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Dedication

I dedicate this modest work to my beloved family

My father and my mother, my sisters and brother

My friends and all who have supported and encouraged me
through my academic carrier

To my dearest friend ever, the only one whom I see myself in
"Soulef"

Thank you all from the deep of my heart.

Hamida Benmansour

Dedication

This humble work is dedicated to

My superwomen MOM

My superhero DAD

My angel GRNDMA

The one who has been my everything (my sister, my friend, my second mother) KELTOM

My brothers, my sister, my aunts, uncles, all my family members and friends.

And for those who share me their love.

TEMMAR Radia

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Finally, our thanks and appreciation to our family and friends everywhere.

Abstract

It is known that most of the animated series in the Arab world are not produced by the Arabs themselves, as the proportion of dubbed animation is much larger than that produced in the Arab world. The problem tackled herein is the differences lying between the two distinguished cultures in the Western and Arab worlds. The latter unlike the Western world gives great consideration to culture, especially those involving children. The aim of this study is to identify the strategies adopted during dubbing of animation and how dubber translators deal with sections or scenes exclusively adopted some in certain culture. The study focuses on one of the most famous animations "*The Adventure of Tom Sawyer*" in both original and dubbed versions.

Keywords: Audiovisual translation, Dubbing, Culture, subtitling, Foreignization, Domestication

المخلص

من المعروف أن أغلب مسلسلات الرسوم المتحركة في العالم العربي ليست من إنتاج العرب أنفسهم. حيث أن نسبة الرسوم المتحركة المدبلجة أكبر بكثير من تلك المنتجة عربياً والمشكلة في ذلك تكمن في اختلاف الثقافات بين العالمين الغربي والعربي. وهذا الأخير على عكس العالم الغربي يعطي اعتباراً كبيراً للثقافة وخاصة تلك تخص فئة الأطفال. تهدف هذه الدراسة إلى البحث في الاستراتيجيات المتبعة خلال دبلجة الرسوم المتحركة وكيفية تعامل المدبلجين مع المقاطع أو المشاهد التي تختص بثقافة دون أخرى. وستركز هذه الدراسة على إحدى أشهر الرسومات المتحركة "مغامرات توم سوير" في نسختيها الأصلية والمدبلجة أيضاً.

الكلمات المفتاحية: الترجمة السمعية البصرية، الدبلجة، الثقافة، الترجمة، التوطين، التغريب

Résumé

On sait bien que la plupart des séries des dessins animées du monde arabe ne sont pas produites par les Arabes eux-mêmes ; car la proportion d'animation doublée est beaucoup plus grande que celle produite en arabe. Le problème réside dans la différence culturelle entre les deux mondes le monde occidental et le monde arabe, ce dernier accorde une grande attention à la culture, en particulier à celle qui concerne le bien-être des enfants par contre au monde occidental. Cette étude vise à rechercher les stratégies adoptées lors du doublage d'animation et comment les traducteurs de doublage font face aux sections et aux scènes qui se caractérisent une culture sans autre

Cette étude portera sur l'un des dessins animés les plus célèbres Les aventures de Tom Sawyer, en versions originale et doublée

Mots-clés: Traduction Audiovisuelle, Doublage, Sous-Titrage, Culture, Localisation, Occidentalisation.

List of abbreviation

AVT: Audiovisual translation

SL: Source language

ST: Source text

TL: Target language

TT: Target text

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المخلص

Background of the study

Culture is the way of life of a particular people, especially what shows ordinary behavior and habits, their attitudes toward each other, and their moral and religious beliefs (Cambridge Academic Content Dictionary). The term "culture" derives also from French, which in turn derives from the Latin "colere," which is the ability to have a tendency to the earth, or cultivation and food. Culture is also defined as: "the learned beliefs, values, rules, norms, symbols, and traditions that are common to a group of people" (Northouse, 2007, p.302)

With the practice of Translation around the world, it is clear that there is no verbal exchange gap between Nation-states and that there can be trade and cultural exchanges. The idea is to promote understanding amongst these Nation-states. Eugene Nida maintained that translation consists in reproducing the receptor language the closest natural equal of the source language (1969, p.12) first in terms of which means and secondly in terms of style. When we discuss of keeping the meaning intact and the style at the place we suggest that it helps a reader is in a position to connect to the textual content and understand the references in his native language. Translation is pretty influencing via cultural differences and the accuracy in any translated text is enormously proportional to the know-how the translator has of some other culture. This implies that translation not solely checks a translator's linguistic ability, but also how tones he/she is aware of the target languages' culture.

Translation is the transfer of meaning from one language into another, one of the common types of translation is the audiovisual translation. Audiovisual translation is generally a translation of verbal component of the video. Its principal precise feature is the synchronization of verbal and nonverbal components. When dealing with an

audiovisual product, translators do not work only with text, but also with other components of media art which are of polyphonic nature. Thus, they work with dialogues/ comments, sound effects, image and video. Dubbing and subtitling are parts of audiovisual translation. Dubbing is a kind of interlingual audiovisual translation which presupposes a whole alternate of the sound track of the source language into soundtrack of the goal language with the aim of broadcasting in countries where the original language is not spoken.

Cultural values play a crucial function when dubbing animated motion pictures for children, in view that the interaction of the distinct signifying codes is exploited at its excellent in this form of movies, specially through verbal, iconic and musical puns. Basing on the classification of the cultural items, we adopt, in this study, a framework of analysis that can help understand whether some passages are reduced, maintained or bolstered in dubbed versions, or even whether or not these practicable changes are consciously operated in order to adapt the films' content to the children's comprehension abilities. The use of some illustrative examples taken from foreign animated cartoon dubbed into Arabic highlights strategies and strategies currently adopted in dubbed animated films for children.

Research problem

The category of children is one of the most important categories of the society. They are the youth of the future; therefore, we as adults must take care of them and of what they get through the media since it is the most influential in our time especially cartoon series because of the ideas and cultural principals may be transmitted by the producers of these series, which are often western. The problem

arises here is the way dubbers deal with the different cultural conflicts found in the two distinguished series: the original and the dubbed one.

Research questions

To what extent can the receptor cultural background effect the dubber's choice?

What are the most adopted procedures and strategies in the dubbed children cartoons" The AdventuresOf Tom Sawyer"

Hypotheses

To find an answer to the above mentioned question , we rise the following hypotheses:

We hypothesise that the cultural items are not identical and hence procedures of dubbing should be adopted according to the receptor cultural background

We hypothesise that the procedures mostly adopted in dubbing are adaptation and omission

Rationale

Regarding the uncommon use of the term "Dubbing". This study has been chosen to explore this term and all co-related aspects, focusing on the importance of dubbing in the world of translation and in the communication of communities. This study aims to investigate the role of cultural background ; it aims also to discover how can this differences effect the translators and their choice of concepts and terms which serve the meaning without violating the culture of target text audience.

Methodology

In this study ,we are opting for a descriptive analytic method in which we first: describe the cultural components of the original version to the dubbed one throughh two criteria: contrasting the source text (ST) with a literal translation of our own as the other dubbed passage in the Arabic version

The organization of the study

The objective of this study is to identify the effect of cultural values on dubber translators, and to examine the strategies they apply during the process of dubbing, We have narrowed our study to cases where these techniques are actually applied in an audio visual translation. We have chosen the *Tom sawyer Cartoon* and its dubbing to Arabic as a case study.

The main purpose of the study is to illustrate the meaning of the word "dubbing" and how it is used in the Arabic world and to determine the strategies used during this process when facing some cultural obstacles and cultural values of the target audience.

Chapter one deals with the term culture and its relation to translation, pointing out the main cultural items and introducing domestication and forignization as strategies for translating these cultural items.

Chapter two is divided into two parts, the first part looks at audiovisual translation, its subdivisions and its history ; subtitling also is defined in this chapter. The second part is all about dubbing, its history, types, obstacles and strategies used to avoiding those obstacles.

