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**Kasdi Merbah Ouargla University**

**Faculty of Letters and Languages**

*Department of Letters and English Language*



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Specialty: **Translation**

# **Dubbing the cartoon film**

**"In search of the "Titanic" from English into Arabic**

**An annotated study**

Presented and publicly defended by

**Aouf Islem  
Derdouri Nasser Eddine**

Supervised by

**MAA, Leila Yahiaoui**

Jury

Dr : Mohammed Koudad	Kasdi Merbah University	Chairperson
Ms : Leila Yahiaoui	Kasdi Merbah University	Supervisor
Dr : Nourredine Belarbi	Kasdi Merbah University	Examiner

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## Dedication

*We count our blessings from the almighty one*

*The graces of bliss-in all he hath done*

*The prophet in second, the mother of son*

*The father as followed, the moon and the sun*

*Our chosen words, themselves they speak*

*To seek the feelings that lie beneath*

*But can't unveil the rich inside*

*As there's more than meets the eye*

*For ones so pure, heart and soul*

*Eyes of pearls that can't be sold*

*The less of things, that's all been told*

*But love for you is all we hold*

*To our teachers and friends, for the bonds we've  
made*

*So thankful we are, as we dedicate*

*This work for you to appreciate*

*The things you've done, that'd never fade*

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## General Introduction

Audiovisual translation refers to a genre of translation that extends beyond the conventional realm of written text and encompasses the integration of sound and visual elements. In contrast to print translation, which primarily centers on conveying meaning through written language, audiovisual translation employs diverse techniques to facilitate effective communication across a range of media platforms. This type of translation has gained extensive traction in educational and entertainment domains, notably within the realms of documentaries, films, and television productions.

One prominent type employed in the field of audiovisual translation is known as dubbing. This process entails the substitution of the existing dialogue or accompanying audio elements in a video or film with a translated rendition in the desired target language. And it has gained substantial recognition as a prevalent approach employed to adapt foreign-language movies into the native tongue of the intended audience. Its origins can be traced back to approximately 1930, emerging in response to the audience's desire for a means to comprehend the characters and dialogues presented in foreign films showcased in cinemas during that era.

Dubbing plays a crucial role in overcoming linguistic barriers between diverse cultures, facilitating a complete immersion of viewers in the audiovisual realm. Through

the provision of synchronized dialogue in the target language, dubbing empowers audiences to comprehend and establish connections with the characters and storyline, eliminating the necessity for subtitles or additional language proficiency. This significant contribution has significantly bolstered the global appeal and attainability of foreign films and television productions.

The dubbing process entails numerous complex challenges that demand thorough examination and effective problem-solving. Therefore, the focus of this study revolves around conducting a comprehensive analysis of the given sample, specifically the cartoon movie "In Search of Titanic," while implementing necessary modifications and employing appropriate techniques throughout the dubbing process.

Part one of this dissertation centers on an in-depth examination of dubbing, encompassing its definition, historical context, and diverse typologies. The primary focus lies on comprehensively exploring the dubbing process and the challenges it faces. Additionally, this part also delves into the translation strategies employed to effectively overcome cultural barriers, thus broadening the research scope and enhancing the understanding of this multifaceted field. As well as placing an emphasis on elucidating the dissimilarities between the English and Arabic languages, taking into account both linguistic and cultural aspects. Moreover, the chapter critically examines the challenges that arise due to these disparities, highlighting the obstacles encountered during the translation and dubbing processes.

Part of this dissertation which is the practical part brings attention to the specific techniques employed in the dubbing of the cartoon movie "In Search of Titanic." It thoroughly explores the process of translating the corpus and provides a comprehensive analysis thereof. The primary focus is to shed light on the intricacies of the dubbing process and offer insights into the translation strategies employed in adapting the content, enabling a detailed examination of the chosen case study.

By the end of this study, a comprehensive and robust understanding will be achieved regarding the utilized techniques in dubbing the cartoon movie. Furthermore, an in-depth exploration will be conducted, encompassing the identified difficulties and challenges encountered throughout the process. The study will provide reliable and substantiated findings, supported by empirical evidence, to reveal all facets of this search.

**Statement of the problem.**

Audio-Visual translation is a complex process that includes many steps phases amongst and cultural barriers.

Translators must study this barriers in order to achieve an effective and a successful dubbed project.

**Hypothesis**

Dubbing a film could alter its meaning to some extent due to the demand of the situation to avoid cultural barriers.

**Aims of the study**

The study aims to:

Investigating what cultural aspects of the target culture are impacted

Comparing which strategies are more effective in adapting the meaning.

Studying the length of which the meaning of the film could deviate during the process of dubbing to an arabic speaking conservative community.

**Significance of the study**

this research will contribute to the field of AVT by providing insights into the process of dubbing cartoon films taking the cultural aspects and the strategies used to render the content of the film into consideration. Supposedly, the findings will be a valuable source of information for those interested in this field.

**Research Questions:**

1. How does film dubbing affects the values of an Arab conservative community ?

2. How does translation strategies help adapting the original dialogue into the target culture?
3. What are the cultural aspects of the original film that were impacted?



**CHAPTER-I. Part1:  
Theoretical  
framework**

## ***Introduction***

This chapter will serve as an introductory section on the subject of translation. It will delve into different definitions and classifications of translation, and it will also dedicate its focus to exploring the concept of dubbing from various perspectives. Furthermore, it will examine diverse translation strategies and their role in surmounting cultural barriers.

### ***1.1 Definition of Translation***

Translation is the process of converting written or spoken words from one language into another while maintaining the original meaning as well as the style and tone that are intended in the source material, and this process mostly occurs between two different languages, one that is meant to be translated; in which is referred to as the source language (SL) and another that is meant to be translated into; in which is referred to as the target language (TL). However, due to the complexity of the translation process, it is required to be preformed by a qualified professional translator or a well-trained linguist who obtains a high level of proficiency and knowledge in both

the source and target languages, that is to accomplish a translation which is highly efficient and accurate.

Translation is a complex and multifaceted activity that can be approached from a variety of angles, thus many scholars differed and drifted to their own definition of it. According to the American linguist and translation theorist known as Eugene Nida alongside with Charles R. Taber. "Translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style." (Nida & Taber 1969: 12). This definition focuses primarily on the aim of conveying the meaning of the source text accurately into the target text, while also taking the stylistic and cultural variations between the two languages as a secondary consideration after meaning, Nida also highlighted the significance of identifying the closest natural equivalent of the source-language message, rather than just translating words or phrases on their own in a form of isolation. (Hoang. 2006p. 10)

Whereas on the other hand, J.C. Catford who is a well-known Scottish linguist and translation theorist, defined translation as "The replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." (Catford 1965: 20), in his definition, he views translation as the process of replacing words and phrases in the target language (TL) while aiming to maintain the content and the meaning of the original text, and he also highlighted the importance of equivalence, which he described as the link between elements in the source language (SL) and their corresponding elements in the target language (TL). (Hoang. 2006p. 10)

Mona Baker viewed translation throughout her influential book "In Other Words: A Coursebook on Translation" (1992) as a process of rewriting a source text in a target language and culture, taking into account the specificities of the target readership and the purpose of the translation, emphasizing that translation is not only about transferring linguistic structures from one language to another, but rather a process that consists of rewriting the source text in a way that considers the characteristics of the language and culture, since it involves a linguistic as well as a cultural transfer, therefore the translator must ensure that the translation fits the target audience and cultural context, which proves the value of taking the purpose of translation into account in order to determine the appropriate strategies and techniques to use, hence achieving accuracy with readability and cultural appropriateness.

## ***1.2 The Role of Translation***

Translation is the bridge between cultures as it plays a cross-cultural role which helps facilitating communication and enabling the exchange of ideas and knowledge across linguistic barriers without having to learn the language, with the advantage of its applicability in matters of trade and diplomacy and exchanging valuable concepts in a wide range of fields. Moreover, the role of translation can go beyond its mechanical act, as it can also serve to preserve historical and religious texts, as well as cultural traditions and values, promoting cultural understanding and appreciation. Additionally, translation plays an important role in the transmission of literature and art, allowing for the dissemination of creative works across linguistic and cultural boundaries, as Alberto Manguel claimed that translation is the closest we can get to reading literature in its original form. (1996). And all of that comes to prove the significance of translation which has always been and will always be a major factor that helps the growth of mankind in various fields such as science, technology, medicine and literature. As it facilitates the maintenance and spread of knowledge and experience across different cultures and civilizations. As the Italian writer/philosopher Umberto Eco once argued that translating from one language to another is like crossing an unknown sea carrying a message in a bottle. (2003).

## ***2.1 Translation And Audio-Visual***

The two concepts are interconnected with each other as they cooperate synergistically to enhance content accessibility and comprehension for a broader audience, reducing linguistic barriers and facilitating intercultural dialogues, with high proficiency and skillfulness, creating an academic concept that is known as Audiovisual Translation (AVT), which can be seen mostly in films and documentaries taking different shapes and formats with the main three techniques that consist of voice-over, subtitling and most importantly, dubbing.

## ***2.2 Definition of Dubbing***



Dubbing is a type of Audiovisual Translation and a concept that is used around the world, mainly in Europe. "It consists of replacing the original track of a film's (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language. The remaining tracks are left untouched (the soundtrack – including both music and special effects – and the images)" (Chaume. 2012 p.12). This concept is commonly used in the translation of foreign films, TV shows, or animations for dissemination across diverse regions or countries. Proficient voice actors or dubbing artists undertake the task of delivering the new dialogue, with the primary objective of closely replicating the original actors' tone, emotions, and timing, with careful attention being given to adapt the translated script meticulously, guaranteeing its synchronization with the lip movements as well as cultural subtleties being relevant to the target viewers.

### ***2.3 History of Dubbing***

Dubbing as a technique started to emerge in the 1930s with the advent of sound movies. The need for dubbing arose when foreign audiences could not understand the dialogue in American sound movies and wanted the characters to speak in their language. Initially, filmmakers tried to re-film the movies with the same actors speaking different languages, but this approach was costly and resulted in poor accents and pronunciation, making it difficult for the audience to understand the dialogue. (Loghin. 2018) However, a method known as post-synchronization was starting to emerge, as it was firstly witnessed in 1929 where it was used by the the American director King Vidor for a scene in one of his popular movies "Hallelujah" in which the hero is chased through Arkansas swamplands, this technique that he used involved adding a separately recorded sound to his film which has been already filmed at that time. That little movement influenced the world of films ahead as post-synchronization technique gained more popularity among film-makers which gave them freedom to mix separately recorded tracks for background music for sound effects, and synchronized dialogue, which is known nowadays as dubbing. Furthermore the demand of dubbing content grew significantly around 1960s which led to the establishment of dedicated dubbing studios in various countries in which consisted of equipments and specialized crew members to handle the dubbing process professionally (Sklar, Cook .1998). However, the technology at that time was still un-

der-development which caused a lack of good sound-quality at the process, until the early 1970s, where Ray Dolby revolutionized the dubbing process with his invention of noise reduction technology designed for multi-track recorders used in cinema



sound.

Dolby Laboratories Audio Noise Reduction System A301 (1966)

This innovation allowed for the creation of distinct four-track masters for dialogue, effects, and music. These tracks were encoded with left, center, right, and surround sound, which not only enhanced the overall audio quality but also granted editors the ability to make precise sound cuts and optimize or replace location dialogue when necessary during the process of dubbing.(Miller. 2021) Since then, the advancement of dubbing has witnessed a steady and continuous rise, eventually establishing itself as the predominant method for translating movies in different countries for several reasons such as Italy which had historical reasons during periods of dictatorship, where original versions with subtitles were prohibited, and dubbing was used instead to promote "higher moral values."(Parini. 2009 p.19, 20) and even though many countries have been democratized by now, but the influence of nationalism plays its role still, particularly in language policies within the film industry. For instance, France enforces the Toubon Law, which stipulates that foreign films cannot be imported unless they are dubbed in French. This law aims to safeguard and promote the French language. Similarly, Austria has a significant preference for dubbed content, with over 70% of audiences rejecting subtitles in favor of dubbing.(Miller. 2021). Nowadays, dubbing has emerged as an indispensable element within the global entertainment industry, serving as a crucial mechanism for the localization and enhanced accessibility of films, television shows, and various media formats, thereby catering to the diverse demographic spectra present worldwide.

## ***2.4 The Role of Dubbing***

Dubbing plays a major role in the entertainment industry, as it brings an important value to the field with its capability of expanding roots and reaching wider audience and viewers who are not familiar with the original language, by exposing them to the foreign culture with a sense of inclusion and allowing them to enjoy the content and immerse into it without having to learn the language. Furthermore, dubbing helps producers to take control over their product as well as to ensure that it is faithfully conveyed without the risk of losing its sense and essence, in order to provide the audiences with an accurate portrayal while maintaining the cultural aspects as well as the artistic form which defines the work. Moreover dubbing can be viewed from a business perspective as well, as it expands the market by reaching new borders and revenue streams, which helps contribute to the growth and success of the entertainment industry. All in all, dubbing proves to show its worth throughout the years, as it has acquired significant significance within the entertainment industry by enabling content producers to extend their audience base and facilitating viewers' exposure to content from diverse cultures. The primary objective of dubbing is to ensure the accessibility of content to those who lack comprehension of the original audio language, thereby affording them the opportunity to fully appreciate the visual and narrative aspects without the imposition of subtitles. (Amberscrpit. 2023)

## ***2.5 Types of Dubbing***

Dubbing maintains a common underlying essence while exhibiting variation in its form, as it encompasses different types that are suited to a range of styles. The selection of these types is contingent upon the specific requirements of a project, and they can be categorized as follows:

### **A- Lip-synced Dubbing**

This type is considered the most prestigious form of dubbing, as it involves meticulously matching the dubbed dialogue with the original audio, even

down to the precise on-screen mouth movements of the speaker. However, recording a lip-sync dubbing in a standard booth can be challenging for voice actors, often requiring the use of specialized equipment and dedicated dubbing studios where they can synchronize their performances with the visual cues. This form of dubbing presents significant challenges since it entails not just translating the dialogue but also reimagining the script to preserve meaning and timing in the target language. It often requires a degree of transcreation, going beyond a straightforward literal adaptation, in order to effectively adapt the content for the new audience. (Sum. 2022)

### **B- Time-synced Dubbing**

Time-synced dubbing shares similarities with lip-syncing in terms of emphasizing timing. However, unlike Lip-syncing, this type does not require an exact match of mouth movements. Instead, the dubbing must align with the timeframe of the spoken line. This distinction allows more flexibility for script translation while reducing the level of immersion, as the dubbing is visibly noticeable. For instance, if a 30-second audio clip needs to be dubbed, the priority is to fit the dialogue within the given time frame rather than precisely matching the mouth movements, which makes this type a more cost-effective option compared to lip-syncing since it typically requires less time and effort in the recording booth. (Sum. 2022)

### **C- Non-synced Dubbing**

Non-synced dubbing sets itself apart from other dubbing types by not being constrained by specific time limitations. While it remains essential to retain the essence of the original dialogue in the translated version, the duration of the dubbing in the target language can vary.

In non-synced dubbing, the precise alignment of the voice-over with on-screen speakers is not a primary concern, since the narrator is typically off-screen, therefore the focus is poured on the faithfulness of conveying the core message in the dub rather than strictly matching the timing or synchronization of the original version. (Sum. 2022)

## ***2.6 The Process of Dubbing***

The process of dubbing encompasses a series of distinct steps, each of which plays a crucial role in achieving the final dubbed version. And they are delineated as follows:

### **A- Transcribing**

When a film or any form of video is slated for dubbing, the dialogue within it; needs to be transcribed, making it visible and more manageable for the dubbing process.

### **B- Translating**

The very next step that comes after possessing the script of the original dialogue involves translating it, which is a task that should be entrusted to skilled translators to ensure the accuracy and proficiency of translation at the linguistic and cultural level.

