبئ في أعماق غابة مسحورة إلى غاية أن يكتشف الشرير شرشيل مكانهم, فيطاردهم ليجدوا أنفسهم في عالم حقيقي غير الخيالي الذي تعودوا عليه حاولوا جاهدين الرجوع إلى موطنهم الأصلي بمساعدة أشخاص حقيقيين.

استنتجنا من هذه الدراسة إن المظاهر الثقافية الموجودة في فيلم السنافر 2011 هي وجود كل المظاهر حسب تصنيف كيلمبورغ ما عدا المظاهر الأدبية في النسخة الأصل.

واستعمل المترجم كل الاستراتيجيات التي وضعها ديفيس لنقل المظاهر الثقافية, وأكثر الاستراتيجيات استخداما كانت إستراتيجية الحفظ تليها إستراتيجية الحذف.

خاتمة

الترجمة السمعية البصرية أخذت مكانة مهمة في دراسات الترجمة وأصبحت اختصاصا قائما بذاته .وتعتبر الدبلجة من أكثر أنواع ترجمة السمعي البصري انتشارا ولها دور مهم في نقل المظاهر الثقافية. ذكرت الدراسة الحالية أنواع وطريقة الدبلجة كذلك دور المترجم كوسيط بين الثقافات واهم الاستراتيجيات المستخدمة في نقل المظاهر الثقافية.

وبعد التحليل وصلنا إلى نتيجة مفادها إن أكثر الاستراتيجيات استخداما في نقل المظاهر الثقافية هي الحذف والحذف وذكر اغلب المظاهر الثقافية ما عدا المظاهر الأدبية في النص الأصل .