Chapter three is more practical, it looks at data collection ; the data have been collected after watching some episodes from the two versions of the cartoon *Tom Sawyer*, the original one is in English, and the dubbed version in Arabic. We looked at the strategies used to compare the two versions and extract some passages to find out how dubbing strategies are used.

CHAPTER ONE

CULTURE AND TRANSLATION

Introduction

In this chapter, culture is the most common concept taken into consideration before dealing with the process of dubbing, this chapter deals also with some cultural items which are mainly ticked under the concept of culture. In other hand, translation is completely related to culture and this chapter deals with this relationship and with the strategies used in translating those cultural items including foreignization and domestication

1.1 Definition of culture

According to many sociologists and anthropologists, culture is hard to define especially with the existence of different points of views, Malinowski referred to culture as "the most central problem of all social sciences" (P.568.1919) thus, culture definition can't be globalized or be given in one unique definition.

In the occurrence of the huge number of the term "culture" definition, Larson in 1984 said that culture is what people share in their beliefs and rules of life (p431), where he focused on the necessity of understanding beliefs, values and rules of other nations culture before dealing with translation

In 1994, Nida maintained that culture is the beliefs and practices shared in one social environment (p.157) noticing that these cultural norms differs from one society to another.

1.2 Cultural items

It is known that culture consists of two basic components, non material culture type which includes ideas, symbols and beliefs and a material type which includes the physical objects of each society such as clothes, food and tools etc.

1.2.1 Symbols

symbols are divided into verbal symbols like gestures, movements of hands, arms or other parts of body that may convey a certain sense. Other symbols are objects that may have different reflections from one social environment to another. The most well known example of these symbols are the objects which have symbolic value for religious reasons (crescent, the cross and David's star)

1.2.2 Language

language is one of the most important set of symbols, it is used to communicate, share ideas and knowledge. Language helps in making the communication between cultures possible and easier.

1.2.3 Norms

norms differ from one global space to another; this difference allows the diversion between cultures which are mostly expressed through standards behaviors.

1.2.4 Rituals

rituals are actions done by certain societies and have a specific meaning. Many rituals exist in more than one society and culture but they may be practiced differently. Burial ceremonies for instance, in India are completely different to other countries.

1.2.5 Artifacts

artifacts or material objects that make the material culture of each society are other element which should be mentioned. Artifacts importance changes through time and differs in many societies and from one generation to another. Technological

inventions nowadays are very important in our daily life, while years ago they could be useless for people who didn't use to deal or live with them.

1.3 Relation between culture and translation

Due to the importance of human communication; the relationship between culture and translation is a valuable issue. Translating a certain text from one language into another without taking into consideration the culture of target text makes the process of translation more difficult for translators. The activity of translating is also related to the clear vision of translator to different cultures "differences between cultures may cause severe complications for the translator than do differences in language" (Nida,p.130.1964)

The role of the translator is to facilitate the transfer of message, meaning and cultural elements from one language into another and create equivalent response from the receiver" (Nida p.13.1964) the main role of translator is promoting understanding among different people from different countries in the world, also translatingtransferring cultures makes it universal and enables the communication between nations. It achieves also a cultural equivalence between source text and target text and target text which is another main aim of translation.

1.4 Strategies of translating cultural items

Since cultural items stuck in all cultures around the world; it is very important to focus on their translation. This latter requires various strategies which should be carried out, according to L.Venutti, domestication and foreignization are the two basic translation strategies.

1.4.1 Domestication

domestication is to make the translation of text as similar to the target language as possible using expressions which would be recognized by readers, and making significant changes to the text to make its message adequate well with the target text audience. According to Venutti, domestication is an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home (p.20.1995). Domestication consists of several procedures as following:

1.4.1.1 Preservation

it is used when the cultural items has no equivalent in the target culture. Preservation consists two types: preservation of meaning and preservation of form which in turn consists of graphic or how is written and a phonetic side in how it is pronounced

1.4.1.2 Addition

it is used when a preserved cultural item becomes confusing, the translator here should avoid the obscurity by supplementing extra information.

1.4.1.3 Globalization

this strategy means the replacement of specific cultural item with culture –free word-

1.4.2 Foreignzation

it deals with the relevance of cultural identity and cultural differences to translation. Lawrence referred to foreignzation as "an ethno deviant pressure on those cultural values to register the linguistic and cultural difference of foreign text, sending the reader abroad"(p20.1995) in other words, foreignization aims to retain something of the foreignness of the original. Foreignization also consists of some procedures

1.4.2.1 Omission

in contrast to addition procedure, omission is applied when the translator cannot find a sufficient way of conveying the original meaning of cultural items; it is also used to avoid the loss of meaning and its cultural context.

1.4.2.2 Localization

localization is the opposite of globalization procedure; it is also defined as how the translator makes the source text cause a meaning as if it is originated in the target text, which means that the translator is able to produce a similar effect of the original cultural item by replacing it with cultural item of the target text locally.

1.4.2.3 Transformation

it is the alteration or distortion of the original cultural item, but sometimes it can contribute to the translation of complex cultural items.

1.4.2.4 Borrowing

It is the process of keeping the same word of the target text as it is found in the source text. The translators usually use borrowing when there is no equivalent term in the target language. This technique helps also in putting a text clearly within a certain cultural context.

Borrowing has many purposes and reasons. One of the main reasons behind use of borrowing when we keep the same flavor of the original text and this is shown mainly in literature, for instance in *The Old Man And the Sea* "Ernest Hemingway, 1951" we see that H.Ernest uses some French vocabularies when he wants to inform the reader that it is about a French character, now it is an English text with some

French words, and when it is translated into Arabic, we have to keep the same words in French to give the impression to the reader –who is Arabe of course- that we are talking about a character that is French, and here we have kept the flavor as it is. The French character is shown with his/her French situation in the two languages ST and TT, something else, the flavor is also seen in some cultural aspects, some words can not be translated and hence is borrowed as they are to keep the flavor. For example when we talk about "pizza" the types of pizza and the types of dishes that are given to the clients, once they are said in the original language, this gives more value and they are seen as more valuable than it is translated, if they are translated into the TL, they lose their value and lose may be their influence, and hence something we keep the same flavor by keeping it in its original language, for instance when we say

"بيتزا نابوليتان"

This latter is not translated just to keep the flavor that is purely Italian and purely foreign.

Conclusion

This chapter had a look at the relationship between culture and translation, it also focused on the importance of taking into consideration the differences between cultural items around the world.

CHAPTER TWO

Audiovisual translation and dubbing

Introduction

Mostly, dubbing and subtitling are parts of audiovisual translation (AVT). The second chapter develops into defining audio visual translation, subtitling and dubbing . it deals also with the history of each one of them. Types of audio visual translation are going to be discussed, in addition to the discussion of dubbing verses subtitling.

In this chapter, we are going to focus more on the process of dubbing, where we discuss the main types of dubbing, those types are considered under synchronization. There is also the obstacles which face dubbers and the strategies used to face these barriers.

2.1 Definition of Audiovisual Translation

Audiovisual translation is a distinctive type of translation studies which is the most consumed type nowadays. Perez Gonzalez defined it as “ a branche of translation studies concerned with the transfer of multimodal and multimedial texts into another language and /or culture ” (p.13.2014) .Diaz Cintas said that “ audiovisual translation refers to the translation of products in which the verbal dimension supplemented by elements in other media ” (p.13.2016). According to this latter quotes audiovisual translation (AVT) deals with translating media’s programmes in which to be comprehensible for all society denominations.

2.2 Types (subdivision) of audiovisual translation

There are two types of audiovisual translation:

2.2.1 Intralingual audiovisual translation

In this kind of translation the source language (SL) and the target language (TL) are the same. And it usually uses the same author ;it is divided into four types.

2.2.1.1 For the deaf and the hard-of-hearing

As stated by Ivarsson and Carrol this kind of subtitles are prepared for people with hearing problems and transferred via teletext. Ivarsson and Carrol (1998) added that subtitles for people with hearing problems differ from those for normal people ; it may demand other techniques to help them such as reading speed and syntax and other additional informtion (e.g. indicating who is speaking by using a special colour for each character).