### **C- Adapting**

After the translation, the dialogue is subject to an adaptation process aimed at synchronizing it with the lip movements of the actors appearing on screen. Through careful adjustments, and creating time codes that help indicate dialogue-parts' duration, that is to make the process easily accessible at the aim of reaching a seamless alignment between the dubbed dialogue and the visual depiction of the characters, ultimately preserving a sense of authenticity in the viewing experience. (Obiso. 2020)

### **D- Casting**

Another crucial aspect of a successful dubbing project involves the identification of suitable cast talent. In this regard, numerous creative individuals and performers specialize in dubbing for specific target markets, offering valuable expertise in understanding the unique demands of the dubbing process. Specifically, dubbing talent must possess the ability to adhere to precise timing requirements, possess a voice that closely matches that of the original cast, and effectively convey the emotions and mood portrayed by the original performance. (Obiso. 2020)

### **E- Recording**

At this stage of process, the casted individuals find themselves in recording studios, closely observing the original performance, as they deliver the translated dialogue, ensuring optimal synchronization between their lines and the on-screen portrayal. And this is taken with full seriousness in order to ensure that the dubbing experience goes appreciated but unnoticed when being perceived by the audience.

### **F- Layering (Mixing)**

This is the final stage, where many professional film-makers collab at a common ambition to fulfill the technical task which includes layering the new dialogue tracks into the film at a balanced audio level, to obtain and sustain an overall sound quality that is consistent and clear.(Obiso. 2020)

Once the dubbing process is done according to the required standards, the finalized dubbed version is ought to be subsequently disseminated through avenues such as theatrical screenings, television broadcasts, or streaming platforms. This dissemination facilitates the accessibility of the film to audiences who speak the target language, enabling them to enjoy the movie in their preferred environment.

## ***2.7 The Challenges of Dubbing***

The process of dubbing presents numerous challenges that must be addressed.

Such as, achieving precise lip syncing, where the dubbed dialogue aligns seamlessly with the original actors' mouth movements, which necessitates meticulous timing and synchronization.

Translating and adapting the dialogue while preserving its intended meaning, cultural references, and humor is a complex task requiring the expertise of skilled translators and scriptwriters.

The selection of voice actors who possess similar vocal characteristics to the original actors and are capable of delivering persuasive performances holds great significance, as this process presents a substantial amount of challenges, including the potential for actors to struggle in effectively conveying the intended emotions due to the use of stylistic techniques such as trailing aspirations, gradual tonal variations, and concluding sentences with whispered delivery, which can result in a speech that sounds artificial and significantly deviate from the authenticity of the original soundtrack.

Maintaining consistent quality throughout the dubbing process and striking the delicate balance between faithfulness to the original content and effective adaptation which necessitates the involvement of experienced directors and technicians.

Adapting the dubbed version to the cultural nuances and preferences of the target audience involves careful consideration of dialects, idioms, and cultural references, as it is worth noting that video translation significantly impacts the dubbing process, requiring careful consideration of cultural and historical values, folklore elements, and terminology

Technical challenges, including audio and visual synchronization, management of background noise, and ensuring optimal sound clarity, which must be overcome.

Moreover, the presence of tight deadlines and limited budgets further adds pressure to the process.

Such challenges need to be surmounted, as it is imperative to possess specialized knowledge, foster effective teamwork, and exhibit meticulousness in areas such as phrase duration, intonation, emotional expression, and the quality of translation, given that these factors significantly impact the efficacy of the dubbing process and demand thorough attention and expertise.

(Ileadsuccess. 2021)

### ***3. Translation Strategies to Overcome Cultural Barriers***

According to Szarkowska, the act of translation is not simply a substitution of words, but rather a transfer between distinct cultures. Consequently, the process of translation is regarded as a cross-cultural endeavor. This undertaking can give rise to significant challenges that can only be effectively addressed through the implementation of appropriate strategies aimed at overcoming cultural barriers. (Szarkowska 2005, p.4)

#### **A-Borrowing**

This particular translation strategy encompasses the adoption of linguistic elements, such as words or phrases, from one language or dialect to another. This phenomenon, commonly referred to as "loan words," involves incorporating borrowed expressions into the target language. The effectiveness of this strategy in conveying cultural information is neither inherently superior nor inferior to native language expressions. Its success depends on the familiarity of the translator with the extralinguistic reality and the specific context in which the translation is being conducted. The utilization of this strategy by the translator is determined by the extent of its necessity within the translated text or the target culture as a whole. (Himood. 2009 P. 9, 10)

e.g.

He was wearing a kimono for the ceremony

كان يرتدي لباس كيمونو للحفلة

The borrowing strategy is employed by incorporating the Japanese term "kimono" directly into the Arabic translation, which is a term that signifies a traditional Japanese garment and holds cultural significance. Through borrowing, the translation effectively conveys the specific clothing worn by the individual in the English sentence while preserving the cultural context related to the kimono. This helps Arabic readers to grasp the visual depiction and cultural allusion intended in the original English sentence.



**B- Definition**

The process of defining the cultural elements to be conveyed relies on the knowledge of the target culture, aiming to make individuals aware of what they are unfamiliar with. Defining involves simplifying the unknown and making it relatable to the known and shared aspects of the culture. While a culture may not have an equivalent concept, it can grasp it through a definition utilizing familiar concepts it already possesses. Accurate transmission of cultural information is crucial, but it should be acknowledged that no definition can provide all-encompassing information. To bridge the cultural gap, the definitions of a translator must be systematic and focused on the relevant information for effective communication. Definition is a complementary procedure and can be combined with borrowing, where the definition is provided when introducing a borrowed term in the text. However, relying solely on definitions can lead to overtranslating and result in excessive linguistic complexity. In certain cases, the translator may need to invent new words, phrases, or sentences in the target language to convey concepts that lack direct equivalents. In such instances, providing an explanation alongside the definition becomes essential for successful communication. (Himood. 2009p10, 11)

e.g.

قام بالوضوء قبل مغادرة المنزل

He performed wudhu before going out

In this case of example, the term "wudhu" is absent from the English language, necessitating its borrowing in the translation and subsequent clarification to aid the reader in comprehending the intended meaning derived from the source material.

**C- Literal Translation**

Literal translation is a widely employed approach in translation to bridge cultural and lexical gaps, often utilized alongside borrowing. It represents the

predominant method for transferring and disseminating cultural influence from one culture to another. Newmark categorizes literal translation according to different levels, ranging from word-to-word to sentence-to-sentence translations, encompassing various linguistic units. Terms that pertain to shared extralinguistic realities and exhibit similar lexical structures in both the source language (SL) and target language (TL) are particularly suited for literal translation. However, the feasibility of this strategy is not always optimal. When there are discrepancies in the extralinguistic realities between cultures, literal translation alone may not adequately convey the intended meaning. The primary objective of this approach is to maintain fidelity to the original expression in the SL, resulting in varying degrees of idiomaticity or lack thereof, contingent upon the communicative function of the cultural element and interlanguage interference. (Himood. 2009 p11, 12)

e.g.

Good morning

صباح الخير

In this example, we see a word-for-word form of translation, maintaining the precise lexical components and syntactic arrangement of the original phrase. This approach guarantees that the salutation is presented in a manner that is easily identifiable and culturally suitable within Arabic-speaking environments, allowing a direct alignment between the source and target languages.

#### **D- Addition**

The translation strategy known as "addition," introduced by Vinay and Darbelnet, involves the process of making implicit information in the source language (SL) more evident and explicit in the target language (TL). Vinay and Darbelnet offer a definition for this strategy, characterizing it as "a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation" (Vinay and Darbelnet 1995, p.324).

This approach entails the inclusion of cultural information in instances where the original text contains implicit cultural content. The objective of incorporating this cultural information is to make explicit what may be implied or not explicitly stated in the text. (Alrumayh. 2021p.2)

e.g.

I have booked in at the Hilton

لقد حجزت غرفة في فندق هيلتون

There is an insertion of the word 'hotel' which makes it a case of translation by addition, for the purpose of eliminating any type of confusion.

### **E- Omission**

According to Dickins et al. (2017, p.20), omission is a form of translation loss characterized by the exclusion of specific content from the source text (ST) when rendering it into the target text (TT). This phenomenon is alternatively referred to as 'zero translation' by some scholars, while Vinay and Darbelnet describe it as 'implication', which involves “making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning”(Vinay and Darbelnet 1995, p. 344). This approach bears significance not only in relation to the cultural context of a text but also with respect to the communication situation in which certain elements are encountered. As a translator, implementing this strategy may entail investing greater effort in the communicative aspect rather than exclusively prioritizing strict adherence to the source text. Tourney(1980:137) concluded that the apparent lack of emphasis on fidelity to the source text does not stem from translators disregarding the textual relationships within the source text, but rather from their primary goal of producing translations that are deemed acceptable within the target culture.(Alrumayh. 2021 p. 1).

e.g.

أقام فخامة رئيس الجمهورية الجزائرية الديمقراطية الشعبية 'عبد المجيد تبون' لقاءا مستعجلا

The Algerian president Abdelmajid Tebboune, held an urgent meeting.

Translation by omission was used in this case, considering that foreign readers may not find the additional information in the source text relevant or necessary.

#### **D- Substitution**

This strategy involves replacing cultural-specific elements in a text with target language (TL) equivalents that may not have the same meaning, but are likely to have a similar impact on the reader. This substitution is possible when there is a certain overlap between the two cultures rather than a clear absence of a specific cultural element. The aim is to provide the reader with a familiar and appealing concept that they can identify with. The decision to use substitution as a full equivalent depends on the cultural proximity of the elements involved.

Furthermore, there are two important concepts mentioned by Nord (cited in Shi, N.D.:4): documentary translation, which aims to preserve the original exotic cultural setting, and instrumental translation, which involves adapting the setting to the target culture. The choice between these approaches when dealing with cultural and historical elements is up to the translator. If the focus is on conveying the original flavor for reference of the reader, documentary translation is preferred. If the main intention is to convey information for basic communication, instrumental translation is sufficient. Additionally, if the purpose of the translation is to achieve a specific function for the target audience, anything that detracts from this purpose is considered a failure on the part of the translator. (Himood. 2009 p12, 13)

e.g.

He visited his parents to celebrate Christmas

زار والديه للاحتفال بمناسبة المولد النبوي الشريف

The intention behind using the term "المولد النبوي الشريف" (Al-Mawlid Al-Nabawi Al-Shareef) in the translation was to exemplify the cultural substitution strategy by substituting an Islamic holiday that holds similar significance to "Christmas." The aim was to provide a translation that not only conveys

the intended meaning but also resonates more profoundly with the target reader in terms of cultural relevance and impact.

### **E- Modulation**

Modulation, as viewed by Peter Newmark, is a translation technique employed by translators to effectively communicate the essence of the source text in the target language, while adhering to the prevailing norms and conventions of the target language. The necessity of modulation arises due to the inherent differences in perspective between the source language and the target language, resulting in disparities in cultural and linguistic contexts. Consequently, careful adjustments in the expression and presentation of the translated text are required to ensure resonance with the target audience and the accurate conveyance of the intended meaning. As this approach helps bridging the gap between the source and target languages, facilitating a seamless transfer of ideas and understanding of the original text within the cultural and linguistic framework of the target language. (Newmark. 1988 P. 88)

e.g.

He never lies

هو دائم الصدق

Within the framework of this translation, a modulation strategy was implemented to reframe the negative connotation associated with the term "lie" into a positive connotation, represented by the term "الصدق" (truth) in the target language. This deliberate choice was made to establish better syntactic and semantic cohesion within the given context, while ensuring the faithful preservation of the original meaning.

### **F- Creation**

According to EirlysDavies, "Alterations to proper names may be made where the original form seems too alien or odd in the target culture, or where it is desired to make the target version more semantically transparent, in order to convey some descriptive meaning." (Davies. 2003, p.88). His definition

states that the translation strategy known as creation involves the introduction of fresh proper names that significantly deviate from the source text (ST) or are entirely absent from it. This approach is employed when the original name appears unfamiliar or peculiar within the target culture or when there is a need to enhance semantic transparency in the target version, allowing for the conveyance of descriptive meaning. Modifying proper names serves the purpose of optimizing cultural suitability and comprehensibility in the translated work, ensuring its resonance with the target audience, as well as harmonizing the target version with the linguistic and cultural context, resulting in a more impactful and captivating reading experience.

How is Joy doing

كيف حال متبع

In this particular example, a name in the target language was created as "متبع" deriving from the word "متعة" (Joy). This creation strategy was used to develop a name that not only captures the essence of joy but also carries an engaging tone to effectively captivate the target reader.

### **G- Free translation**

It is a translation strategy that prioritizes conveying the overall meaning or message of the source text, without strict adherence to its original style, form, or content. This approach focuses on capturing the essential information and ideas while allowing flexibility to adapt the translated text to the target language and culture. As a result, the translated version may not precisely replicate the structure, tone, or subtleties of the original text, but aims to convey its core essence in a manner that is accessible and natural for the target audience. Free translation finds application in various domains, including literature, business, and informal communication, where effective communication takes precedence over strict adherence to the specific attributes of the source text. (Ordudari. 2007)

e.g.

Have I turned into a demon or something?

هل تقول عني بشعة

In this example, the emphasis was placed on effectively conveying the overall intended meaning of the text, rather than preserving its specific form and stylistic elements.

## H- Adaptation

This strategy is regarded as the most liberal approach to translation, primarily utilized in the context of plays, especially comedies, and poetry. This strategy involves maintaining the core themes, characters, and plots of the source text while converting the cultural references of the source language to align with those of the target language. As a result, the text is extensively reworked and rewritten in order to ensure cultural resonance and linguistic fluency in the target language. (Ordudari. 2007)

e.g.

He lives with his girlfriend

يعيش مع زوجته

In order to accommodate the cultural norms and ensure appropriate linguistic equivalence, the term "girlfriend" has been transformed into "زوجه" in Arabic within this context. This adaptation was made due to the lack of familiarity of the concept associated with the term in the target language. By employing this translation, any potential cultural irrelevancy or inappropriateness has been avoided, while maintaining the intended meaning intact.

## I- Particularization

It is a translation strategy wherein the translator substitutes general or abstract terms found in the source text with more precise and concrete terms in the target language. The objective of this technique is to furnish the target au-

dience with specific and detailed information while considering the cultural and linguistic subtleties inherent to the target language.

e.g.

He kept playing until his body got injured

إستمر في اللعب حتى أصيب تركبته

In this particular example, the translation process entailed a modification in the general scope of the term "body" to a more specific anatomical component, namely "ركبة" (knee). This adjustment was made with the objective of enhancing precision and aligning the translation more accurately with the overall contextual meaning.

### **J- Transliteration**

This is a strategy that involves converting the writing system of one language into the script of another language. It focuses on the transformation of individual letters or characters from one language into their equivalent representations in a different language, prioritizing accurate spelling rather than the pronunciation of the words. Transliteration serves the purpose of faithfully rendering words or phrases from one language into another without altering their meaning or providing an interpretation. This technique is commonly employed when dealing with names, addresses, and other similar textual elements. (Ulatus. 2016)

e.g.

Paradise Restaurant

مطعم براداييس

In this given example, the term "paradise" was not subject to direct translation, but rather converted into the writing system of the target language. This deliberate choice was motivated by multiple reasons, such as the desire to



preserve the originality of the term and to create a captivating name that would effectively captivate and entice individuals. By opting for this approach, the intention was to maintain the inherent appeal of the term while ensuring its compatibility with the writing system of the target language.

These translation strategies, when used judiciously, serve as effective means to transcend cultural barriers and facilitate successful communication between diverse languages and cultures. By borrowing, modulating, particularizing, creating, defining, transliterating, employing literal or free translation, expanding on cultural information, omitting when necessary, substituting for impact and relevance, adapting to the cultural context, translators can effectively convey cultural nuances, bridge language gaps, and enable meaningful communication between different languages and culture

#### **4. Arabic Language VS English Language**

English and arabic are two languages that dominate a large geographical area in our world both spoken by millions of people despite of being originated from two different language families, English of Germanic languages and Arabic a semitic language. yet they are two of the richest languages regarding culture and litrary his-tory and they have the most influence on it. These languages are completely differ-ent, with each one of them having its own unique set of characteristics as illustrated below.

**4.1 Writing system:**English uses the Latin alphabet, which consists of 26 letters.

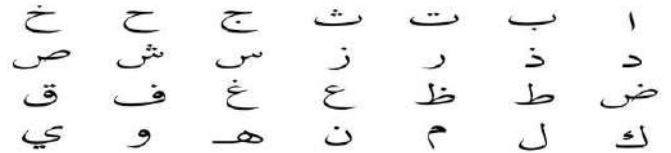
**A B C D E**  
**F G H I J**  
**K L M N O**  
**P Q R S T**  
**U V W X Y**

And similar to all the latin languages it is written from left to right.