2.2.1.2 Audio description for the blind

In this kind of translation they usually describe everything that is seen in the scene (e.g. facial expression, clothing, actions....) this can help blind people to understand the plot of the story.

2.2.1.3 Live subtitling

This kind of subtitling mostly used in news broadcasting, but the main problem is time, in this case and to solve this problem there are some special chord Keyboard have to be used in addition to special programmes. This may help in obtaining subtitles in a reasonable time.

2.2.1.4 Surtitling for the opera and the theatre

Generally surtitles or supertitles are used during musical performances, especially opera. Basically is a translated or transcribed lyrics. It is used to translate the meaning of the lyrics or to facilitate its understanding.

2.2.2 interlingual AVT

In this kind of translation the SL and the TL are not the same, it requires a replacement of the source text (ST) with an equivalent target text (TT). It divided into two types.

2.2.2.1 Revoicing (lip-sync, dubbing, voice-over, narration)

Luyken defined revoicing as “ the replacement of a programme’s voice track by a version, either of the same or new dialogue, translated into another language or dialect, the visual appearance of the programme remains unaltered from the original but is usually edited so as to accommodate optimum lip-synchronisation ” (P.39). According to Luyken definition we can say that revoicing is about rerecording the dialogues or the sound track of the original version by a new one in another language or dialect.

2.2.2.2 Subtitling

Luyken also defined subtitling as “mostly conducted translations of original dialogue (or on-screen text) which appears 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” (p.39). Referring to Luyken definition subtitling is the transform of the spoken speech of the source language into written speech in the

target language and it appears in the bottom of the screen in order to not disturb the audience.

2.3 History of audiovisual translation

According to O'Connell (p.121-122.2007) AVT was used in the early of 20th century when silent movies were first produced. People were not able to understand the plot or the story of the movies, so producers tend to use intertitles for the first time in Edwin Stanton Peter's film Uncle TOM's Cabin, these intertitles were in a form of printed texts shown inter scenes in order to clarify the dialogues of the actors. With the appearance of the first speaking film The Jazz Singer in 1927 there was a problem in understanding these kinds of movies for foreign people. To solve this problem producers firstly tried to refilming the same movie in different languages, but this was only a wasting of time and money in addition to that the quality of movies was very poor, and hence they tend to adopt dubbing in the 1930's.

2.4 Definition of subtitling

Subtitling is the replacement of a spoken speech from the SL with a written speech in the TL that was explained by O'Connell "supplementing the original voice sound track by adding written text on the screen" (p.169.2007). Subtitles usually appear at the bottom of the screen in order to not disturb the audience. Shuttel Worth and Cowie (1997) also defined it as "the process of providing synchronized captions for film and television dialogue" (p.161). Besides that the most important role of subtitling is to make watching and understanding audiovisual products in foreign language easier for foreign viewers.

2.5 History of subtitling

The first subtitled movie ever shown in Copenhagen in 1929. On August 1938. Arthur Robinson presented his movie *Der Student Von Prag* (a student from Prague) on BBC it was the first time that subtitling used on television. Unfortunately the subtitles made for cinema were not appropriate for TV; here the need arose to produce subtitles for TV. Subtitling was a difficult process where it was carried out by specialized translators with the assistance of technicians who usually has no knowledge of the source text. In 1980's this field knew a huge development especially after the advance of computer technology and the appearance of subtitling programmes making the translators able to do their work without any help of those technicians.

2.6 Definition of Dubbing

Dubbing is one of the oldest modes of AVT according to Chaume dubbing “consists of replacing the original track of the film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language” (p.1.2012).referring to Chaume definition we can say that dubbing is the replacement of the original dialogue by another one translated into the target language. Also Neynava said that “dubbing refers to any method including the original sound in an audiovisual product with just another sound” (p.54.2015).

2.7 History of Dubbing

Despite the rapid spread of subtitled movies, it was not welcomed in some countries because of the high-level of illiteracy .The first attempt of dubbing was in 1928 in the movie of *Beggar of Life* (William A.Wellman 1928) by two engineers of

Paramount Pictures . In 1929 Radio Pictures dubbed the movie of Rio Rita (Luther Reed 1929). Many production and distribution companies tend towards dubbing movies such as United Artist, Century 20th Fox, and Metro Goldwyn Mayer in addition to Disney Movies. The first attempts were rejected because of the poor quality besides that in some countries dubbing was imposed by law because they believed that the wide spread of North American production shown in their cinema represented a dangerous threat to their national identities .in Spain ,for instance , because production companies tried to invent a neutral Spanish because of its variety dialects, so the authorities enacted a law in 1941 , and it “expressly forbade the use of both foreign languages and those of the autonomous region in Spain” (Garcia and Chaume (no date) p.2).

2.8 Dubbing VS Subtitling

There are two main methods in translating movies: dubbing and/or subtitling .Dubbing is about replacing the original voice track of the movie by another one in the target language. While subtitling comes in a form of translated text in the target language. Watching a dubbed movie after an exhausting day may be a good idea because you just have to lay out and listen to the conversations between the actors. But this may be a bit disturbing because sometimes the audio and the pictures may not be well synchronized. While subtitling movies from a pedagogical view may be more profitable for the viewers because they will pick some new words and vocabulary also they can acquaint the correct pronunciation of the words. But subtitling audiovisual products for children may be not appropriate because of their poor reading skills. There is no precised answer to which way we should watch a foreign movie. Dubbing and subtitling enable you to SEE and HEAR the movie as it was intended.

2.9 Types of dubbing

According to Orero, dubbing has two main categories (2000), non-lip sync and lip sync. The first one is the process of making sure that on-display characters, in particular in the course of near-ups, have their utterances correlate with the movement in their lips and frame movement. Chaume (p.44.2004) argues that open vowels and bilabial and labio-dental consonants are a number of the greater tough and apparent synchrony-challenges, and believes that they must be treated beneath careful scrutiny to make sure a naturalized and much less overseas result. Whitman-Linsen (1992:21) describes how up until the 1960s, lip-sync changed into the absolute dogma, however later research showed that the target audience became extra involved with isochrony, the matching of the start and end of a sentence to the sound produced, in preference to the motion of lips all through the real speaking. (qs found in documentary while the main aim is to inform the audience. While the second one or sync lip is when the actor in the target language re-records the actual voice and the translation is synchronized to the display screen man or woman's lip moves in this type of dubbing traffic do not phrase the variations between the speech of the target language and the deliver language; it's far commonly used for tv series, movies and animation. in lip sync dubbing synchronization is an crucial difficulty in the framework that takes into account the lip movements, frame movements, photographs etc. (Agost, 1999) factors out that synchronization is while the articulatory speech movements and the sounds are provided in an appropriate way to viewers.

2.10 Dubbing obstacles

Dubber translators face varying challenges. The statistics that has been used for this learn about is the Tom sawyer cartoon. This is Christian based and requires lots of

guide from the church organization. It is due to this reason, that some of the challenges the dubber translators face, for this particular cartoon, are affected via things of spirituality. Other challenges are personnel, and technical challenges e.t.c. All these challenges have an effect on the dubbing procedure either immediately or indirectly.

2.10.1 Cultural obstacles

Culture can be said to be a time-honored barrier in the audiovisual translation in time-honored and in dubbing into Arabic in particular. This is due to the fact any gap between two different cultures which is no longer or can not be bridged may also reason alienation between the audience and the characters. Moreover, this may also result in the fact that the audience will hear to impersonating characters (actors speak the target language), who are nicely known, talking a speak (source text) that does not belong to their culture.