. Whereas Arabic uses the Arabic alphabet, which consists of 28 letters.

Arabic language is written from right to left. In addition to that, Arabic uses the diacritical marks. Which changes the pronunciation of a word or changes its whole

Name	Shape	Sound
Fatha	َ	a
Damma	ُ	u
Kasra	ِ	i
Fathatan	َ	an
Dammatan	ُ	un
Kasratan	ِ	in
Sukun	ْ	None
Shadda	ّ	Doubling



meaning.

**4.2 Consonant and Vowels:** English is comprised of 21 consonant letters and a 5 vowel letter, however these letters when combined they make up a 24 consonant sounds and 20 vowel sounds. The attached picture below illustrates the categorisation and the phonetic symbols of consonant and vowel sounds in English

Depending on this, it is realized that consonants and vowels are of utmost Importance in English .

VOWELS	monophthongs				diphthongs		Phonemic Chart voiced unvoiced	
	i: sheep	ɪ ship	ʊ good	u: shoot	ɪə here	eɪ wait		
	e bed	ə teacher	ɜ: bird	ɔ: door	ʊə tourist	ɔɪ boy	əʊ show	
	æ cat	ʌ up	ɑ: far	ɒ on	eə hair	aɪ my	aʊ cow	
CONSONANTS	p pea	b boat	t tea	d dog	tʃ cheese	dʒ June	k car	g go
	f fly	v video	θ think	ð this	s see	z zoo	ʃ shall	ʒ television
	m man	n now	ŋ sing	h hat	l love	r red	w wet	j yes

Whereas in Arabic this is not the case. Arabic relies heavily on consonants as it has 28 consonants letters and 6 vowel sounds. Either short vowels represented by diacritical marks or long vowels by combining a diacritical marks and a its similar letters to it. The table below explains the system of vowels and consonants in Arabic. (Racom,2019)

### The Arabic Alphabet: Vowels

Name	Character	Explanation	Pronunciation	Example	Transcription
Damma	◌ِ	Damma is an apostrophe-like shape written above the consonant which precedes it in pronunciation. It represents a short vowel <b>U</b> (like the "u" in "but").	u	بُت	but
Wāw	و	Wāw is the long vowel <b>Ū</b> (like the "oo" in "moon"). It also represents the consonant <b>W</b> . When Waw is used to represent the long vowel, damma appears above the preceding consonant.	ū	بُوت	būt
Fatha	◌َ	Fatha is a diagonal stroke written above the consonant which precedes it in pronunciation. It represents a short vowel <b>A</b> (a little like the "u" in "but"; a short "ah" sound).	a	بَت	bat
Alif	ا	Alif is the long vowel <b>ā</b> (a long "ahh" sound as in English "father").	ā	بَات	bāt
Kasra	◌ِ	Kasra is a diagonal stroke written below the consonant which precedes it in pronunciation. It represents a short vowel <b>I</b> (like the "i" in English "pit").	i	بِت	bit
Ya'	ي	Ya' is the long vowel <b>ī</b> (like the "ee" in English "sheep"). It also represents the consonant <b>Y</b> . When Ya' is used to represent the long vowel, kasra appears above the preceding consonant.	ī	بِيت	bīt
Sukūn	◌ْ	Whenever a consonant does not have a vowel, it receives a mark called a sukūn, a small circle which represents the end of a closed syllable (CvC or CvVC). It sits above the letter which is not followed by a vowel.		بِئْت	bintu
Shadda (or tashdīd)	◌ّ	Shadda represents doubling (or gemination) of a consonant. Where the same consonant occurs twice in a word, with no vowel between, instead of using consonant + sukūn + consonant, the consonant is written only once, and shadda is written above it.		تَبَّتْ	thabbata

**4.3 Sentence structure:** The English and Arabic languages are completely different regarding the sentence structure in and we notice this difference in various aspects >

**A-Word order :** English has only verbal sentences and usually follows the order of SVO to have complete correct sentence .

Arabic has two types of sentences. Nominal sentences and verbal sentences.

- Nominal sentences have only two parts, (subject and predicate)

(مبتدأ و خبر) and this is enough to form a complete correct sentence

Ex: (السيارة جديدة) /the car is new)

The subject in this sentence is the (السيارة /car)

The predicate is (جديدة/new)

- Verbal sentences: these are sentences that always begin with a verb in the order of VSO. The verbal sentences requires at least two main parts the verb and the subject.

( يحب الولد أمه / the boy loves his mother).

**B- Case agreement:** this means there must be a grammatical logic that links the parts of the sentence to be coherent. in English it refers to the agreement between the verb and the subject or the noun and its determiners, number and the person perspective.

Ex: the boy did his home work.

Since the word "boy" is a singular and a male noun the only appropriate pronoun to replace the noun is "his"

While in Arabic, this system is more complicated than what we've seen.

In arabic genders, numbers, pronouns all of these influence t the verb and the sentence structure in general. Arabic has a system of dealing with agreement of adding suffix, prefix or possessive prnouns..etc.

Ex : i saw the book yasterday

رأيت الكتاب بالأمس.

The omission of the pronoun "I" is noticable, this due to adding the diacritical mark "u" "و" which replaced the pronoune. Thus having a coherent and grammatically correct sentence.

(Racoma,2019)

**4.4Pronouns** :Prnouns in english and arabic are far from being similar in any way. English have a simple system of pronouns which are.



	Person	Personal Pronoun	
		Subject	Object
Singular	1st	i	me
	2nd	you	you
	3rd	he, she, it	him, her, it
Plural	1st	we	us
	2nd	you	you
	3rd	they	them

Arabic pronouns are more complicated and detailed to refer to gender (male/ female) , number( singular/ dual/ plural) and the speaker( 1st, 2<sup>nd</sup> and 3rd)

Object Pronouns ضمائر المفعول	Possessive Pronouns ضمائر الملكية	Subject Pronouns ضمائر الفاعل
ني	ي	أنا
كَ	كَ	أنت
كَ	كَ	أنتِ
ه	ه	هو
ها	ها	هي
كما	كما	أنتما
هما	هما	هما (m)
هما	هما	هما (f)
نا	نا	نحن
كم	كم	أنتم
كن	كن	أنتن
هم	هم	هم
هن	هن	هن

#### 4.5 Verb tenses:

There are mainly two tenses in arabic :

**A-present simple** : this tense is used to express things that are happening or habits, the only way to distinguish the mis by adding an adverbs such as (now / كل يوم / الآن & everyday)

Ex: (أقود سيارتي الآن) / Im driving my car now)

and

(أقود سيارتي كل يوم) / I drive my car everyday)

**B-Past simple:** this tense in arabic is used to express events that had already happened.

Ex: قدت سيارتي

I drove my car.

English on the other hand, has a rich tenses system of 12 tenses, and to each its form, the table bellow is a brief explantion Published on September 22, 2014 by Shane Bryson.

Tense	Function	Example
Present simple	used for facts, generalizations, and truths that are not affected by the passage of time	“She writes a lot of papers for her classes.”
Past simple	used for events completed in the past	“She wrote the papers for all of her classes last month.”
Future simple	used for events to be completed in the future	“She will write papers for her classes next semester.”
Present perfect	used to describe events that began in the past and are expected to continue, or to emphasize the relevance of past events to the present moment	“She has written papers for most of her classes, but she still has some papers left to write.”
Past perfect	used to describe events that happened prior to other events	“She had written several papers for her clas-

Tense	Function	Example
	in the past	ses before she switched universities.”
Future perfect	used to describe events that will be completed between now and a specific point in the future	“She will have written many papers for her classes by the end of the semester.”
Present continuous	used to describe currently ongoing (usually temporary) actions	“She is writing a paper for her class.”
Past continuous	used to describe ongoing past events, often in relation to the occurrence of another event	“She was writing a paper for her class when her pencil broke.”
Future continuous	used to describe future events that are expected to continue over a period of time	“She will be writing a lot of papers for her classes next year.”
Present perfect continuous	used to describe events that started in the past and continue into the present or were recently completed, emphasizing their relevance to the present moment	“She has been writing a paper all night, and now she needs to get some sleep.”
Past perfect continuous	used to describe events that began, continued, and ended in the past, emphasizing their relevance to a past moment	“She had been writing a paper all night, and she needed to get some sleep.”
Future perfect continuous	used to describe events that will continue up until a point	“She will have been writing this paper for three

Tense	Function	Example
	in the future, emphasizing their expected duration	months when she hands it in.”

## 5. Inter-cultural translation

E. Nida (1964: 90) "the person who is engaged in translating from one language into another ought to be constantly aware of the contrast in the entire range of culture represented by the two languages". Culture is a set of shared beliefs and characteristics of a particular group of people or a society which distinguishes them from the others, Having multiple societies equals having multiple cultures which are different from one another, These cultural differences are a decisive matter in translation, which could be the main reason of an inaccurate translation or an unacceptable one for the target culture, in which P.Newmark states: "Now whilst some see culture as the essence of translation, I see culture as the greatest obstacle to translation, at least to the achievements of inaccurate and decent translation". (Peter Newmark, Translation and culture.173 ). What makes culture so unique and of utmost importance is its elements, some of which are:

**5.1 Cultural references :** the Oxford English dictionary defined it as "a reference to an aspect of culture, such as literature, art, music, or history, that is understood by members of a particular group or society." And it plays a vital role in communicating with a certain audience on a deeper level, some of its elements is:

**A- Historical events:**it refers to an event of most importance to a specific community or society that is was embedded in its culture

Ex: the Algerian war of independence.

**B- Literature :**It is way of cultural expression which signifies the the beliefs, values, and experiences of a society and it has various categories such as poetry, drama, fiction, and non-fiction, and serves as a means of conveying cultural ideas and themes across generations.

Ex: "Memory in the Flesh" by "Ahlam Mosteghanemi"



**5.2 Social norms:** "Norms are cultural phenomena that prescribe and proscribe behaviour in specific circumstances. As such, they have long been considered to be at least partly responsible for regulating social behavior. Without norms, it is hard to imagine how interaction and exchange between strangers could take place at all" , (Émile Durkheim's [1893] 1933).

**A- folkway:** Cultural norms are behaviors that are acquired and adopted by a particular social group, which are commonly known as "customs," and are not necessarily related to moral values, but they play a crucial role in social acceptance. These customs can vary from one group to another, but some of them can be widespread and accepted by the whole society. These norms if not followed they wouldn't be punished by law. (Sanchez, et al., 2019 p 16-18)

**B- Mores :**they are more strict than folkways since they are associated with moral and ethical principles, which when violated, can be perceived as offensive to most members of a culture. Unlike folkways, which are more lenient, violating mores can also be illegal in some cases. However, not all mores are necessarily codified into law, and their violation may not necessarily result in legal punishment. Nonetheless, some mores can be both illegal and morally wrong. (Sanchez, et al., 2019 p 16-18)

**C- Taboos:** they are a highly negative cultural norm that prohibits certain behavior which is strongly held by society. Going against this norm can result in severe social consequences such as being expelled from the group or society. Violating the taboo is often seen as unacceptable, and the person who does so may be considered unfit to live in that particular society. (Sanchez, et al., 2019 p 16-18)

**D- Laws:** they are a type of norm that has been officially established and is enforced by the government, particularly through the police or other legal authorities. These laws exist because violating the behaviors they govern may lead to harm or injury to another person or property rights violations. The enforcement of laws is authorized by the government to ensure that societal well-being is maintained. If someone breaks a law, the state authority may impose a sanction ranging from a minor fine to severe imprisonment, depending on the severity of the violation. (Sanchez, et al., 2019 p 16-18)

**5.3 Idiomatic expressions:** Idioms are commonly defined as expressions of a given language, whose meaning is not predictable from arrangement of words that compose them, which is why they pose a threat in rendering an accurate meaning during the process of translation, according to (Anthony O'Reilly 2022) There are four types of idioms:

**A- Pure Idioms:** A pure idiom refers to an idiom whose original sense or meaning has been lost to such a degree that it is impossible to understand its meaning by analyzing the phrase logically.

e.g

"A chip on my shoulder"(to have a grievance about something): one would never understand that actual meaning of the idiom from reading or looking at each word of that phrase.

**B- Binomial idioms:** Binomial idioms are idiomatic expressions that consist of two parts which work together.

e.g

"Far and wide"(Over a large geographical area).

**C- Partial idioms:** This idiom is one that's been shortened into one part, with the second part generally being understood by fluent speakers.

e.g

"Cross that bridge once we get to it."(You do not need to deal with a situation until it happens.): the partial idiom is (Cross the bridge).

**D-Prepositional idiom:** Prepositional idioms are idioms that contain prepositional verbs plus an adverb or a preposition to create non-literal meaning.

e.g

"stand for"(to support a cause or principle).

-some suggest that there three more types of idioms ( cliches, proverbs, euphemism). however "Anthony O'Relly" argues that they are different than idioms:

- **Clichés:** "A cliché can be an idiom, but an idiom is not always a cliché."A cliché is an expression that was once innovative but has lost its novelty due to overuse. (Anthony O'relly 2022)

e.g

"All is fair in love and war"(the rules of fair play do not apply in love and war)

- **Proverbs:** A proverb is similar to an idiom in that its meaning can't be deciphered by looking at the individual words, but it's different because it's used to give advice to someone else.

e.g

"Don't cry over spilled milk"(don't keep on regretting something that had already happened).

- **Euphemism:** A euphemism is a type of idiom that's used to discuss a sensitive or taboo topic in a polite way. Even if you're not personally made uncomfortable by a subject, there is still a chance you're using euphemisms around it.

e.g

"Put to sleep"(to kill\*usually with pets\*)(Anthony O'Reilly 2022)

**5.4 Untranslatable words:** they are words or concepts that exist in a particular language or culture and do not have an equivalent word or concept in another language or culture. They represent unique cultural experiences, values, or emotions that may not be easily expressed or understood in another language. "Catford" says on cultural untranslatability" (Ibid: 99) "cultural untranslatability takes place when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part."

e.g

A. Untranslatable English words:

Serendipity: The fact of something interesting or pleasant happening by chance.

Ethereal: Extremely light and beautiful; seeming to belong to another, more spiritual, world.

Pareidolia : A situation in which someone sees a pattern or image of something that does not exist.

B. Untranslatable Arabic words:

"يقين": Certitude and freedom from doubt.

"نمير": clear water.

"مكتوب": "Everything is destined and written

**5.5 Taboos Subject :** Taboos are social or cultural prohibitions against certain behaviors, practices, or beliefs that are considered to be offensive or inappropriate within a particular culture or society. According to "Ljung" (2011: 184-185), these words can be placed into five major classes or themes, specifically "religious theme,

scatological theme, reproductive organ theme, sexual activities theme, and finally the mother theme”.

There are four distinct types of taboos According to .(Ntara, White. 2021), which are categorized as follows:

**A- Religious Taboos:** A religious taboo encompasses actions or behaviors that are deemed forbidden within a specific religion. These taboos are derived from the teachings of the religion, where certain actions are classified as sinful and followers are expected to abstain from them. The foundation of religious taboos lies in the doctrines, which are the belief systems taught and transmitted to adherents of a religious, group, or political organization.

Ex: within traditional African religions, there exist numerous religious taboos. In the Tongo-Tengzuk tribe of Ghana, crocodiles hold a sacred status and are deeply integrated into their belief system. According to their beliefs, crocodiles are regarded as human beings coexisting with them. Therefore, the tribe strictly prohibits the act of harming or killing a crocodile, equating it to the grave offense of murder, as it is firmly believed that such an act invites catastrophic consequences upon the entire community, and those who engage in such actions are deemed to be cursed by the gods, serving as a divine punishment.(Ntara, White. 2021)

**B- Social Taboos :**A social taboo pertains to the proscription associated with societal norms and expectations. Social taboos arise from the values and belief systems prevalent within a society. The significance attributed to various aspects of life determines the restrictions imposed. Frequently, social norms are interconnected with overall existence and the avoidance of actions that may disrupt harmonious living.

Ex: In many societies, engaging in sexual relationships or marriage with close family members like siblings or parents, known as incest, is considered highly taboo. Such unions are widely regarded as morally and socially unacceptable, often leading to legal restrictions. This is due to concerns regarding the potential genetic risks associated with such relationships and the violation of established social norms regarding acceptable familial connections. (Ntara, White. 2021)

**C- Legal Taboos:** In present-day society, the regulations inherent to a specific culture may be regarded as a manifestation of taboo owing to the collective consensus among its members to limit particular actions or behaviors. This consensus arises from diverse rationales, such as the preservation of social order, the safeguarding of public safety, the maintenance of moral standards, and the protection of individual rights.