2.10.2 Aesthetic obstacles

The trouble of aesthetics in dubbing is extraordinarily necessary and contributes to the success or failure of a dubbed audiovisual material. This is due to the fact dubbing creates a kind of interplay between the viewers and the impersonating voices, specifically if the viewers are acquainted with these voices. As a result, if the actions and words contradict the picture that the viewers have drawn in their minds about those characters, then a barrier between the viewers and the audiovisual material may result. Fodor (1976: 15) continues that a sophisticated public which connects speech and facial expressions at once feels the contradiction between French facial expressions and English voices consequently dubbed on to it. To illustrate, the most popular translated and watched audiovisuals in the Arabic-

speaking world are action ones and the actors in such audiovisuals are typically acknowledged to the target audience who would like to watch them talking their unique language.

2.10.3 Technical obstacles

Technically speaking, dubber translator face challenges as soon as they have come from the discipline with recorded voice. In case of the existence of machines, they start working on them. simply earlier than completion, the voices are lost because of a virus contamination or the desktop breaking down. this will force them to re-take the total system via going again to the field. this will become very luxurious and time consuming.

2.11 Strategies of dubbing

According to this study, we have discussed the main strategies used in dubbing . These are the use of borrowing, omission, adaptation, literal translation, transposition, modulation and reformulation . From many points of view, it was very clear that the dubber translators use those strategies too during the translation process. The main important thing however is that, dubbing strategies need not to alter the initial meaning of a source text. used and they vary depending on the context of the text. The following is a detailed explanation of dubbing strategies.

2.11.1 Borrowing

Borrowing is a translation approach that includes using the identical phrase or expression in authentic textual content in the goal text. The word or expression borrowed is typically written in italics. This is about reproducing an expression in the

authentic textual content as is. In this sense, it is a translation technique that does not without a doubt translate...

2.11.2 Omission

Dimitriu (2004:163) believes that omission has normally been overlooked in translation studies: Whereas it has been amply verified that many translators, at least between two languages, exceed their sources in length, comparatively fewer research have approached cases in which, for various reasons, translator have not translated, „omitted“ something from the source textual content in their translation. Many latest dictionaries of translation research do not have any unique entry for term „omission“, or (at least) for some of its partial synonyms, „implication“, „subtraction“, „economy“, „condensation“, or „deletion“. Moreover, books on translation studies that incorporate translation techniques have a tendency to temporarily point out omission, and mainly in shut connection with its more „positive“ counterparts, i.e. addition and explicitation.

2.11.3 Literal translation

Usually this is referred to as a literal translation or metaphrase. This capability a word-for-word translation, accomplishing a textual content in the target language which is as right as it is idiomatic. According to Vinay and Darbelnet, a literal translation can solely be applied with languages which are extremely shut in cultural terms. It is ideal solely if the translated text retains the equal syntax, the equal which means and the identical fashion as the authentic text.

2.11.4 Transposition

Transposition includes transferring from one grammatical class to another without

altering the which means of the text. This translation technique introduces a trade in grammatical structure.

2.11.5

Modulation

Modulation is about altering the structure of the textual content by means of introducing a semantic trade or perspective.

As a technique, modulation in translation helps to illustrate the difference between literal translation and coherent that means translation. The idea or which means is the same, however the phrases that are used in the supply and target languages are different - the source language is not translated word-for-word into the target language.

2.11.6

Equivalence

This is a translation method which uses a completely distinct expression to transmit the same reality. Through this technique, names of institutions, interjections, idioms or proverbs can be translated.

2.11.7

Adaptation

Adaptation, additionally referred to as cultural substitution or cultural equivalent, is a cultural component which replaces the unique textual content with one that is higher ideal to the lifestyle of the goal language. This achieves a extra familier and Complete text.

Since the sixties, a number of authors (Michel Ballard, Hélène Chuquet, Michel Paillard, etc.) have hooked up other methods of translation, such as explicitation (introducing particular important points in the textual content of the goal language), collocation (using a sequence of words that commonly go collectively in the goal

language) and compensation (where an allusion or reference does now not appear in one phase of the textual content as in the source version, but later in the goal text).

Conclusion

This chapter aimed to define all of AVT, dubbing and subtitling,.It focused on the types of dubbing and AVT; the difference between dubbing and subtitling has been discussed in this chapter, of course along with their history. Finally, the chapter dealt with some barriers which obstruct dubbers and how these barriers could be avoided.

CHAPTER THREE

**Dubbing Strategies In « the
Adventures of Tom Sawyer »**

Introduction

This chapter deals with strategies used in the dubbing of the cartoon of "*the Adventures of Tom Sawyer*" the eight episodes were chosen as a case study, the choice was done upon having watched those episodes and found that they contain a lot of passages which have to deal with culture, these passages were also taken from these episodes. The English version episodes will be compared with the dubbed one. Then the chosen passages will be translated literally then will be analyzed and discussed. The analytical method is to be adopted in this chapter in addition to the comparative one.

3.1 An overview about the children cartoon "*the Adventures of Tom Sawyer*"

3.1.1 English version

The adventures of *Tom Sawyer* is an English anime series, adopted from the popular novel "*The Adventures of Tom Sawyer*" by the American novelist *Mark Twain*. The story is about the 12 –year-old orphan boy growing up along the Mississippi River in the mid of 1880s. He lived with his little brother *Sid* in the house of Aunt *Polly* and her daughter *Marry*. He experienced a lot of adventures with his best friend *Huckleberry Finn* (Hack) they dream to be pirates .

3.1.2 Arabic dubbed version

The Arabic version was dubbed by Joint Program Production Institution .Of course there is a slight difference between the original version and the dubbed one, but this did not change the course of the series. It was also dubbed by Venus Centre.

The most important characters of the original and dubbed version

English version	Arabic version	Original voice	Dubbed voice
Tom Sawyer	توم سوير	Barbara Goodson	رغدة الخطيب
Huckleberry Finn	هاكلبيري فين	Wanda Nowicki	حنان شقير
Sid Sawyer	سيد سوير	Brianne Siddall	رشا بيدس
Mary Sawyer	ماري سوير	Melora Harte	رزان الحبش
Aunt Polly	الخالة بولي	Betty White	شهناز سليم
Becky Thatcher	بيكي تاتشر	Hynden Walach	آلاء الخضر

Table 1:The most important characters of the original and dubbed version

We notice that all the dubbers are women and this can be attributed to the fact that women's voices are closer to the voices of children than those of men's

3.2 Justification of the choice of *the adventures of Tom Sawyer*

The reason for our selection of "*the adventure of Tom Sawyer*" cartoon is for they are full of values and principles that serve the theme of our thesis.

Target episodes

English version	Arabic version
S01E04 turning on the charm	الحلقة 04 الموجة
S02E03 pirates at own funeral	الحلقة 05 عودة القراصنة
S01E12 Tom's broken engagement	الحلقة 16 الاستاذ
S01E05 Tom's first date	الحلقة 05 بيكي
S01E06 Home sweet Huck	الحلقة 06 منزل المواطن هاك
S01E10 the secret of the buried treasure	الحلقة 10 الكنز

S01E08 The stowaways	الذعر على متن السفينة 08 الحلقة
S02E05 For the love of Becky	المصالحة 18 الحلقة

Table 2: The target episode

3.3 Justification of the chosen episodes

The reason why did we choose these episodes is because they contain some scenes and themes that are not appropriate for children to be broadcasted as they are such as: sexual scenes, religious themes, cultural themes. We notice that the titles are not translated literally for instance the 10th episode's title is "the secret of the buried treasure" in the Arabic version it was translated into "الكنز" rather than "سر الكنز" "المدفون" so there is no redundancy or stuffing words ; there are also some titles which were unsuitable for little viewer in the Arabic culture for instance in the 5th episodes "Tom's first date" it was translated into "بيكي" the same thing in the 10th episode "Tom's broken Engagement" was translated into "الاستاذ" these words or characters were chosen because they are essential in these episodes .

3.4 Length of the episodes in both versions (the original and the dubbed one):

The length of the episodes is nearly the same in both English and Arabic version .they are between 23:49sec and 22:08sec. The reason for this difference can be due to the use of the omission strategy during the dubbing process.