Ex: In numerous European nations, including Germany, legislation has been implemented to prohibit the public exhibition of Nazi symbols, notably the swastika, as well as the dissemination of Nazi propaganda, and violating these laws carries legal repercussions, including fines or imprisonment. The purpose underlying these legal prohibitions is to repudiate and counteract the propagation of hateful ideologies, while fostering social unity and upholding principles of human rights.(Ntara, White. 2021)

**D- Sexual Taboos :**Sexual taboos encompass sexual activities or behaviors that are prohibited based on religious, cultural, or group norms. These taboos may extend to various aspects of sexuality, including practices, relationships, or discussions. Furthermore, in certain nations, sexual taboos are reinforced through legal frameworks, and are intended to regulate and restrict certain sexual behaviors within society based on moral, ethical, or religious beliefs. The establishment of sexual taboos can vary between communities, reflecting the unique values, traditions, and social structures that shape their collective norms and expectations surrounding sexuality.

Homosexuality serves as an example to that. In certain societies, same-sex relationships and homosexuality encounter significant social stigma and may even be subject to legal prohibition, and this stems from cultural, religious, or moral convictions that regard homosexuality as morally wrong or contrary to the natural order.

## **conclusion**

In conclusion, the process of dubbing plays a vital role in ensuring that audiovisual content is accessible and engaging for non-native speakers. It facilitates the wider distribution and appreciation of foreign films and shows, promoting cross-cultural exchange. However, there are significant challenges

involved, particularly in the realm of translation, which stem from linguistic and cultural differences. Translation is not merely a transfer of meaning between languages; it also requires cultural adaptation. Thus, it is crucial for translators to possess both bilingual and bicultural proficiency in order to effectively bridge these gaps. By overcoming these translation challenges, dubbing achieves commendable results, thereby enhancing cross-cultural understanding and global communication.

## **Part2: Annotations.**



## **Introduction**

This part introduces the cartoon film in hand along with a summary of its storyline, It also presents the methodology and describes the multiple phases of the practical process. Then it discusses the samples obtained from the analysis of the data.

### **1. Corpus Identification**

"In Search of the Titanic," originally known as "Tentacolino," is categorized as an animated fantasy film by virtue of its medium, which involves the sequential presentation of drawings to create a motion picture, featuring essential elements such as script, visual style, soundtrack, and voice acting. This film saw its release in 2004 under the directorship of Kim Jun-ok, with production handled by Mondo TV and SEK Studio. Notably, this film has not been translated or dubbed into Arabic, among other languages due to unknown reasons.

#### **1.1 Summary of The Corpus**

Serving as a sequel to the 1999 animated film "The Legend of the Titanic", continuing the narrative in a similar vein. The story takes place in 1915, three years after their previous adventure, Don Juan, Elizabeth, their dog Smile, and their pet mice Top Connors and Ronnie are enlisted by the U.S. Navy to search for the sunken wreck of the Titanic. However, a gang of sharks led by the malicious Razor-teeth discovers their descending bathysphere and sabotages it, causing the occupants to lose consciousness as the craft sinks.

Unbeknownst to them, a giant octopus named Tentacolino(Odie) discovers the stranded bathysphere and attempts to free it from the rocks. As the occupants remain unconscious, a group of merpeople arrives and decides to transport them to their underwater city of Atlantis to save them from suffocation. Using spraycans, the

merpeople equip the awakening explorers with bubble helmets to enable them to breathe underwater.

Once in Atlantis, the group undergoes a special procedure that allows them to breathe without the helmets. They learn from Pingo, a living toy silver-fish, that they cannot return to the surface due to the distance and lack of oxygen. Smile initially panics but soon adjusts to the underwater world.

Meanwhile, Ronnie and Top Connors encounter a group of mice and rats who reveal a plot to steal Atlantis' elixir of life, which grants immortality, in a quest for world domination. The mice alert Don Juan and Smile about the conspiracy. The king of Atlantis decides to have Ronnie and Top Connors act as spies and replaces the elixir with ordinary water to thwart the thieves' plans.

The sharks establish contact with a boat on the surface, occupied by treasure hunters exploring the Titanic wreckage. These men are instructed to support the sharks and rats in their endeavors, which leads to a battle between the merpeople and the sharks, with a young toy soldier mistakenly identified as a girl due to a wig being promoted to lead an artillery group. The merpeople employ an amnesia laser to repel the surface ship, causing the men to forget their mission.

In the meantime, the mice and rats manage to steal the fake elixir and present it to their leader. However, their scheme is revealed when one of the mouse elders consumes a small quantity of the elixir, leading to a near-drowning experience. Filled with anger, the elder sentences the conspirators to confinement in a mental hospital in the sewers.

As a reward for their help, the king of Atlantis assists the expeditioners in recovering the Titanic with the aid of Odie and Pingo. The king then transports the Titanic and the explorers to a secret island bay, where Don Juan and Elizabeth can live happily ever after, while maintaining the option to return to Atlantis whenever they desire.

## 1.2 Data Collection

"In Search of Titanic" is an animated film with a duration of 90 minutes. Originally released in 2004, it is available on YouTube, from where the film was sourced and the complete dialogue script obtained, but unfortunately, there was no existing transcription. This led to a significant time loss in transcribing the dialogue ourselves, and this time constraint posed a challenge as it limited the remaining time available to meet the project deadline. Consequently, following the transcription and subsequent translation of the entire film, three segments totaling 9 minutes in length were carefully selected.

## 1.3 Samples

The three particular segments were chosen because they presented a range of challenges, including technical and cultural aspects. Moreover, the voices in these segments possessed unique tones that proved challenging to accurately imitate and dub. The first segment spans from minute 05:05 to 07:07 and includes a song that was opted to be subtitled. The second segment covers the time period from 07:11 to 12:10, while the third segment begins at 45:23 and ends at 47:16. These two segments were specifically chosen for the dubbing process. Furthermore, among those three selected segments, a total of 21 samples were identified for annotation. These samples presented a range of issues encompassing various aspects such as lexical, linguistic, and technical difficulties. Each sample was thoroughly examined and analyzed to provide insightful comments and observations pertaining to the identified issues.

## 1.4 Methodology

The practical procedure of dubbing and subtitling involved a series of sequential steps utilizing specific applications and software tools. These tools and software include:

- The Realme GT neo 2 recording app, a voice recording application that is pre-installed on the Chinese mobile device.

- Zotope RX 7, a software tool used for extracting the original dialogue.
  
- WavepadSound Editor, which is employed to divide the recorded audio into segments.
  
- Capcut, utilized to seamlessly incorporate the recorded dialogue into the original video.
  
- Switch by NHC, which is employed to extract the original video soundtrack.
  
- Changeur de Voix, a voice filter that was used only once to modify the voice pitch to a level that is challenging to achieve naturally.
  
- WavePad Video Editor, a software tool utilized in segmenting the required portions, effectively splitting them as needed. Additionally, it served a secondary purpose in creating and integrating a film credits template into the project.
  
- Subtitles Edit, a software tool used to subtitle the song.

Furthermore, the voice acting aspect of the process was solely executed and performed by a trio of individuals, namely Aouf Islem, Dourdour Nasser-Eddine, and Bada Mohammed ElArbi. The forthcoming section will provide a comprehensive description of the practical process undertaken, outlining the various phases and steps involved in a detailed manner.

### **First Phase**

In this particular phase, the task was to transcribe the entire film as the official script was nowhere to be found through various sources. This endeavor required a meticulous approach that involved watching the film attentively while transcribing each word and sentence in real-time. It was a time-consuming process that spanned around 15 days, primarily due to the duration of the film of one and a half hours. Moreover, certain sections of the film presented difficulties due to unclear audio, leading to the need for repeated viewings in order to capture the dialogues accurately as spoken by the characters. Despite these challenges, the transcription was successfully completed, ensuring a comprehensive written record of the dialogue of the film.

### **Second Phase**

During this particular phase, the primary objective was to undertake the translation of the entire transcribed script into Arabic, encompassing not only the dialogue but also the names of the characters involved. It was crucial to consider the timing constraints imposed by the subsequent dubbing process. Interestingly, the film being a cartoon from an older era with limited emphasis on accurate lip movements worked to the advantage of the translation process. This allowed for more flexibility in matching the translated dialogue with the animated characters' on-screen actions. However, despite the reduced lip synchronization requirements, the translation still necessitated careful attention to cultural relevance and adherence to the original time frame. This led to certain sections of the script undergoing multiple translations to ensure accuracy and cohesiveness. Given the comprehensive nature of the task, the translation process extended over a period of approximately 40 days, accommodating the length of the script and the meticulousness required. Nonetheless, the challenges were successfully overcome, and the translation was ultimately accomplished to meet the objectives of the project.

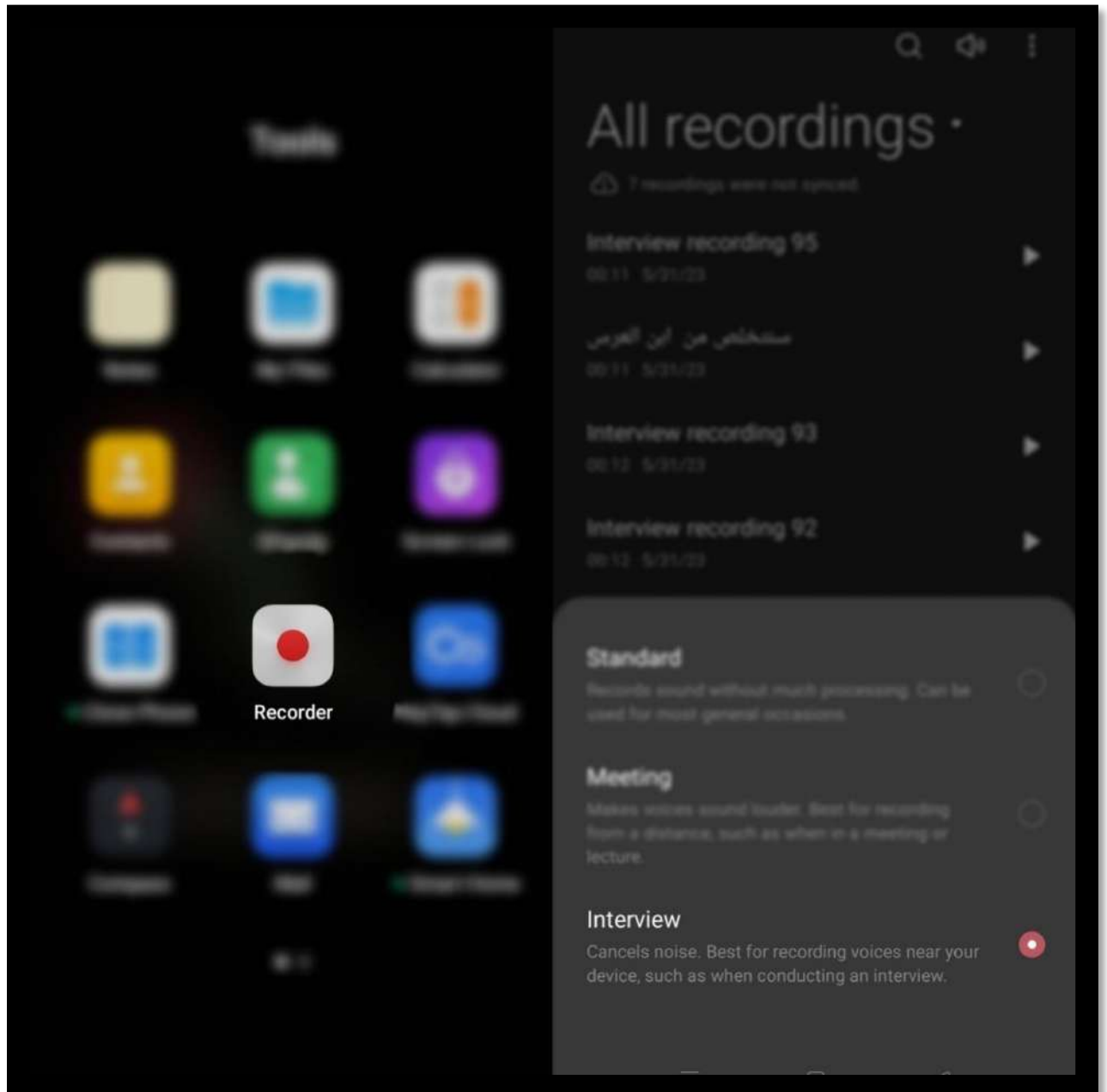
### **Third Phase**

Due to time constraints resulting from the lengthy process of transcribing and translating, a decision was made to dub specific segments of the film rather than the entire film, in order to meet the deadline of the project. These selected segments encompassed a diverse range of characters, including males, females, and children, thereby necessitating the recruitment of suitable voice actors capable of effectively delivering the dialogues. However, the task of finding appropriate members posed challenges due to several factors, such as insufficient proficiency in the required languages and a lack of necessary voice acting skills among potential individuals. Furthermore, the unavailability of many candidates, particularly due to ongoing univer-

sity exams and other commitments, further complicated the casting process. Consequently, an alternative approach was implemented, wherein both of us took on the responsibility of performing the entire acting, supported by a last-minute participant who significantly contributed to the process.

#### **Fourth Phase**

During this particular phase, the main objective was to record the newly translated dialogue using a variety of tools and specialized software applications, which greatly aided the process. Special care was taken to ensure the best possible sound quality, necessitating the selection of a noise-free environment, specifically an empty room, to minimize any potential audio disturbances. The recording process itself involved closely watching the original segments of the film in order to capture the intended tone of voice within the designated time frames. Multiple attempts were made for each part, requiring periodic modifications to the translated script to achieve the desired outcome. Additionally, providing precise instructions and vivid descriptions to the new participant was essential to guide them in delivering their speech with the utmost accuracy while maintaining the intended tone. Despite the challenges encountered, such as voice fatigue, the task was ultimately accomplished successfully, resulting in a satisfying and accurate dubbed version of the film.

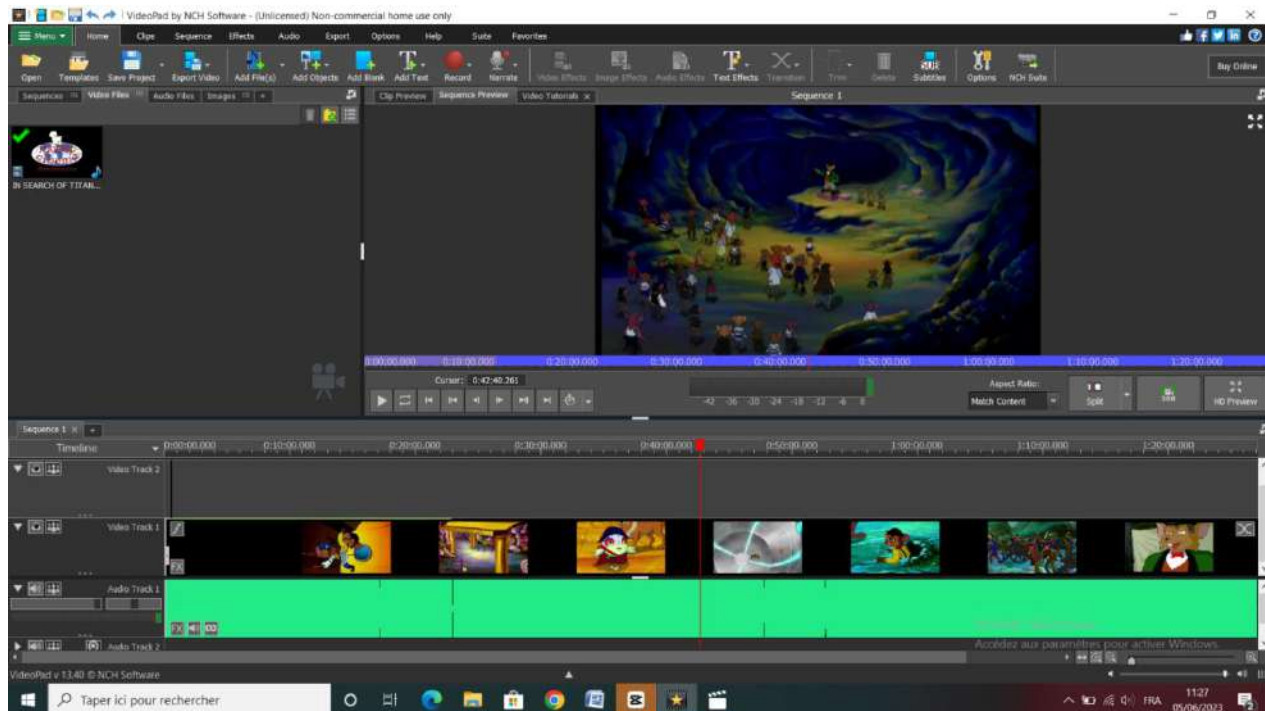


This recording application found on the realme GT Neo 2, a Chinese mobile device, played a vital and indispensable role in streamlining the recording process. With its advanced functionality and user-friendly interface, this application became an essential tool for capturing high-quality audio. One standout feature that significantly contributed to the overall recording experience was the "Interview" option, which showcased remarkable effectiveness in mitigating unwanted background noise. This innovative feature intelligently detected and suppressed ambient noise, allowing for crys-

tal-clear voice recordings and minimizing distractions. By harnessing the power of noise cancellation technology, the "Interview" feature created an optimal recording environment, ensuring that the captured voices were remarkably clear and intelligible. The seamless integration of this application with the realme GT Neo 2 provided us with a reliable and efficient solution for recording our audio material, ultimately enhancing the overall quality and professionalism of our recordings.