3.5 Analysis of the episodes

Case I: Tom's first love

Original version	Literal translation	Arabic version
Tom: well sir is another Monday morning.	توم: حسنا سيدي انه صباح اثنين اخر	توم: اليوم هو السبت و السبت هو اول ايام الاسبوع

Table 3:Case I: Tom's first love

In the 5th episode in the original version Tom said “is Monday morning” while in the Arabic dubbed version it was adapted and translated into “is Saturday morning” the reason why adaptation is used is that in the Arabic societies most official weeks begin on Saturday because Friday is the day of the religious weekend, and if they leave it as it is this might confuse the Arab children.

Case II: Tom’s first love

Original version	Literal translation	Arabic version
Teacher: the first president of the united state who was it?	المعلم: من هو اول رئيس للولايات المتحدة	الاستاذ: من هو اول رئيس للبلاد

Table 4:Case II:Tom’s first love

In the same episode the teacher was asking about the first president of the United States? However, in the dubbed version the word “United State” was omitted and replaced by the word “country”, because most of the Arabic cartoons try to hide the source of the characters since they want make the children audience think that it is their country that is meant in the question asked to the pupil.

Case III: turning on the charm

Original version	Literal translation	Arabic version
Tom: laying in bed is best place on the world to concentrate on someone in this case the love of my life Becky Thatcher	توم: الاستلقاء على السرير هو افضل مكان في العالم للتفكير في شخص ما في هذه الحالة حب حياتي بيكي تاتشر	Omitted

Table 5:Case III: turning on the charm

In this episode, in the original version Tom said that "laying in the bed is the best place to think on someone" he said "love of my live Becky Thatcher"; while in the Arabic version it was omitted because it is not appropriate for children to deal with such things yet, at least Arab Muslim children.

Case IV: Tom's broken engagement

Original version	Literal translation	Arabic version
Tom kissing Becky Becky: with that kiss we are officially engaged? Tom: that's right and that means that we will be together all that time.	توم يقبل بيكي بيكي: بهذه القبلة نحن مخطوبان رسمياً؟ توم: هذا صحيح كما ان هذا يعني اننا سنكون معا طوال الوقت	Ommited

Table 6:Case IV: Tom's broken engagement

In the 12th episode in the original version where Tom asked Becky to marry him and she accepted then he kissed her announcing that they are officially engaged and they will be together all the time .All the scene was omitted in the Arabic dubbed version due to the Islamic beliefs and the Arabic culture that does not like to present such topics for children because as we all know they always try to imitate or follow the heroes of their cartoons and such behaviours are unacceptable in the Arabic society

Case V: Turning on the charm

Original version	Literal translation	Arabic version
<p>Sid: Blessed are the poor in spirit, for theirs is the kingdom of heaven</p> <p>Blessed are those who mourn, for they shall be comforted</p> <p>Blessed are they which do hunger and thirst for righteousness, for they shall be filled</p>	<p>سيد: طوبى للمساكين بالروح. لأن لهم ملكوت السماوات. طوبى للحزانى, لأنهم يتعزون. طوبى للجياع و العطاش إلى البر لأنهم يشبعون.</p>	<p>سيد: اثنان في واحد يساوي اثنين اثنين في اثنين يساوي أربعة اثنان في ثلاثة يساوي ستة. اثنان في أربعة ثمانية.</p>

Table 7:Case V: Turning on the charm

In this scene in the 5th episode in the original version Sid was reciting some verses from the Bible ,but in the dubbed version it was translated and adapted into Sid revising the multiplication table this adaptation occurs since the recipient is mostly an Arab Muslim child whose religious culture is totally different so instead of adapting it to the Muslims' belief "Sid recites the Quran" , the dubbers preferred to adapt it

culturally as Sid revising multiplication which can be accepted by both Muslim and Non-Muslim Arab children.

Case VI: The secret of the buried treasure

Original version	Literal Version	Arabic version
Hack: That poor old drunk, Potter	هاك: ذاك العجوز السكر المسكين بوتتر	هاك: انه المجنون ماف
Tom: aunt Polly said it makes your brain rot	توم: تقول الخالة بولي انه يجعل عقلك متعفنا	توم: انه بالتاكيد محرم و ضار

Table 8:Case VI: The secret of the buried treasure

In the 10th episode in the original version where Hack describes the old Muff Potter by the poor old drunk, we notice that the three adjectives were omitted and replaced by “المجنون” this item was chosen because Muff Potter is drunkard and as we all know that alcoholic drinks are forbidden in Islam and seen as inappropriate for children that’s why it was substituted by “المجنون” in addition to that he looked like a crazy man. In the same episode we find this answer clearly when Tom asked Muff Potter why he is drinking always so he told him that he wants to get rid of it.

Case VII: Home sweet Huck

Original version	Literal translation	Arabic version
Becky: how much do I owe for it Mr. Rogers? Mr. Rogers: exactly one	بيكي: كم ادين لك من اجلها؟ السيد روجرس: دولارا و خمسة سنتات بالضبط	بيكي: كم تريد؟ السيد روجرس: دينارا و ثمانين فلسا

dollar and five cents		
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Table 9:CaseVII: Home sweet Huck

In the 6th episode in the original version Mr. Rogers asked for one dollar and five cents while in the Arabic version it was adapted and translated into ديناراً وثمانين فلساً this adaptation used to be in line with the society where the target audiences (Arabic children) live since they are living in societies where the traditional currency is Dinar and not Dollar.

Case IIX: Turning on the charm

Original version	Literal translation	Arabic version
Aunt Polly : well no wonder, you've been trying to fit your right shoe onto your left foot	الخالة بولي: حسنا لا عجب, انت تحاول ان تدخل حذاءك اليمين في قدمك اليسرى	الخالة بولي: طبعاً, فانت ترتديه بشكل خاطئ

Table 10:Case IIX: Turning on the charm

In the 4th episode in the English version aunt Polly was explaining for tom why his shoe is tight saying that he is trying to fit his right shoe onto his left foot, while in the Arabic dubbed version they just use انت ترتديه بشكل خاطئ

The English culture tends always to be too specific and prefers sink in the details while the Arabic cultures encourages cutting such things short. However, the scene passes with his aunt who considers him little enough to realize why his shoe hurts him.

Case IX: For the love of Becky

Original version	Literal translation	Arabic version
A student: Becky, have any idea what he is reading?	تلميذة:بيكي هل لديك أي فكرة عن ما يقرؤه؟	تلميذة:بيكي اتعرفين ما هو الكتاب الذي يقرؤه؟

Table 11:Case IX: For the love of Becky

In this episode a student asked Becky about the book that Mr. Dobbins is reading, the same question still as it is in the Arabic version, but they add the word “الكتاب” in order to clarify and show that ; Mr. Dobbins was reading a book and not something else.This is intimately linked to the Arab audience since their culture tends to be more redundant.

Case X: the stowaways

Original version	Literal translation	Arabic version
Tom: there is more than one way to skin a cat	توم: هناك أكثر من طريقة لنزع جلد قطة (هناك أكثر من طريقة للتسلل داخل السفينة)	Omitted

Table 12:Case X: the stowaways

In the 8th episode tom said while he was trying to sneak to the steamboat there is more than one way to skin a cat .of course he did not mean it literally but he means that there is more than one way to sneak to the steamboat. While in the Arabic version this idiom was completely omitted although that there is an equivalent idiom.If we to respect the register of the language being used inhere , we may prefer dubbing an

idiomatic expression for another. However, the movements of the lips may be better served and respected by omitting the equivalent version to keep it as natural.

Conclusion

Children culture differs from one area to another. "*the Adventure of Tom Sawyer*" is one of the most common children cartoons, it deals with many elements and especially the cultural one, the third chapter focused on the the scenes which has relation with these cultural elements and the cultural background of the audience, those scenes were firstly translated literally than compared with the dubbed scene extracted from the Arabic version.

Conclusionn

Children are the most important and largest category in all societies, and when we deal with the cartoons presented to this category, it is nessecery to take into consideration the large differences in cultures existed in the world. Culture and cultural items are the main thing which all parents focuse on in each presented cartoon for their children.

Due to translation, the process of the communication among peoples is no longer difficult, because translation has contributed greatly to the transfer of knowledge and the different cultures of the world, recently translation has become concerned with many fields, the most important field is the audiovisual, which in turn includes many media transfers such as dubbing.

We hypothesized that cultural items around the world are not identical, and the above statistics confirmed the approval of the first hypothesis.

After the analyses of the chosen cases, it was clear that most of dubbing strategies were used in dubbing the cartoon of "*Tom Sawyer*". It was also clear that omission and adaptation where heavily used in dubbing those scenes.

We hypothesized that the most used strategies in dubbing children series are omission and adaptation, and we confirm also the approval of the second hypothesis.

To sum up, it is necessary to mention that the dubber translators should be familiar with the various cultural backgrounds in the world. They should also be noted the production of animation in the world and in the Arab world especiallyis based on the culture of child.

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Dissertations

- Elizabeth Asaala Challenges in lip synchronization in dubbing University of Nairobi Oct 2014
- <https://is.muni.cz/th/x328s/MBthesis13.pdf>
- <https://pdfs.semanticscholar.org/1859/feca1fda0c673d74496eb005efa479ef2dba.pdf>
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ملخص الدراسة

اشكالية البحث

فئة الأطفال هي واحدة من أهم فئات المجتمع لذلك، و بوصفنا راشدين، يجب أن نعتني بهم وبما يتلقونه من خلال وسائل الإعلام لأنه الأكثر نفوذاً في عصرنا وخاصة في مجال الرسوم المتحركة بسبب اختلاف الأفكار والمبادئ الثقافية التي قد تنتقل عن طريق منتجي هذه المسلسلات، والتي غالباً ما تكون انتاجاً غريباً بحتاً. في هذه الحالة، سوف نتطرق الى الاستراتيجيات المستخدمة في دبلجة المشاهد الثقافية في مسلسلات الرسوم المتحركة للأطفال.

دوافع الدراسة

فيما يتعلق بالاستخدام غير المؤلف لمصطلح "الدبلجة". تم اختيار هذه الدراسة لاستكشاف هذا المصطلح وجميع الجوانب ذات الصلة، مع التركيز على أهمية الدبلجة في عالم الترجمة وفي التواصل بين المجتمعات.

هدف الدراسة

هدف هذه الدراسة هو دراسة دور الخلفية الثقافية. و اكتشاف كيف يمكن أن تؤثر هذه الاختلافات على المترجمين واختيارهم للمفاهيم والمصطلحات التي تخدم المعنى دون انتهاك ثقافة جمهور النص المستهدف.

منهجية البحث

اخترنا في هذه الدراسة منهجية تحليلية وصفية نستخدمها أولاً بوصف العناصر الثقافية للنسخة الأصلية بالمصطلح المدبلج من خلال معيارين هما مقارنة النص المصدر مع الترجمة الحرفية الخاصة بنا ثم مع النص مدبلج في النسخة العربية.

أسئلة البحث

إلى أي مدى يمكن للخلفية الثقافية للجمهور المستهدف أن تؤثر على اختيار المدبلجين؟
ما هي أكثر الإجراءات المنتهجة في دبلجة رسوم الأطفال المتحركة؟

الفرضيات

نفترض أن العناصر الثقافية ليست متطابقة حول العالم، وبالتالي ينبغي اعتماد إجراءات الدبلجة وفقاً للخلفية الثقافية للجمهور المستهدف. كما نفترض أن أكثر الإجراءات المعتمدة في الدبلجة هي التكيف والحذف.

خطة الدراسة

الهدف من هذه الدراسة هو تحديد تأثير القيم الثقافية على المدبلجين، ودراسة الاستراتيجيات التي يتم تطبيقها خلال عملية الدبلجة، في هذا البحث قمنا بتصديق دراستنا على الحالات التي يتم فيها تطبيق هذه التقنيات فعلياً في الترجمة الصوتية المرئية. لقد اخترنا "مغامرات توم سوير" في نسخته الاصلية ودبلجته للعربية كدراسة حالة. الغرض الرئيسي من هذه الدراسة هو توضيح معنى كلمة "الدبلجة" وكيفية استخدامها في العالم العربي وتحديد الاستراتيجيات المستخدمة خلال هذه العملية عند مواجهة بعض العقبات الثقافية والقيم الثقافية للجمهور المستهدف.

يتناول الفصل الأول مصطلح "الثقافة" وعلاقته بالترجمة، مع الإشارة إلى العناصر الثقافية الرئيسية وإدخال التوطين والتغريب كاستراتيجيات لترجمة هذه العناصر الثقافية.

ينقسم الفصل الثاني إلى جزئين، الجزء الأول ينظر إلى الترجمة السمعية البصرية ، وأقسامها الفرعية وتاريخها ؛ ترجمة شفوية كما هو محدد في هذا الفصل. الجزء الثاني يدور حول الدبلجة وتاريخها وأنواعها والعقبات والاستراتيجيات المستخدمة لتجنب تلك العقبات.

الفصل الثالث هو الفصل التطبيقي، و يبحث في جمع البيانات؛ تم جمع البيانات بعد مشاهدة بعض الحلقات من نسختين من الرسوم المتحركة "مغامرات توم سوير" النسخة الأصلية باللغة الإنجليزية، والنسخة المدبلجة باللغة العربية. نظرنا في الاستراتيجيات المستخدمة بمقارنة الإصدارين واستخراج بعض المقاطع لمعرفة كيفية استخدام استراتيجيات الدبلجة.

مقدمة

ان الثقافة هي طريقة عيش مختلف المجتمعات، خاصة ما يظهر في السلوك والعادات والتقاليد ومواقفهم تجاه بعضهم البعض ومعتقداتهم الأخلاقية والدينية. يستمد مصطلح "الثقافة" أيضاً من اللغة الفرنسية، والتي بدورها مشتقة من "colere" اللاتينية. تُعرّف الثقافة أيضاً بأنها المعتقدات والقيم والقواعد والأعراف والرموز والتقاليد المشتركة بين مجموعة من الأشخاص.

في ظل وجود الترجمة حول العالم، من الواضح أنه لا توجد فجوة للتبادل اللفظي بين الامم وأنه يمكن أن يكون هناك تبادل تجاري وثقافي. وفكرة الترجمة هي تعزيز التفاهم بين هذه الامم. يؤكد بوجين نايدا أن الترجمة تتمثل في إعادة إنتاج لغة أقرب و مساوية للغة المصدر، أولاً من حيث المعنى وثانياً من حيث الأسلوب. عندما ناقش الإبقاء على المعنى سليماً والأسلوب كذلك ، نقترح أن يساعد القارئ في وضع يمكنه من الاتصال بالمحتوى النصي وفهم المراجع بلغته الأم. تؤثر الترجمة إلى حد كبير عبر الاختلافات الثقافية في أي نص مترجم يتناسب بشكل كبير مع المعرفة الفنية للمترجم لبعض الثقافات الأخرى. هذا يعني أن الترجمة لا تتحقق فقط بقدرة المترجم اللغوية، ولكن أيضاً بمدى إدراكه لثقافة اللغات المستهدفة.

إذا كانت الترجمة هي نقل المعنى من لغة إلى أخرى فإنه يسعنا القول أن أهم الأجزاء الشائعة للترجمة هي الترجمة السمعية البصرية. الترجمة السمعية البصرية هي عموماً ترجمة للعنصر اللفظي في الفيديو. إن الميزة الرئيسية لها هي تزامن المكونات اللفظية وغير اللفظية. عند التعامل مع أي منتج سمعي بصري، لا يعمل المترجمون فقط مع النص، ولكن أيضاً مع المكونات الأخرى لفن الوسائط ذات الطبيعة المتعددة. وبالتالي ، فهي تعمل مع الحوارات / التعليقات ، والمؤثرات الصوتية ، والصورة والفيديو.