### Fifth Phase

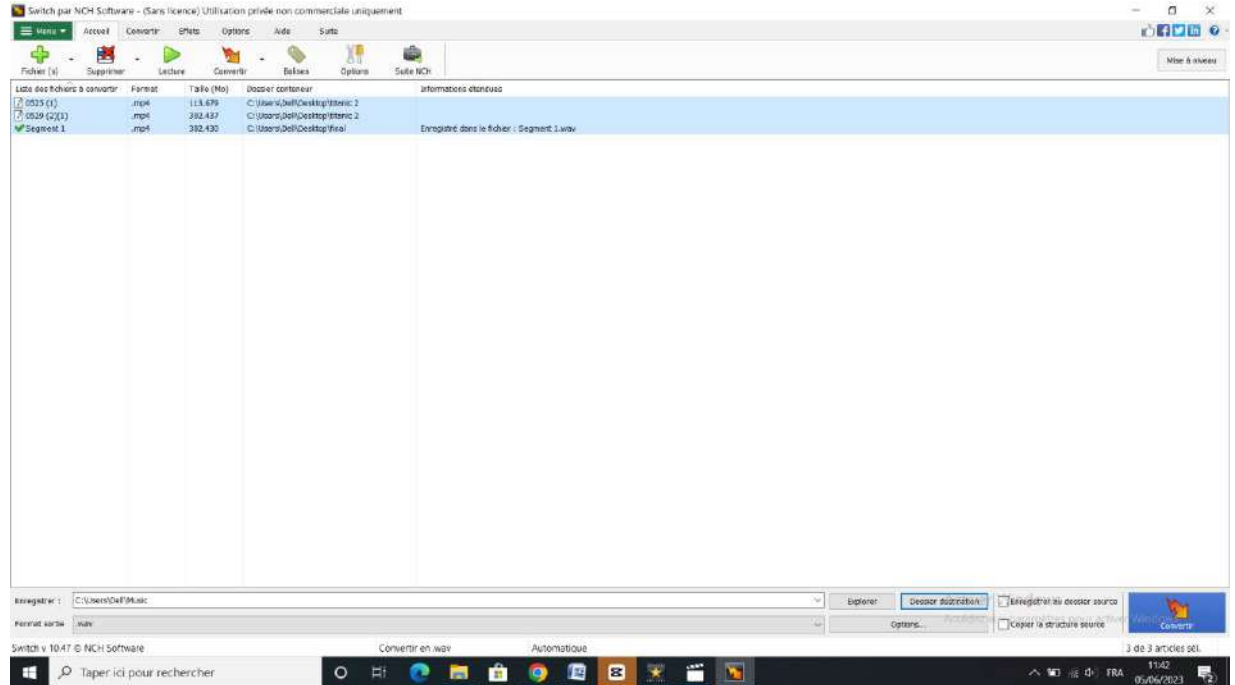
The final phase of the dubbing process primarily revolves around the layering and mixing of new dialogue tracks with the original audio of the film, ensuring a balanced sound level. This phase initiates with splitting the specific segments required for the dubbing project. This task was accomplished by employing a software tool known as "WavePad Video Editor." The entire movie was imported into the software, and subsequently, the needed segments were selected for the purpose of splitting.



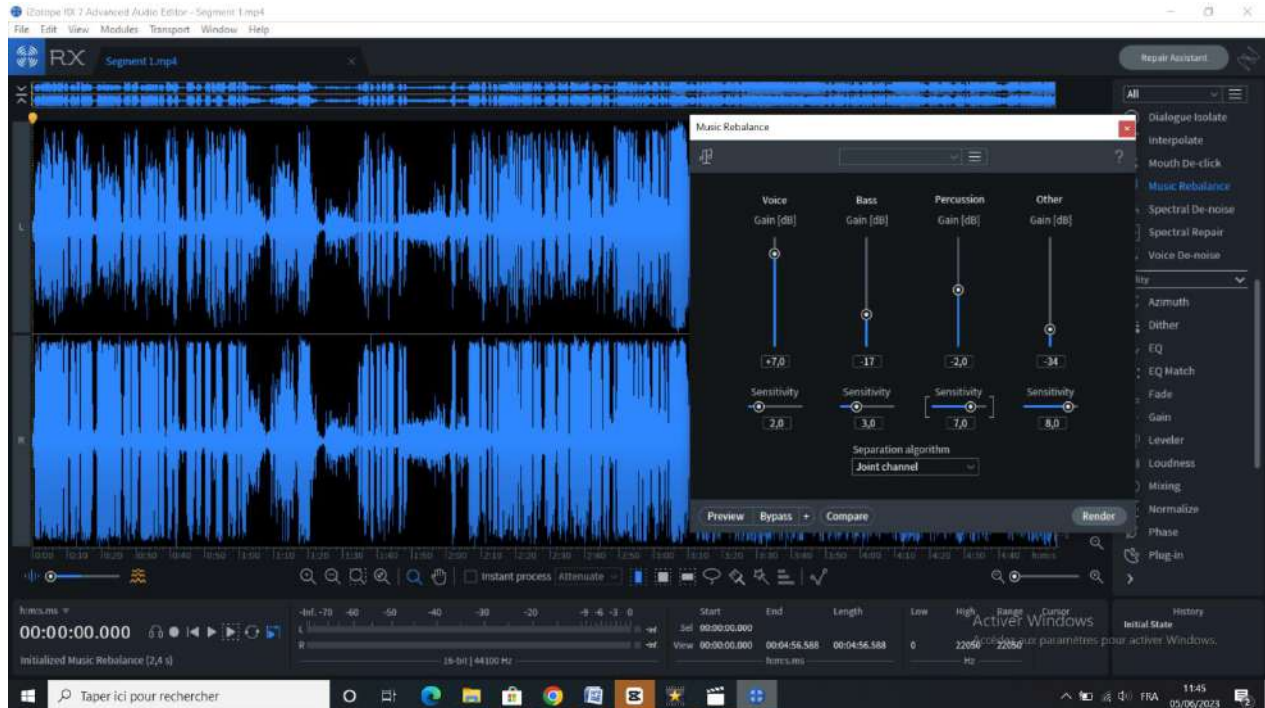
Then it is followed with the extraction of the original dialogue from the project requiring dubbing. To accomplish this, several steps were undertaken. Firstly, the entire soundtrack of the original project was extracted and converted into a "wav"



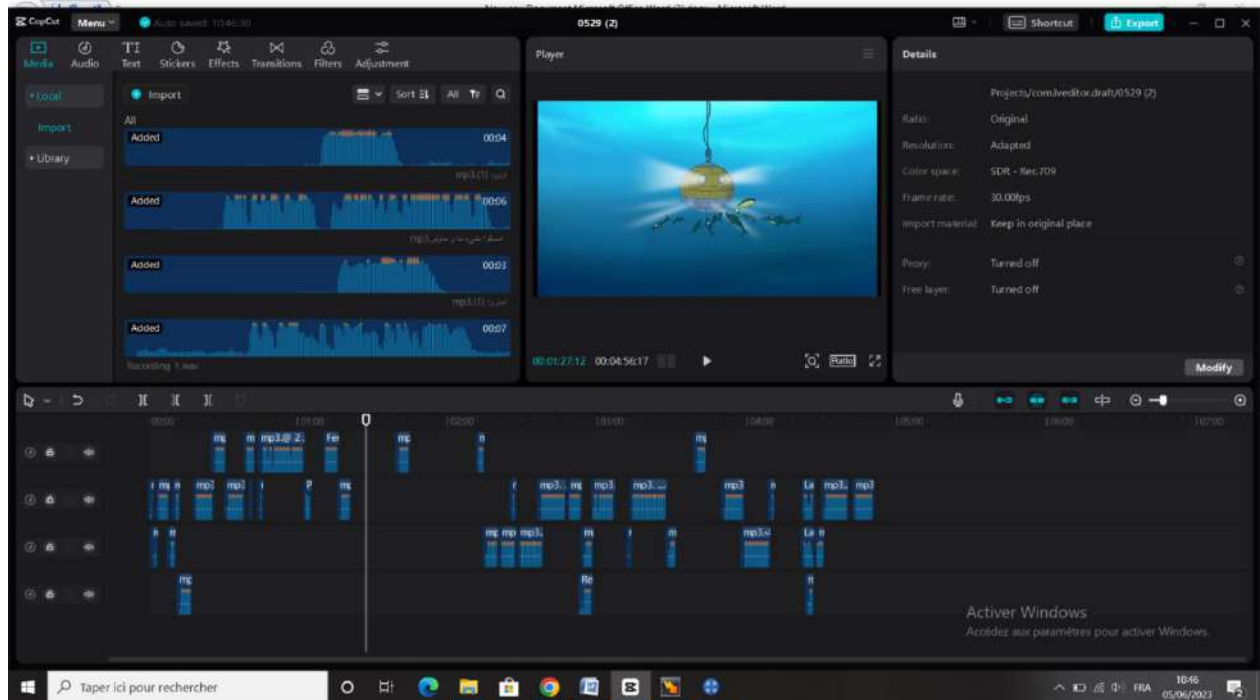
audio file using the software "Switch by NCH." Both the soundtrack and the new muted project were saved separately.



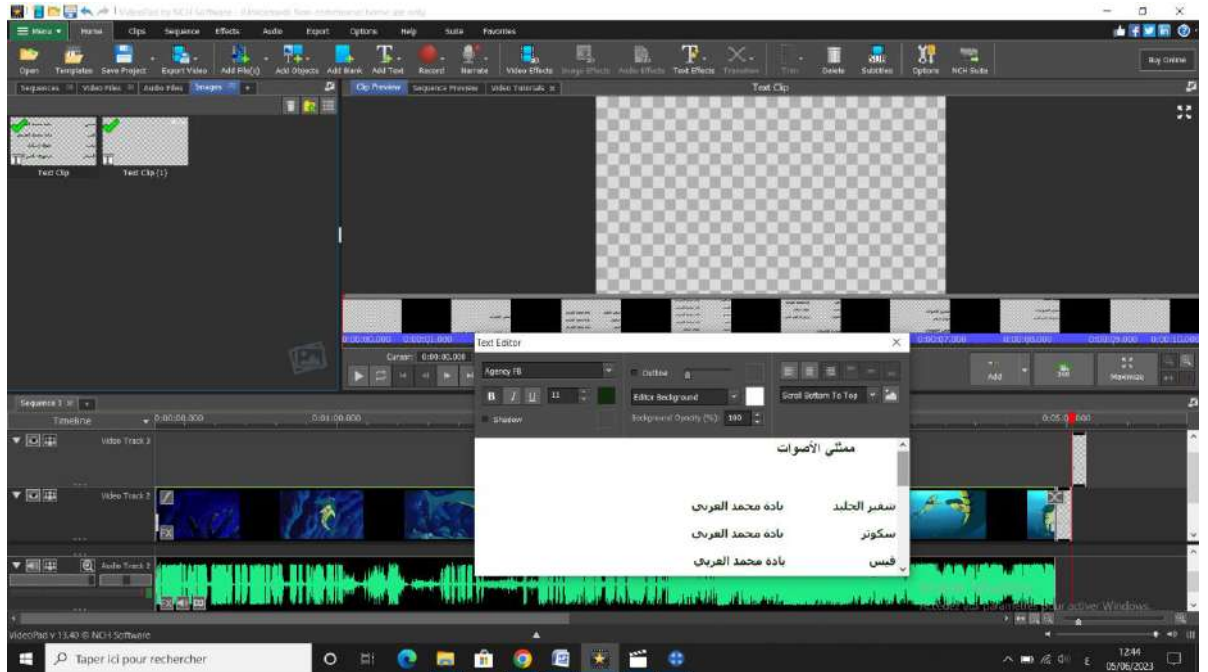
Subsequently, the original dialogue was isolated from the new audio file through the utilization of "IZotope RX7" software, followed by the application of various editing techniques.



After finalizing the new audio file and successfully extracting the original dialogue, the next step entails merging the new soundtrack with the original muted project, employing the software "CapCut." Once a new video was obtained with the incorporated soundtrack, the same software, "CapCut," is utilized to insert the recorded dialogue into the video project. This is accomplished by sequentially inserting the dubbed dialogue, aligning each with the corresponding time frame in accurateness of milliseconds to synchronize the lip movements. Certain effects such as fade in/out, cropping, volume adjustments, and overall audio balancing were applied as necessary to ensure seamless integration of the dubbed dialogue with the rest of the audio elements.

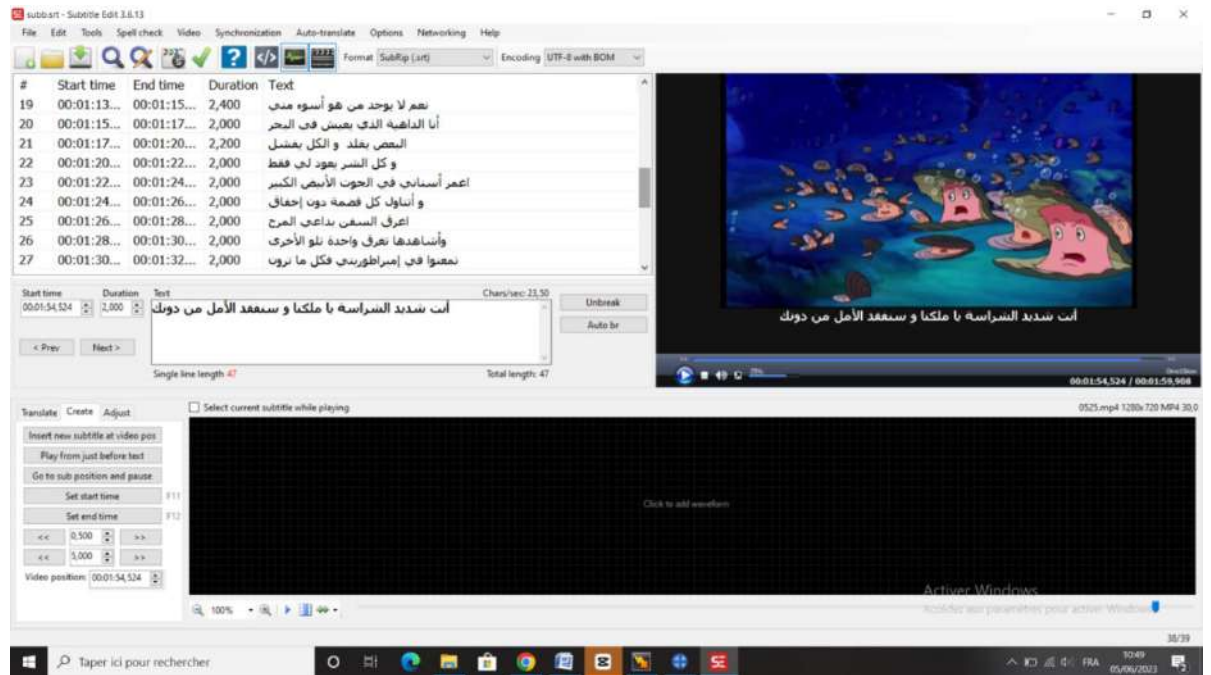


Upon completion of this step, the majority of the editing work in the dubbing process has been finalized, leaving only the task of acknowledging the contributions of the producers of the project. As part of this final step, an additional 5-second segment has been appended to the end of the project, featuring the names of the individuals involved in the production. These credits are presented in a bottom-to-top manner, gradually scrolling upwards, and the software utilized for this particular step is called "WavePad Video Editor."



## Sixth Phase

This particular phase focuses on the subtitled segment. Like the dubbing process, subtitling involved several steps, including transcription, translation, and editing to integrate the subtitles into the video. To assist with this process, a software tool called "Subtitles Edit" was utilized. Using this software, the lyrics were embedded with the music video after carefully watching it multiple times, and adjusting each sentence to its correspondent time frame in the accurateness of milliseconds. This assured a successful synchronizing between the subtitles and the music video. Furthermore, although some challenges related to sound quality were encountered, the subtitling process was still successfully completed.



## 2. Annotations

This section will undertake the identification, discussion, and analysis of the 21 selected samples. These samples will be examined from multiple annotation perspectives. Additionally, a number of the technical challenges associated with dubbing and subtitling process will be addressed, aiming to provide a comprehensive analysis of the cases in question.

### 2.1 Annotating lexical and phraseological choices

#### Sample One

Source Text	Target Text	Translation Strategy
That <b>fish</b> is the one that causes all the problems	ذلك القرش هو سيد كل الشر	Particularization

The translation strategy employed in this case is known as particularization. It involves modifying the translation to a more specific term that accurately captures the intended meaning based on contextual cues. In the given scenario, the word "fish" is

\$a broad term that encompasses various sea creatures. However, through a careful analysis of the context, it was determined that the intended meaning of "fish" was specifically referring to "that shark." As a result, the translation was adjusted to be more precise, thus using the term "القرش" as an equivalent to meaning of the source material.

### Sample Two

Source Text	Target Text	Translation Strategy
There's a little yellow boat going down the wreck of Titanic	هناك قارب أصفر صغير يغوص إلى حطام سفينة تيتانيك	Modulation

In this specific case, the chosen translation strategy was grammatical modulation. The purpose behind this decision was to modify the textual element "going down" (ينزل) into a better Arabic equivalent, which is "يغوص" (dive), as it provides a more precise and accurate representation in the given context.

### Sample Three

Source Text	Target Text	Translation Strategy
The wreck of Titanic	حطام سفينة تيتانيك	Addition

The translation strategy utilized in this context is addition. By adding the word "سفينة" (ship) to the translation, any potential ambiguity in the meaning of the source text is eliminated. This addition is particularly significant when considering the target audience, which consists of young individuals who may not possess prior knowledge or familiarity with the incident involving the Titanic. Incorporating the word "سفينة" provides a more explicit and comprehensible understanding of the intended meaning, ensuring clarity and enhancing the overall reception of the translated content.

### The Sample four

Source Text	Target Text	Translation Strategy
You all know why, that's no lie	الجميع يعلم أنها الحقيقة	Modulation

In this particular instance, the translation strategy employed was grammatical modulation, specifically the transformation from the negative form of "that's no lie" to the affirmative form of "أنها الحقيقة" in Arabic. This modulation approach was implemented with the aim of enhancing the naturalness and fluency of the translation within the target text.

## 2.2 Annotating Sociocultural And Pragmatic issues

### Sample One

Character Name	TranslatedName	Translation Strategy
Razor-Teeth	شفير الجليد	Substitution

In this particular case, the substitution strategy was used to ensure that the translated version conveys a similar impact to the original name "Razor-Teeth" among the Arabic target audience. The carefully chosen name "شفير الجليد" translates to "Edge of the Ice" in English, which symbolizes a shape resembling a sharp tooth and aligns with the characteristic of the villainous shark character. Moreover, the shared pattern between the Arabic words شفير (edge) and جليد (ice) contributes to the smooth auditory flow and ease of pronunciation, thereby preserving the sense of originality inherent in the translated name.

### Sample Two

Character Name	TranslatedName	Translation Strategy
Scooter	سكوتر	Borrowing

In this particular case, the translation strategy employed is borrowing. The name "Scooter" was directly transferred into the Arabic translation as "سكوتر" without any modification. This approach was chosen due to the widespread usage and familiarity of the term "Scooter" among the target audience in the Arabic language. Furthermore, the retention of the original name preserves its intended meaning and ensures a seamless understanding of the role of the character as a news deliverer, as scooters are commonly associated with delivery services. By utilizing this approach, the translated version maintains the essence and cultural relevance of the original name, allowing for a smooth and recognizable portrayal of the character within the Arabic context.

### Sample Three

Character Name	TranslatedName	Translation Strategy
Scarface	نديب	creation

In this case, the translation approach utilized is the strategy of omission. The original name "Scarface," which signifies a notable facial scar, has been selectively translated to "نديب" in Arabic, focusing only on the element that represents the scar. By omitting the second component of the name, the translation aims to create a more concise and impactful rendition that appears original and maintains the intended meaning and association with the distinct facial feature of the character. This strategic omission allows for a streamlined and culturally relevant translation that resonates effectively with the target audience.

### Sample Four

Character Name	TranslatedName	Translation Strategy
Smile	سمائل	Transliteration

In this given case, it was decided to preserve the name "Smile" for the dog character in the translated version. This decision stems from the cultural convention observed in Arabic society, where pet dogs are commonly bestowed with foreign names, particularly those of English origin. As a result, the transliteration approach was adopted, maintaining the name in its original form without alteration or adjustment.



**Sample Five**

Character Name	TranslatedName	Translation Strategy
Ronnie and Top Connors	ميس و قيس	Substitution

In this particular instance, the substitution strategy was employed to ensure the intended impact on the target audience, considering the original names "Ronnie and Top Connors" belonging to twin mice characters, one male and one female. To maintain the creative essence and align with the concept of twin characters, the decision was made to introduce the Arabic names "ميسو قيس". This choice not only complements the twin dynamic but also adds a special touch, as it is noteworthy that the Arabic name "ميس" bears a phonological resemblance to the English word "mice," aptly aligning with the character type as a mouse.

**Sample Six**

Character Name	TranslatedName	Translation Strategy
Elizabeth	أميرة	Free Translation

In this specific case, the chosen strategy was that of free translation. The rationale behind this decision stems from the character of Elizabeth, who embodies a princess role. In Arabic, the word "أميرة" serves as both a title for a princess and as a personal name. Given this linguistic flexibility, it was deemed appropriate and fitting to use "أميرة" as the translated name for Elizabeth, as it captures both the title and the name of the character in the Arabic context. This deliberate selection aligns with the goal of maintaining the essence and significance of the character while ensuring cultural relevance through the use of a well-suited translation strategy.

**Sample Seven**

Character Name	TranslatedName	Translation Strategy
Don Juan	أمير	Free Translation

Similar to the previous case, the name "أمير" was chosen to represent the character and his role as a prince. This selection aligns with the position of the character and signifies the intended meaning associated with a prince in the Arabic language.

### Sample Eight

Character Name	TranslatedName	Translation Strategy
Biagio	رشيق	Creation

In this particular case, the strategy of creation was utilized to arrive at a suitable translation. The objective was to create a name that captures the essence of the character in a manner that is relevant and resonates with the target audience. As weasels are recognized for their agility and swift movements, particularly when hunting their prey. Thus, the name "رشيق" meaning "nimble" in English, was chosen to reflect these inherent characteristics. This approach allows for the portrayal of the attributes of the character and ensures alignment with the comprehension of the audience. Furthermore, the translated version endeavors to effectively convey the intended imagery and evoke a similar, if not enhanced, perception of the character compared to the original context.

### Sample Nine

Character Name	TranslatedName	Translation Strategy
Pingo	ناجي	Free Translation

In this specific case, the translation strategy utilized is free translation. Instead of directly translating the name "Pingo", a new name, "ناجي" meaning "survivor" in English, was selected. This name was deliberately chosen to reflect the context of the character and their underlying concern for their own life, as the ultimate goal is to survive. Moreover, the chosen name is easily comprehensible for the target audience, enhancing its appeal and effectiveness within the full context of the film.

### Sample Ten

Character Name	TranslatedName	Translation Strategy
Odie	هاني	Free Translation

Given that the original name "Odie" does not adequately convey the intended qualities of the character, a deliberate approach involving free translation was adopted to devise a name that better encapsulates the essence of the character. Consequently, the name "هاني" was selected, as it aptly reflects the joyful and happy nature of the character, while also retaining the brevity characteristic of the original name. This decision aims to establish a favorable resonance with the target audience, ensuring a more impactful reception.

### Sample Eleven

Character Name	TranslatedName	Translation Strategy
Van Der Tilt	فادي	Substitution

In this case, the employed strategy was substitution, where the name of the character "فندي" was selected based on its close phonological similarity to the original name "Van Der Tilt." This choice was made with the intention of evoking a similar impact on the target audience while adapting the name to an Arabic context.

### Sample Twelve

Character Name	TranslatedName	Translation Strategy
Jeffery	جاسم	Free Translation

In this case, the strategy chosen for the selection of the name was free translation. The aim was to choose a name that would suit the attributes character while considering the sensitivities of the young target audience. Therefore the name "جاسم" was ultimately chosen as it aligns with the large physique of the character, without any intent of causing offense. An alternative option, "جعفر" was also considered due to its resemblance to the original name "Jeffery," but it was ultimately deemed unsuitable based on its sound pattern in the given context.

**Sample Thirteen**

Character Name	TranslatedName	Translation Strategy
Screwy	برغي	Creation

In this case, the chosen strategy was creation, with the objective of developing a name that is equivalent to the original name "Screwy," which signifies a screwdriver. To accomplish this, the name "برغي" was created, derived from the term (مفك براغي) to maintain the concept of the name. This approach ensures cultural relevance and resonates with the character while being comprehensible to the Arabic target audience.

**Sample Fourteen**

Source Text	Possible Translations	Selected Translation	Translation Strategy
The elixir of life	إكسير الحياة إكسير الحكمة شراب الأبدية جوهر البقاء إكسير الخلود إكسير القوة	إكسير الحكمة	Adaptation

The phrase "elixir of life" offers various potential translations in Arabic, all of which are considered acceptable, and the choice ultimately relies on the discretion of the translator and the chosen strategy. In this particular case, the selected translation strategy was adaptation, with the objective of maintaining the intended meaning and the desired impact of the original term while ensuring cultural relevance and appropriateness. Given the young age and religious background of the target audience,

translations that conveyed godlike powers or immortality were deemed unsuitable, as they may lead to unintended negative outcomes. Therefore, the translation

"إكسير الحكمة" meaning "elixir of wisdom," was chosen, as this translation effectively retains the desired impact of the original term while aligning with the sensitivities and understanding of the target audience.

### **2.3 Annotating Technical Constrains of DubbingAnd Subtitling**

#### **Sample One**

A notable technical issue was identified in the subtitling process, specifically during the time frame from minute 6:50 to minute 7:05. Within this segment, the audio quality was considerably unclear, making the lyrics incomprehensible. To address this challenge, new lyrics were created that adhered to the thematic concept of the song, maintained a similar rhythm and rhyme that stemmed from the unclear pronunciations. The resulting lyrics are as follows:

"Always angry, full of rancor for those scuba divers to let go.

You're a traitor and ruler too,

The king of evil from green to blue.

The king of species, they all feel danger when we talk about you.

You're ferocious while we're hopeless without you, our king."

#### **Sample Two**

A significant challenge encountered during the dubbing process, it was the task of preserving the intended voice tone, particularly in relation to characters with raspy voices. This unique vocal quality not only required careful attention but also resulted in temporary voice strain, causing delays in completing the dubbing project. Nevertheless, the meticulous efforts to accurately reproduce the distinct vocal characteristics resulted in a significantly extended timeframe for the completion of the dubbing process.

### Sample Three

The utilization of software tools presented several limitations, resulting in a number of encountered issues, which are as follows:

One of the software tools utilized during the process was RX 7, aimed at extracting the original dialogue from the film. However, it proved to be inefficient in effectively canceling out the original dialogue entirely. As a result, remnants of the original dialogue could still be faintly heard as background noise in the final version of the dubbed project, despite multiple attempts to improve the extraction process. The limited functionality of the software necessitated the use of multiple other software tools, leading to significant time loss in searching for suitable alternatives and acquiring proficiency in their operation.

Another issue arose regarding certain dialogues having shorter durations in the dubbed version compared to the original one. In order to address this issue, a software called "WavePad Sound Editor" was utilized to crop the recorded dialogue. The specific dialogue was divided into eight parts, and each part was embedded with the first frame of the scene. When the frame changed to a different character, the dialogue was paused until the speaker reappeared in the frame, even though in the original project the dialogue would still be audible when the speaker was off-screen. This approach ensured the successful synchronization of lip movements with the dubbed dialogue.

Capcut was another utilized software which played a pivotal role in the production of this project. However, it lacked support for the Arabic language during the subtitling process, necessitating the search for alternative solutions. Additionally, the software did not offer the functionality to split recorded audios, leading to the need to find another software that could fulfill this specific requirement. These limitations prompted us to explore other software options that could address these shortcomings and ensure the successful completion of the project.

Such setbacks could have been mitigated if there were dedicated software specifically designed for dubbing purposes, which would have streamlined the workflow for the individuals involved in the process.

## **Conclusion**

In conclusion, the process of dubbing a film is a multifaceted endeavor that demands meticulous attention to various factors. Throughout this chapter, we have extensively examined the fundamental components integral to the dubbing process, encompassing phases which include; cultural adaptation, voice acting, lip-syncing, and technical considerations. It is worth noting that dubbing possesses the potential to exert an influence on the values and cultural aspects of the target audience. By means of cultural adaptation, judicious lexical choices, and a conscientious regard for societal norms, the project effectively achieved localization, enabling a harmonious resonance with the values inherent in the target culture. Technical considerations, such as synchronization of lip movements and audio quality, are also of paramount importance in the dubbing process. Ensuring a seamless correlation between the dubbed dialogue and the actors' lip movements contributes to an immersive viewing experience. Such concentered efforts and collaborative synergy converge to achieve a superlative outcome concerning the dubbing process.

# General Conclusion



This study attempted to contribute enhancing the comprehension of the challenges and complexities associated with translation, both in general and specifically in the field of audiovisual translation. It has shed light on various difficulties encountered, including linguistic and cultural barriers, and has explored a range of solutions to overcome these obstacles. As a result of this study, several key findings have emerged.

The process of dubbing films, including cartoon movies, has a significant impact on the values of the target audience. It is important to note that the extent of this impact can vary depending on factors such as the quality of the translation, cultural sensitivity, and the proficiency of the voice actors. Successful dubbing efforts strive to strike a delicate balance between linguistic accuracy, cultural adaptation, and the preservation of the original meaning, as the ultimate goal is to provide an authentic and engaging viewing experience that resonates with the target audience.

Throughout the dubbing process, various cultural aspects are influenced within the original project. This includes language adaptation, where cultural elements tied to language, such as idiomatic expressions, proverbs, wordplay, and linguistic nuances, may need to be omitted or modified in the dubbed version. Additionally, character names and cultural references are adapted to make them more familiar and relatable to the target audience, facilitating a stronger connection with the characters and their cultural context.

Moreover, social norms and values play a crucial role in the dubbing process. Cultural norms and values can differ significantly across societies, and adjustments need to be made in the original dialogue or storyline to align with the values and sensibilities of the target culture. This entails modifying or excluding sensitive topics or scenes that may be deemed inappropriate or offensive in the target culture, ensuring cultural appropriateness.

Furthermore, Dubbing is a process that requires using several softwares and knowledge of using them for the various technical aspects which are needed to complete the process.

Therefore, it is imperative to possess a deep understanding of the target culture in order to strike a balance between preserving the essence of the original film and adapting it to the cultural context of the target audience during the dubbing process.

Multiple translation techniques and strategies are employed to effectively convey the meaning from the source language to the target language. These techniques play a vital role in accurately communicating the intended message of the source language to the target language, while accounting for linguistic and cultural differences. By utilizing those strategies, the original content is seamlessly adapted to ensure cultural appropriateness, contextual relevance, and linguistic fluency in the target language, all while staying true to the original intent of the film.