إن الدبلجة والترجمة جزءان من الترجمة السمعية البصرية. و الدبلجة هي نوع من الترجمة الصوتية بين اللغات التي تفترض وجود بديل كامل للمسار الصوتي للغة المصدر إلى الموسيقى التصويرية للغة الهدف بهدف البث في البلدان التي لا تتحدث فيها اللغة الأصلية.

تشكل القيم الثقافية وظيفة مهمة عند دبلجة الرسوم المتحركة للأطفال، بالنظر إلى أن التفاعل بين هذه القيم يتم استغلاله بشكل ممتاز في هذا النوع من الأفلام، وخاصة من خلال التورية اللفظية والأيقونية والموسيقية. استناداً إلى تصنيف العناصر الثقافية. نعتمد في هذه الدراسة إطاراً للتحليل يمكن أن يساعد في فهم ما إذا كانت بعض الفقرات تم تخفيضها أو صيانتها أو تعزيزها في إصدارات مدبلجة، أو حتى ما إذا كانت هذه التغييرات العملية تمت بوعي أم لا. لتكييف محتوى الأفلام مع قدرات فهم الأطفال. يسלט الضوء على بعض الأمثلة التوضيحية المأخوذة من الرسوم المتحركة الأجنبية المدبلجة باللغة العربية، وكذلك على الاستراتيجيات المعتمدة حالياً في أفلام الرسوم المتحركة المدبلجة للأطفال.

تعريف الثقافة

وفقاً للعديد من علماء الاجتماع وعلماء الأنثروبولوجيا، فإنه من الصعب تحديد تعريف مصطلح الثقافة خاصة مع وجود وجهات نظر مختلفة، أشار مالمينوفسكي إلى الثقافة على أنها المشكلة الأكثر أهمية في جميع العلوم الاجتماعية وبالتالي، لا يمكن تعريف الثقافة معولمة أو تعطى في تعريف واحد فريد. لقد تعددت تعريفات الثقافة و تنوعت و تشعبت كثيراً حيث نجد لكل فن من الفنون تعريفاً خاصاً به "، قال لارسون في عام 1984 أن الثقافة هي ما يشترك به الناس في معتقداتهم وقواعد حياتهم، حيث ركز على ضرورة فهم معتقدات وقيم وقواعد ثقافة الأمم الأخرى قبل التعامل مع الترجمة في عام 1994، أكد نايدا أن الثقافة هي المعتقدات والممارسات المشتركة في بيئة اجتماعية واحدة مع ملاحظة أن هذه المعايير الثقافية تختلف من مجتمع إلى آخر.

العلاقة بين الثقافة والترجمة

بسبب أهمية التواصل البشري؛ فإن العلاقة بين الثقافة والترجمة هي قضية مهمة. فترجمة نص معين من لغة إلى أخرى دون مراعاة ثقافة النص المستهدف تجعل عملية الترجمة أكثر صعوبة بالنسبة للمترجمين. يرتبط نشاط الترجمة أيضاً بالرؤية الواضحة للمترجم إلى ثقافات مختلفة فقد تؤدي الاختلافات بين الثقافات إلى مضاعفات شديدة للمترجم أكثر من الاختلافات في اللغة. يقول نايدا أن دور المترجم يتمثل في تسهيل نقل الرسالة والمعنى والعناصر الثقافية من لغة إلى أخرى وخلق استجابة مكافئة من المتلقي و يكون الدور الرئيسي للمترجم هو تعزيز التفاهم بين مختلف الناس من مختلف البلدان في العالم، فترجمة الثقافات المنقولة تجعلها عالمية وتمكّن من التواصل بين الأمم، كما تحقق التكافؤ الثقافي بين النص المصدر والنص المستهدف وهذا الأخير هو هدف رئيسي آخر للترجمة.

تعريف الترجمة السمعية البصرية

تعتبر الترجمة السمعية البصرية نوعاً متميزاً من دراسات الترجمة التي تعد النوع الأكثر استهلاكاً في الوقت الحاضر. عرّفها بيريز غونزاليس بأنها مجموعة من دراسات الترجمة التي تتعلق بنقل النصوص متعددة الوسائط إلى لغة و/أو ثقافة أخرى. وقال دياز سينتاس أن الترجمة السمعية البصرية تشير إلى ترجمة المنتجات التي يشير إليها البعد اللفظي و تستكمله عناصر في وسائل الإعلام الأخرى. وفقاً لهذا الأخير، فإن الترجمة السمعية البصرية تتعامل مع ترجمة برامج وسائل الإعلام بحيث تكون مفهومة لجميع فئات المجتمع.

تعريف الترجمة

الترجمة الشفوية هي استبدال خطاب منطوق من اللغة المصدر بخطاب مكتوب في اللغة الهدف و قد شرحه اوكونال "مكماً لمسار الصوت الأصلي عن طريق إضافة نص مكتوب على الشاشة. تظهر الترجمة عادةً في أسفل الشاشة حتى لا تزج الجمهور. عرّفها شاتل وورث و كوي أيضاً بأنها عملية توفير تسميات توضيحية متزامنة للحوار السينمائي والتلفزيوني. إلى جانب أن أهم دور للترجمة هو جعل مشاهدة وفهم المنتجات السمعية البصرية باللغة الأجنبية أسهل للمشاهدين الأجانب.

تعريف الدبلجة

الدبلجة هي واحدة من أقدم وسائط السمعي البصري و وفقاً ل تشوم فان الدبلجة تكون في استبدال المسار الأصلي لمحادثات لغة مصدر الفيلم (أو أي نص سمعي بصري) بمسار آخر تم تسجيل الحوارات المترجمة إليه باللغة المستهدفة. بالإشارة إلى تعريف تشوم، يمكننا القول إن الدبلجة هي استبدال الحوار الأصلي بحوار آخر

مترجم إلى اللغة الهدف. كما قال نينافا أن الدبلجة تشير إلى أي طريقة بما في ذلك الصوت الأصلي في منتج السمعي البصري مع صوت آخر فقط.

تاريخ الدبلجة

على الرغم من الانتشار السريع للأفلام المترجمة ، إلا أنها لم تحظى بالترحيب في بعض البلدان بسبب المستوى العالي من الأمية. كانت المحاولة الأولى للدبلجة في عام 1928 في فيلم "Beggars of Life" (وليام ويلمان 1928) من قبل مهندسين من صور قصوى . في عام 1929 ، أطلق راديو الصور على فيلم ريو ريتا (لوثر ريد 1929).

تميل العديد من شركات الإنتاج والتوزيع إلى دبلجة أفلام مثل United Artist و Century 20th Fox و Metro Goldwyn Mayer بالإضافة إلى أفلام ديزني. تم رفض المحاولات الأولى بسبب النوعية الرديئة إلى جانب أن الدوبلاج يرفض في بعض البلدان و يرفضه القانون لأنهم يعتقدون أن الانتشار الواسع لإنتاج أمريكا الشمالية المعروف في السينما يمثل تهديدًا خطيرًا لهوياتهم الوطنية. في إسبانيا، على سبيل المثال، لأن شركات الإنتاج حاولت اختراع لغة إسبانية محايدة بسبب لهجاتها المتنوعة ، فقد سنت السلطات قانونًا في عام 1941 ، و غرّم صراحة استخدام كل من اللغات الأجنبية ولغات المنطقة المتمتعة بالحكم الذاتي في إسبانيا.