Ultimately, this study provides valuable insights and guidance for practitioners and scholars involved in audiovisual translation, fostering an appreciation for the intricate balance between language, culture, and audience reception.



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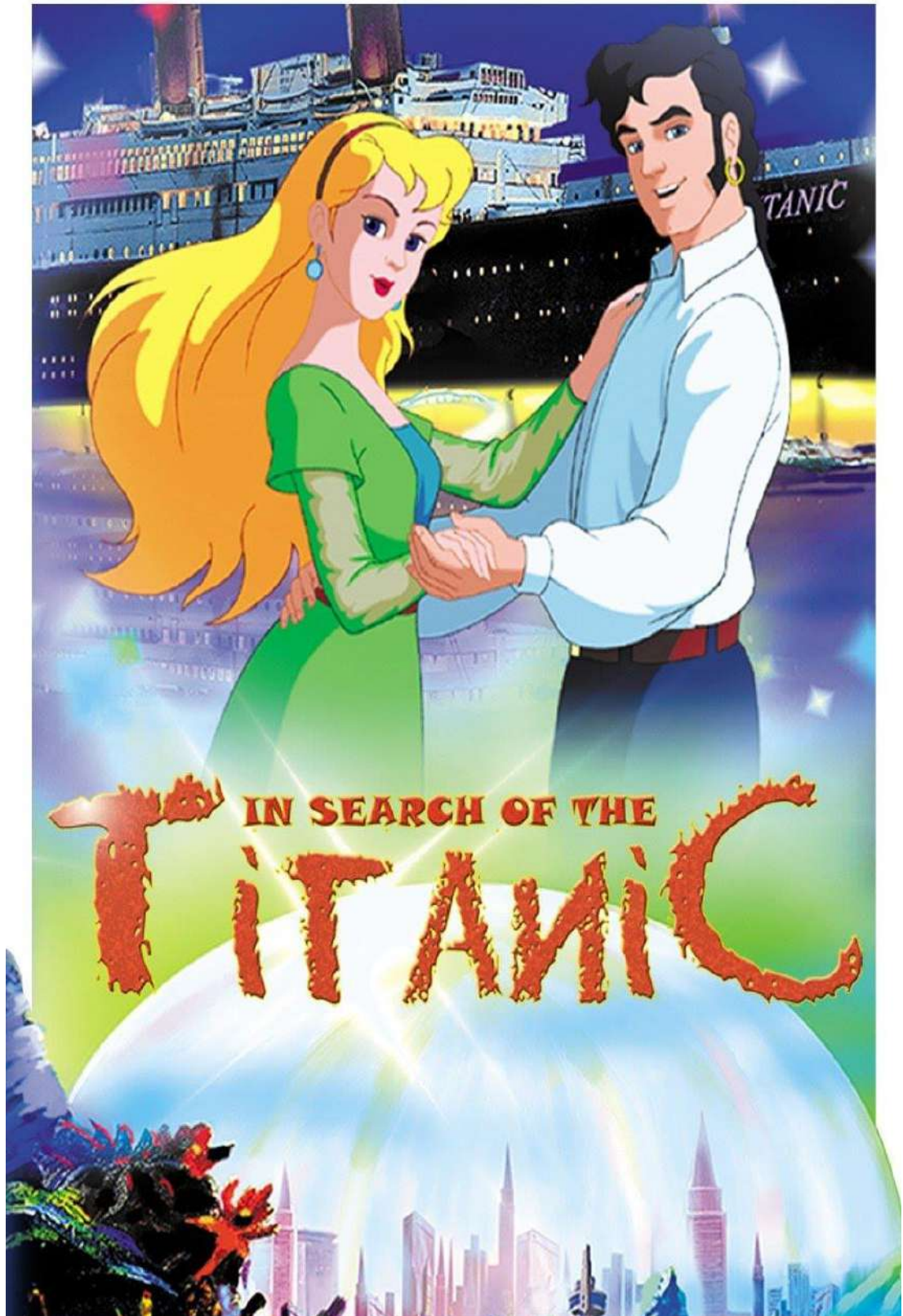
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# Appendices











الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي و البحث العلمي  
جامعة قاصدي مرباح ورقلة

كلية الاداب و اللغات

قسم اللغة و الأدب الانجليزي



مذكرة تخرج لنيل شهادة الماستر في مجال اللغة و الأدب الانجليزي

تخصص ترجمة

## دبلجة فلم الكرتون

البحث عن سفينة التايتانيك من اللغة الانجليزية الى العربية

من اعداد و تقديم

عوف اسلام

دردوري ناصرالدين

الأستاذ المشرف

أستاذ محاضر "أ" ليلي يحيياوي

لجنة المناقشة

د. محمد كوداد	جامعة قاصدي مرباح	رئيس
ليلى يحيياوي	جامعة قاصدي مرباح	المشرف
د. نورالدين بالعربي	جامعة قاصدي مرباح	مناقش

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## Abstract

The objective of this study is to examine and shed light on the multiple aspects, factors, and challenges involved in the dubbing process of the cartoon film "In Search of Titanic" from English to Arabic. The study is conducted across three chapters. The first chapter encompasses a thorough exploration of audiovisual translation and dubbing, including their definitions, historical background, and significant roles. The second chapter focuses on highlighting the cultural and linguistic differences between English and Arabic. Lastly, the third chapter analyzes and discusses the practical aspects of the dubbing process. The findings of the study unveil a variety of translation strategies utilized during the dubbing process to bridge the cultural gap and ensure the relevance of the dubbed movie to the target audience, while preserving the original meaning of the film. Additionally, the study identifies and addresses specific challenges encountered throughout the process, along with the corresponding solutions implemented. Furthermore, it highlights the tools and software employed to achieve optimal sound quality and synchronization with the on-screen motions.

**Key words:** Dubbing, Cartoon film, In Search of Titanic, Audiovisual translation

## Résumé

L'objectif de cette étude est d'examiner et d'éclairer les multiples aspects, facteurs et défis liés au processus de doublage du film d'animation "À la recherche du Titanic" de l'anglais vers l'arabe. L'étude se compose de deux parties. La première partie explore en détail la traduction audiovisuelle et le doublage, incluant leurs définitions, leur contexte historique et leurs rôles importants. De plus, elle met l'accent sur les différences culturelles et linguistiques entre l'anglais et l'arabe. Enfin, la deuxième partie analyse et discute des aspects pratiques du processus de doublage. Les résultats de l'étude révèlent une variété de stratégies de traduction employées lors du processus de doublage afin de combler l'écart culturel et de garantir la pertinence du film doublé pour le public cible, tout en préservant le sens original du film. De plus, l'étude identifie et aborde les défis spécifiques rencontrés tout au long du processus, ainsi que les solutions correspondantes mises en œuvre. En outre, elle met en évidence les outils et logiciels utilisés pour obtenir une qualité sonore optimale et une synchronisation avec les mouvements à l'écran.

**Mots-clés :** Doublage, Film d'animation, À la recherche du Titanic, Traduction audiovisuelle

## المستخلص

الهدف من هذه الدراسة هو فحص وتسليط الضوء على العديد من الجوانب والعوامل والتحديات المشاركة في عملية الدبلجة لفيلم الكرتون "البحث عن سفينة التايتانيك" من اللغة الإنجليزية إلى العربية. تم إجراء الدراسة عبر ثلاث فصول. تناول الفصل الأول دراسة شاملة للترجمة السمعية البصرية والدبلجة، بما في ذلك تعريفهما وكيفية ظهورهما والأدوار المهمة التي يلعبانها. يركز الفصل الثاني على إبراز الاختلافات الثقافية واللغوية بين اللغتين الإنجليزية والعربية. أما الفصل الثالث، فيدرس الجوانب العملية لعملية الدبلجة. تكشف نتائج الدراسة مجموعة متنوعة من استراتيجيات الترجمة المستخدمة خلال عملية الدبلجة لتجاوز الفجوة الثقافية و كذا توافق الفيلم المدبلج مع ثقافة و معايير الجمهور المستهدف، مع الحفاظ على المعنى الأصلي للفيلم. بالإضافة إلى ذلك،

تحدد الدراسة التحديات التي تواجه طوال العملية و الحلول المتبعة لتجاوزها. مع تسليط الضوء على الأدوات والبرامج المستخدمة لتحقيق الجودة المثلى للصوت تزامنه مع حركة الشاشة.

كلمات مفتاحية : الدبلجة. فيلم كرتون. البحث عن سفينة التيتانيك. الترجمة السمعية البصرية.

## ملخص الدراسة

في هذا الملخص، سيقوم الباحث بالتطرق إلى دراسة تركز على الجوانب الوصفية والتحليلية لموضوع البحث، وهو "دبلجة الفيلم الكرتوني البحث عن سفينة تيتانيك من الإنجليزية إلى العربية". وبناءً على هذا الأساس، تم تقسيم البحث إلى قسمين، مع إدراج قائمة تضم مجموعة من المراجع التي تم استخدامها خلال عملية البحث في هذا الموضوع .

تتضمن المقدمة تمهيداً لموضوع الدبلجة بشكل عام، إذ أنها تشمل تعريفا موجزا للترجمة السمعية البصرية وعلاقتها بالدبلجة، مسطرة الضوء على الدور المشترك لهما في تحقيق التواصل الثقافي وتجاوز الحواجز اللغوية. بالإضافة إلى ذلك، ذكر ماهية الدبلجة وخصائصها بشكل موجز. ومن ثم تسليط الضوء على الأهداف المرجوة من دراسة هذا الموضوع ومحتويات كل جزء منه، كونه موضوعا جديدا لم يتم التطرق إليه بشكل وافٍ. بعد ذلك، التطرق إلى الإشكالية والفرضية المطروحة حول الموضوع، والتي تكمن إجابتها في أقسامه المدروسة بشكل تحليلي. وفيما يتعلق بالمراجع المستخدمة، فقد توفرت بشكل نسبي، بما في ذلك المقالات الإلكترونية وبعض الدراسات المساهمة في إثراء هذا البحث. وبناءً على ذلك، سيتم التحدث في هذا الجزء عن القسمين التي تناولت محاور ونقاط تحليلية ودرست الموضوع بدقة وتفصيل.

## القسم الاول

### تعريف الترجمة

يتضمن هذا القسم في جزئه الأول بعض التعاريف المقترحة في خصوص الترجمة من قبل عدد من العلماء والمفكرين المختصين في هذا المجال، نظرا بأنه مجال معقد ويعتبر النقاش النظري حوله أمراً بالغ الأهمية للعديد من الباحثين، حيث يتناولون تحليل الترجمة من مختلف الزوايا والجوانب، ويعكس هذا الجزء وجهات النظر المتباينة حول الترجمة وأهميتها، فيشير تعريف نيدا وتابير إلى أهمية التركيز على نقل المعنى بشكل أساسي وبأكمل وجه وكذا مراعاة الاختلافات الأسلوبية والثقافية بين اللغتين، في حين يركز تعريف كاتفورد على استبدال العناصر النصية في اللغة الأصلية أو اللغة المصدر بمواد نصية مكافئة في اللغة الهدف، مع التركيز على الحفاظ بجوهر المعنى وتحقيق التكافؤ بين هاته العناصر في اللغتين. أما تعريف منى بيكر فينظر إلى الترجمة كعملية إعادة كتابة النص الأصلي بلغة وثقافة اللغة الهدف، بغرض أن عملية الترجمة لا تتمحور على الهيكل اللغوي فقط، بل تركز على الثقافة أيضا، لذا يجب مراعاة الثقافة والجمهور المستهدف في الترجمة، بتحديد الغرض من هذا الأخير. وذلك لتحقيق الدقة التامة مع الانسجام السلس للقراء والملاءمة الثقافية الكاملة.

### أهمية ودور الترجمة

وللترجمة أهمية كبيرة وواسعة، فهي تلعب دوراً حيوياً كرابط أساسي بين الثقافات، حيث تُسهم في تسهيل التواصل الفعال، وتعزز تبادل الأفكار والمعرفة، وتتخطى الحواجز اللغوية. إذ أنها تُحدِّد من حاجة تعلم اللغة، بالإضافة إلى أهميتها في مجالات التجارة والمعاملات الدبلوماسية ونقل المفاهيم القيمة عبر مختلف المجالات. وعلاوةً على ذلك، فإن دور الترجمة يمتد ليشمل المحافظة على النصوص التاريخية والدينية، والتقاليد والقيم الثقافية، مما يعزز فهم الثقافات وتقديرها. كما تلعب الترجمة دوراً بارزاً في نقل الأدب والفن، وتسهم في نشر الأعمال الإبداعية عبر الحواجز اللغوية والثقافية، وتعد عاملاً لا غنى عنه في تعزيز تقدم الإنسان في مجالات مختلفة مثل العلوم والتكنولوجيا والطب والأدب. إذ تسهم في المحافظة على المعرفة ونشر التجارب عبر الثقافات والحضارات المختلفة.



## علاقة الترجمة بالمحتوى السمعي

أما الجزء الثاني من هذا القسم، فيشرع بذكر كيفية تناغم الترجمة والمحتوى السمعي البصري مع بعضهما البعض، بحيث أن كلاهما يهدف إلى تعزيز إمكانية فهم المحتوى الأجنبي بين جماهير مختلفة وبنطاق واسع، وكذا تقليل الحواجز اللغوية وتسهيل التواصل الثقافي بمهارة واحترافية عالية. يُطلق على هذا التناغم المفهوم ، والذي يطبق بشكل رئيسي في الأفلام والوثائقيات بأشكال (AVT) الأكاديمي للترجمة السمعية البصرية وأساليب متعددة، بما في ذلك الترجمة الصوتية والترجمة الكتابية (السطرجة)، وأهم الأساليب التي يسلط عليها الضوء خلال هذه الدراسة، والمعروفة باسم الدبلجة، والمتمثلة في استبدال الحوار الاصلي لفيلم ما بحوار آخر مترجم باللغة المستهدفة، وتأديته بشكل إحتراقي يهدف إلى محاكاة نغمة الأصوات والعواطف مع تزامن حركات الشفاه للممثلين الأصليين بشكل دقيق، دون إجراء تغيير لعناصر الفيلم المتمثلة في الصور والموسيقى وشتى المؤثرات الصوتية، ويتم استخدام هذه العملية على نطاق واسع حول العالم، وخاصة في أوروبا، في مجال ترجمة الأفلام الأجنبية والمسلسلات التلفزيونية والرسوم المتحركة لنشرها في مختلف دول العالم مع مراعاة تلائم المحتوى المدبلج لكل ثقافة مستهدفة.

## تاريخ الدبلجة

ويروي هذا الجزء التاريخ الذي شهدته الدبلجة، بظهورها الاول في الثلاثينات من القرن الماضي بهدف مساعدة الجمهور الأجنبي على فهم الأفلام الأمريكية، حيث أنه في البداية، تمت محاولة إعادة تصوير الأفلام باستخدام ممثلين أجانب يتحدثون بلغات مختلفة، ولكن هذا الأسلوب كان غير فعال ومكلف. ومن ثم، تم الاكتشاف الفاصل في تاريخ الدبلجة من خلال تجربة التقنية التي تتمثل في المزامنة الصوتية ما بعد التصوير، والتي تسمح بإضافة تسجيل صوتي منفصل إلى الفيلم. وهكذا بدأت عملية الدبلجة تتطور وتنتشر تدريجيا. وشهدت ستينات ذات القرن، ظهور استوديوهات متخصصة للدبلجة لتلبية الطلب المتزايد لهاته الاخيرة. وفي السبعينات، شهدت الدبلجة تحسينات إضافية بفضل التقنية التي ابتكرها راي دولبي، والتي بدورها ساهمت بشكل كبير في ازدهار وتطوير هذا المجال من خلال تحسين جودة الصوت ومنح صناع الافلام القدرة على قطع الصوت بدقة وتحسينه أو استبداله عند الحاجة أثناء عملية الدبلجة. ومنذ ذلك الحين، أصبحت الدبلجة في تطور مستمر مع انتشار محتواها، لتمسي اليوم كأسلوب أساسي لترجمة الأفلام في العديد من البلدان، لشتى الأسباب، منها تاريخية وسياسية، وأخرى لغوية. بهدف تعزيز اللغة وترسيخ مكانتها وكذا الحفاظ على آثار الثقافة وتعزيز القيم الأخلاقية المرتبطة بها، مما جعل من الدبلجة عنصرا لا غنى عنه في مجال الصناعات الترفيهية من أفلام ومسلسلات تلفزيونية ومختلف صيغ وسائط الإعلام مما يعزز إمكانية الوصول إليها ويجعلها أكثر قابلية للتفاعل مع جمهور متنوع من مختلف بقاع العالم.