أنواع الدبلجة

وفقًا لـ أوريرو، تحتوي الدبلجة على فئتين رئيسيتين، المزامنة الشفهية والمزامنة غير الشفهية، الأولى هي عملية التأكد من أن الشخصيات الظاهرة على الشاشة، خاصة في سياق التقريب، ترتبط الحركة بلفظها في شفاههم وحركة الإطار. يقول تشوم بأن حروف العلة المفتوحة والحروف الساكنة الشفوية هي عدد من تحديات المزامنة الصعبة والأكبر وضوحًا، ويعتقد أنه يجب معالجتها تحت التدقيق الكبير للتأكد من نتيجة طبيعية وغير طبيعية في الخارج. ويتمان لينسن يصف كيف أنه حتى في ستينيات القرن العشرين، تغير تزامن الشفاه إلى الحاجة المطلقة، ولكن أظهرت الأبحاث التي أجريت لاحقًا أن الجمهور المستهدف أصبح أكثر انخراطًا في المزامنة الشفهية، مطابقة بداية الجملة ونهايتها مع إنتاج الصوت، مع تفضيل حركة الشفاه من خلال التحدث الحقيقي (يتم العثور على المزامنة غير الشفهية في الأفلام الوثائقية بينما يكون الهدف الرئيسي هو إعلام الجمهور. بينما الثانية أوالمزامنة الشفهية هي عندما يعيد الممثل في اللغة المستهدفة تسجيل لا تتم مزامنة الصوت الفعلي والترجمة مع شاشة العرض، ولا تتحرك تحركات شفاه الرجل أو المرأة في هذا النوع من حركة مرور الدبلجة على الاختلافات بين كلام اللغة المستهدفة واللغة المصدر؛ إنها تستخدم بشكل شائع للسلسلات التلفزيونية والأفلام والرسوم المتحركة في تزامن الدبلجة تزامن الدقائق هو صعوبة حاسمة في الإطار الذي يأخذ في الاعتبار حركات الشفاه ، وحركات الإطار، والصور، وما إلى ذلك عوامل تبين أن التزامن يتم بتوفير حركات الكلام والأصوات بطريقة مناسبة للمشاهدين.

عقبات الدبلجة

يواجه المترجمون المدبلجون تحديات متفاوتة لا يكفي الحيز لسردها هاهنا حيث أننا فصلناها في النسخة الانجليزية، و قد استخدمنا في هذه الدراسة الرسوم المتحركة "مغامرات توم سوير". بحيث تمثل بشكل كبير الديانة المسيحية والممارسات الدينية في الكنيسة. لهذا السبب ، تظهر بعض التحديات التي يواجهها المترجمون المدبلجون، بالنسبة إلى هذه الرسوم المتحركة التي تعنى بأمور روحانية. التحديات الأخرى هي التحديات المتعلقة بالجماليات والتحديات التقنية. كل هذه التحديات لها تأثير على عملية الدبلجة سواء بشكل مباشر أو غير مباشر .

العقبات الثقافية

يمكن القول أن الثقافة تشكل حاجزًا كبيرًا في المجال السمعي البصري في الوقت الذي يتم فيه تكريس الوقت للدبلجة إلى اللغة العربية بشكل خاص. ويرجع ذلك إلى حقيقة أن أي فجوة بين ثقافتين مختلفتين لا يمكن سدها قد تسبب أيضًا العزلة بين الجمهور والشخصيات. علاوة على ذلك، قد يؤدي هذا أيضًا إلى حقيقة أن الجمهور سيستمع إلى انتحال الشخصيات (يتكلم الممثلون اللغة المستهدفة) وهم معروفون جيدًا، ويتحدثون خطابًا (نص المصدر) لا ينتمي إلى ثقافتهم.

العقبات الجمالية

إن مشكلة الجماليات في الدبلجة ضرورية للغاية وتساهم في نجاح أو فشل مادة سمعية بصرية مدبلجة. هذا يرجع إلى حقيقة أن الدبلجة تخلق نوعًا من التفاعل بين المشاهدين والأصوات المنتحلة، خاصة إذا كان المشاهدون على علم بهذه الأصوات. نتيجة لذلك، إذا كانت الإجراءات والكلمات تتناقض مع الصورة التي رسمها المشاهدون في أذهانهم بشأن تلك الشخصيات، فقد ينتج عن ذلك حاجز بين المشاهدين والمواد السمعية البصرية. وأفاد فودور في أن الجمهور الذي يربط تعبيرات الوجه والوجه في آن واحد يشعر بالتناقض بين تعبيرات الوجه الفرنسية والأصوات الإنجليزية المدبلجة عليها. لتوضيح ذلك، تعد أكثر الوسائل السمعية والبصرية التي يتم ترجمتها ومشاهدتها شعبيةً في العالم الناطق بالعربية من العناصر الفاعلة، وعادةً ما يتم التعرف على الجهات الفاعلة في هذه الوسائل السمعية البصرية للجمهور المستهدف الذي يرغب في مشاهدتها وهو يتحدث لغته الخاصة.

العقبات التقنية

من الناحية التقنية، يواجه المترجمون المدبلجون التحديات بمجرد وصولهم إلى الانضباط بصوت مسجل. في حالة وجود الآلات، فإنها تبدأ العمل عليها. ببساطة قبل الانتهاء، ضياع الأصوات بسبب تلوث تعرض الجهاز لفيروس أو تعطل الحاسوب. و هذا سيجبرهم على إعادة استخدام النظام الكلي من خلال الانتقال مرة أخرى إلى البداية. هكذا سوف تصبح مكلفة جدا وتستغرق وقتًا طويلاً.

استراتيجيات الدبلجة

وفقًا لهذه الدراسة، ناقشنا الاستراتيجيات الرئيسية المستخدمة في الدبلجة. وهي استخدام الاستعارة، أو الحذف، أو التكيف، بالإضافة للترجمة الحرفية، النقل، والتعديل، وإعادة الصياغة. من وجهات نظر عديدة، كان من الواضح جدًا أن المترجمين المدبلجين يستخدمون تلك الاستراتيجيات أيضًا أثناء عملية الترجمة. ومع ذلك، فإن الشيء المهم هو أن استراتيجيات الدبلجة لا تحتاج إلى تغيير المعنى الأولي للنص المصدر. تستخدم لأنها تختلف تبعًا لسياق النص.

الخاتمة

يمثل الاطفال الفئة الاهم في جميع المجتمعات، وعندما نتعامل مع الرسوم المتحركة المقدمة لهذه الفئة، من الضروري أن نأخذ في الاعتبار الاختلافات الكبيرة في الثقافات الموجودة في العالم. العناصر الثقافية والتفافية هي الشيء الرئيسي الذي يركز عليه جميع الآباء والأمهات في كل كرتون مقدم لأطفالهم. بسبب الترجمة، لم تعد عملية التواصل بين الشعوب صعبة، لأن الترجمة ساهمت إلى حد كبير في نقل المعرفة وثقافات العالم المختلفة، وأصبحت الترجمة في الآونة الأخيرة تهتم بالعديد من المجالات، وأهمها المجال السمعي البصري، والذي بدوره يتضمن العديد من عمليات نقل الوسائط مثل الدبلجة.

إن الاختلاف الكبير بين الثقافات حول العالم يجعل عملية الترجمة أكثر تعقيدًا في مستوى اختيار الكلمات ، قبل التعامل مع عملية الدبلجة التي تتعامل بشكل أكبر مع تعبيرات الوجه والإيماءات. تحتوي عملية الدبلجة على العديد من الاستراتيجيات التي يجب اتباعها قبل التعامل معها.

في هذا البحث ، تم اختيار "مغامرة توم سوير" كدراسة حالة، حيث ركزنا على الاستراتيجيات المستخدمة في دبلجة بعض المشاهد المرتبطة بالخلفية الثقافية للجمهور الأصلي والجمهور المستهدف. حيث تم استخراج هذه المشاهد من الإصدار الأصلي ثم مقارنتها بمشاهد الإصدار المدبلج.

بعد تحليل الحالات المختارة، كان من الواضح أن معظم استراتيجيات الدبلجة استخدمت في دبلجة الرسوم المتحركة "مغامرات توم سوير". وقد كان من الواضح أيضًا أن إستراتيجيتي الحذف والتكليف استخدمتا بكثرة في دبلجة تلك المشاهد.

خلاصة القول، من الضروري أن نذكر أنه يجب على المدبلجين أن يكونوا على دراية بالخلفيات الثقافية المختلفة في العالم. كما تجدر الإشارة إلى أن إنتاج الرسوم المتحركة في العالم عامة وفي العالم العربي خاصة مبني على ثقافة الطفل.