## أنواع الدبلجة

كما أن هذا الجزء يتناول مفهوم الدبلجة بأنواعها الأساسية التي تخدم أهدافاً متنوعة، حيث تحتفظ الدبلجة المتزامنة مع الحركة الشفهية بدور محوري على التطابق الدقيق للحوار المدبلج مع الصوت الأصلي، بما في ذلك حركات الشفاه الدقيقة للممثلين، وذلك عن طريق استخدام استوديوهات ومعدات متخصصة للترزامن مع العناصر البصرية وإعادة تصوير النص للحفاظ على المعنى والتوقيت باللغة المستهدفة. بالمقابل، تركز الدبلجة المتزامنة مع الوقت على تناسب الحوار مع الإطار الزمني دون مطابقة دقيقة للحركة الشفهية مما يمنح المزيد من الحرية والمرونة في عملية ممارسة الترجمة. أما الدبلجة غير المتزامنة مع الوقت، فتتميز بعدم تقيدها بحدود زمنية محددة، حيث أنها تصب جل تركيزها على إيصال المعنى ونقل الرسالة الأساسية بدقة بدلاً من المزامنة الصارمة مع المتحدثين على الشاشة. وكل هاته الأنواع من الدبلجة تهدف إلى تلبية احتياجات توظيفها في المشاريع المتنوعة، بتوفير مستويات مختلفة من الدقة والكفاءة في دبلجة وتكييف المحتوى للجمهور المستهدف.

## مراحل عملية الدبلجة

تتضمن عملية الدبلجة عدة خطوات أساسية تسهم في إنتاج النسخة المدبلجة النهائية بشكل متقن. حيث أنه في البداية، يتم تحويل الحوار إلى نص مكتوب لجعله مرئياً وقابل للاستعمال أثناء عملية الدبلجة. ثم يقوم المترجمون بتحرير ترجمة دقيقة وملائمة لضمان الاحترافية على المستوى اللغوي والثقافي. بعد ذلك، يتم تكييف الحوار لمزامنته مع حركة الشفاه للممثلين على الشاشة من خلال ضبط الوقت وإنشاء رموز زمنية لتحديد مدة أجزاء الحوار، بهدف تحقيق تناغم سلس بين الحوار المدبلج والتجسيد البصري للشخصيات والمشاهد المصورة. ثم يتم اختيار طاقم مؤدي الأصوات بعناية لتأدية الأدوار بشكل ناجح، مع الاهتمام بقدرتهم على مطابقة الأصوات الأصلية ونقل العواطف بفاعلية. يلي ذلك مرحلة التسجيل، حيث يتم نقل المؤدين لاستوديوهات التسجيل، بغرض تقديم الحوار المترجم بمزامنة دقيقة. وفي المرحلة الأخيرة يتم دمج المسارات الصوتية الجديدة في الفيلم بمستوى متزن ومتوازن، وذلك للحصول على جودة صوتية متسقة وواضحة. في النهاية، يتم نشر النسخة المدبلجة المنجزة وفقاً للمعايير المطلوبة، عبر مختلف الوسائط، مما يتيح للناس الاستمتاع بالفيلم بلغتهم المفضلة بكل سهولة ويسر.

## عوائق عملية الدبلجة

ويتضمن في آخر هذا الجزء بعض العقبات والتحديات التي تكمن في عملية الدبلجة، منها منهج تنسيق الحوار والذي يتطلب توقيتاً دقيقاً ومزامنة متقنة، مع احتواء ترجمته على المعنى الجوهري، والحفاظ على

الحس الثقافي وروح الفكاهة في حالاتها المناسبة، والتي تعتبر مهمة صعبة ومعقدة، متطلبة لخبرة المترجمين المحترفين وكتاب السيناريو، وعوائق أخرى تشمل صعوبة تأدية الأصوات ونقل العواطف بشكل نقي دون أية تغيرات تدريجية قد تؤدي إلى التباعد بشكل مؤثر عن أصالة المقطع الصوتي الأصلي، وغيرها من تحديات تقنية متعلقة بجودة الصوت والإنتاج، بالإضافة إلى عامل الوقت والميزانيات المحدودة التي تزيد من تعقيد العملية. كل هاته التحديات والعوائق تتطلب معرفة متخصصة وعمل جماعي فعال ودقة في شتى الجوانب للتغلب عليها وحصد دبلجة مرموقة وناجحة.

### استراتيجيات الترجمة وأهميتها في تجاوز الفجوات اللغوية

يشمل هذا الجزء بشكل عام استراتيجيات الترجمة التي تساعد على تجاوز الفجوات اللغوية، وتحقيق التواصل المعنوي بين اللغات والثقافات المختلفة، والمعروفة باسم الاقتراض، التعريف، التحوير، الإنشاء، الترجمة الحرة، التكيف، التخصيص، الترجمة الحرفية، النقحرة، الإضافة، الحذف، و الإبدال. فعن طريق الاقتراض، يمكن للمترجم استعارة عناصر لغوية من لغة أو لهجة إلى أخرى، مما يساعد على نقل المعنى والمحتوى الثقافي. ومن خلال التعريف، يمكن تبسيط المفاهيم وجعلها قابلة للفهم من خلال العناصر الثقافية المعروفة. وعن طريق التحوير يمكن خلق ترجمة سلسلة بمعايير اللغة الهدف. بينما يمكن للإنشاء أن يساهم في تعزيز الملاءمة الثقافية بواسطة إدخال أسماء جديدة. في حين أنه بواسطة الترجمة الحرة يمكن إعطاء الأولوية لنقل المعنى العام، بينما يضمن التكيف التوافق الثقافي خاصة في أشكال الفن والأدب. كما يوفر التخصيص تفاصيل دقيقة لتوضيح المعنى، والنقحرة تنسخ وتنقل بين أنظمة الكتابة، وباستخدام الترجمة الحرفية، يمكن إيصال المعنى الحرفي للعبارات والمصطلحات بدقة، مما يحافظ على أصالتها اللغوية والثقافية. وبالإضافة إلى ذلك، يمكن للمترجم إضافة معلومات ثقافية إلى النص المترجم لتوضيح المعاني المستترة أو غير الصريحة. وعند الحاجة، يمكن حذف بعض العناصر لتبسيط النص وتسهيل الفهم. وفي حالة التداخل بين الثقافات، يمكن استخدام استراتيجية الإبدال لتغيير بعض العناصر الثقافية بمفاهيم مشابهة في اللغة المستهدفة. وهذا ما يجعل من الاستراتيجيات المذكورة أعلاه وسيلة فعالة لخلق ترجمة رفيعة، ناقلة للأفكار والمعاني بين اللغات والثقافات المختلفة.

يتناول جزء آخر من نفس القسم بعض الاختلافات اللغوية والثقافية بين البيئة الإنجليزية والعربية بحكم أن الترجمة لا تتمحور حول الكلمات فقط، بل تتضمن نقل الحس الثقافي أيضا، فهي تجسد جسورًا للغة والثقافة، وتعزز الفهم والتواصل بين المجتمعات المتنوعة.

### الاختلافات اللغوية

يتطرق هذا المفهوم إلى شرح الاختلافات اللغوية ما بين الإنجليزية والعربية، إذ تعود اللغة الإنجليزية إلى اللغات الجرمانية والعربية إلى اللغات السامية، وتختلف هاتين اللغتين في مجموعة من الخصائص منها:

## الأحرف

ففي نظام الكتابة، تستخدم اللغة الإنجليزية 'الأبجدية اللاتينية' المكونة من 26 حرفاً، وتكتب من اليسار إلى اليمين، على غرار جميع اللغات اللاتينية. بينما تستخدم اللغة العربية 'الأبجدية العربية' المكونة من 28 حرفاً، وتكتب من اليمين إلى اليسار. بالإضافة إلى ذلك، تستخدم اللغة العربية علامات التشكيل التي تغير نطق الكلمة أو تغير معناها بالكامل. ومن جهة أخرى، تتألف اللغة الإنجليزية من 21 حرفاً ساكناً و 5 حروف متحركة، ومع ذلك، عندما يتم دمج هذه الحروف معاً، يتكون منها 24 صوتاً ساكناً و 20 صوتاً متحركاً. بينما لا ينطبق هذا الأمر في اللغة العربية، فهي تعتمد بشكل كبير على الحروف الساكنة، حيث تحتوي على 28 حرفاً ساكناً و 6 أصوات متحركة، إما قصيرة تُمثل بواسطة علامات تشكيل، أو أصوات متحركة طويلة تتشكل عن طريق دمج علامات التشكيل مع حروف مماثلة لها.

## بنية الجمل

تتميز اللغتان الإنجليزية والعربية باختلافات جوهرية في بنية الجمل. ففي اللغة الإنجليزية، تتألف الجمل الفعلية من فاعل وفعل ومفعول به. أما اللغة العربية فتشتمل على نوعين من الجمل: الجمل الاسمية والجمل الفعلية. الجمل الاسمية تتألف من مبتدأ وخبر، بحيث أن هذان العنصران كافيان لتكوين جملة سليمة. على سبيل المثال، "السيارة جديدة"، حيث تكون "السيارة" هنا مبتدأ و"جديدة" خبراً، أما الجمل الفعلية فتبدأ عادةً بفعل ويتبعه فاعل ومفعول به، وهذا ما نجده في أغلب الحالات وفي أقل متطلبات الجمل الفعلية في اللغة العربية. بالإضافة إلى ذلك، تختلف اللغتان في نظام اتفاق الحالة. ففي اللغة الإنجليزية، يحدث الاتفاق بين الفعل والفاعل أو بين الأسماء وتحديدها، مع مراعاة العدد والشخص. بينما في اللغة العربية، فيكمنها بعض التعقيدات في هذا الشأن، حيث يؤثر الجنس والعدد والضمائر على الفعل وهيكلاً الجملة بشكل عام، فيستدعي الأمر إلى استخدام اللواحق والسوابق وضمائر الملكية وعلامات التشكيل لتحقيق التماسك النحوي.

## الضمائر اللغوية

ومن بين الخصائص الأخرى التي تختلف فيها اللغتين بفرق كبيرة، خاصية الضمائر، فاللغة الإنجليزية تمتلك نظاماً بسيطاً من الضمائر، في حين أن الضمائر في اللغة العربية تكون أكثر تعقيداً وتفصيلاً، حيث تأخذ في الاعتبار الجنس (ذكر/أنثى)، العدد (مفرد/جمع)، وموضع الكلام (ضمير المتكلم، المخاطب، والغائب).

## أزمنة الأفعال

وفيما يتعلق بأزمنة الأفعال، فتتألف اللغة العربية أساساً من زمنين رئيسيين. ألا وهما الزمن الماضي و المضارع بحيث أنه يُستخدم الزمن المضارع للتعبير عن الأحداث الجارية أو العادات اليومية، ويمكن التمييز بينهما عن طريق إضافة أدوات ظرفية مثل "الآن" أو "كل يوم". أما الزمن الماضي، فيُستخدم للإشارة إلى الأحداث التي سبق لها وأن وقعت. بالمقابل، تتمتع اللغة الإنجليزية بنظام زمني غني يتألف من اثنا عشر زمناً، حيث لكل زمن شكله واستخدامه الخاص، والتي هي كالتالي:

Present simple	المضارع البسيط
Past simple	الماضي البسيط
Future simple	المستقبل البسيط
Present perfect	المضارع التام
Past perfect	الماضي التام
Future perfect	المستقبل التام
Present continuous	المضارع المستمر
Past continuous	الماضي المستمر
Future continuous	المستقبل المستمر
Present perfect continuous	المضارع التام المستمر
Past perfect continuous	الماضي التام المستمر
Future perfect continuous	المستقبل التام المستمر

## الاختلافات الثقافية

يتطرق هذا المفهوم على عكس سابقه إلى دراسة الاختلافات الثقافية ما بين البيئة الإنجليزية والعربية، نظراً بأن هاته الاختلافات تلعب دوراً حاسماً في الترجمة ويمكن أن تكون السبب الرئيسي وراء الترجمات غير الدقيقة أو غير المقبولة للثقافة المستهدفة، فحسب وجهة نظر بيتر نيومارك فإن الثقافة تشكل أكبر عقبة لتحقيق ترجمات سليمة وملائمة، لذا يجب إدراك هاته الاختلافات بشتى أنواعها وأشكالها، والتي تشمل الآتي:

## المفاهيم الثقافية

من بين أهم هاته الاختلافات، يوجد ما يعرف بالمفاهيم الثقافية، والتي تشمل مختلف العناصر أهمها إثنان معرفان باسم (الأحداث التاريخية، والأدب) فأما الأول فيشير إلى الأحداث ذات الأهمية البالغة في المجتمعات بشكل خاص، مثل حرب الاستقلال الجزائرية، وأما الثاني فهو وسيلة للتعبير الثقافي ترمز إلى المعتقدات والقيم والتجارب في المجتمع، ويشمل فئات متنوعة مثل الشعر والدراما والأدب الواقعي والخيالي، وهذا الأخير يعمل كوسيلة لنقل الأفكار والمواضيع الثقافية عبر الأجيال.

## القوانين الاجتماعية

والقوانين الاجتماعية هي شكل من أشكال الاختلافات الثقافية، فهي تختلف من مجتمع إلى آخر، وتنقسم إلى فئات متنوعة، منها العادات الشعبية والتي تعتبر كسلوكيات وتصرفات يتبناها أفراد مجتمع معين دون ارتباطها بالضرورة بالقيم الأخلاقية، لكنها تلعب دورًا حاسمًا في قبولها اجتماعيًا. ويمكن أن تختلف هذه العادات من مجموعة لأخرى، فبعضها يكون إطارها محصور وأخرى حيزها واسع ومقبول من قبل المجتمع بأكمله. بالمقابل، تعتبر الأعراف أكثر صرامة من العادات، حيث ترتبط بالمبادئ الأخلاقية والأخلاقية، وقد يعتبر انتهاكها مسيئة لمعظم أفراد المجتمع. أما المحرمات فهي أحكام شديدة تحظر سلوكيات معينة وتحمل نفوذًا قويًا في المجتمع، حيث أن ارتكابها قد يأتي بعواقب اجتماعية وخيمة، مثل نفي المنتهك باعتباره غير ملائم للعيش بين أفراد المجتمع. أما القوانين، فهي أعراف رسمية يتم إنشاؤها من قبل الحكومة، وتنفذ عادة من خلال الشرطة أو السلطات القانونية الأخرى، بغرض الحفاظ على أمن المجتمع ورفاهيته، وانتهاكها يرجع بعقوبة تتراوح بين غرامة بسيطة والسجن الشديد، وذلك حسب خطورة الانتهاك.

## التعابير الاصطلاحية

التعابير الاصطلاحية هي من إحدى عوامل الفروقات أيضا، فهي تشكل تحديًا كبيرًا في الترجمة لكونها عبارات لغوية جوهرية المعنى، لا يركز فهمها على المستوى السطحي، ووفقًا لأنطوني أوريلي فإن هذه التعابير تنقسم إلى أربعة أنواع، منها المصطلحات البحثية وهي التي فقدت معناها الأصلي بشكل يحيل فهم محتواها بنظرة منطقية. أما التعابير ذات الحدين فتتكون من جزئين ثنائي العمل. والتعابير الجزئية هي تلك التي تم تقصيرها إلى جزء واحد، حيث يفهم طليق اللسان جزئها الثاني دون تعقيد، أما النوع الرابع فيسمى بالتعابير الجاهزة، ويتضمنها عناصر وأجزاء إضافية بغرض إنشاء معاني إيحائية وضمنية. بالإضافة إلى ذلك، هنالك ثلاثة أنواع أخرى اختلفت الآراء حول صلتها بمفهوم التعابير الاصطلاحية من عدمه وتعرف ب (العبارات

المبتذلة، الأقوال المأثورة أو الامثال، والتلطيف) فأما الأولى فهي التعابير التي فقدت حسها الجدي نتيجة استخدامها المفرط، وأما الثانية فمحتواها جوهرية وتستخدم لتقديم النصائح، وأما الأخيرة فتستعمل للحديث عن موضوع حساس أو محرم بطريقة مهذبة.

### المصطلحات الغير قابلة للترجمة الترجمة

هنالك كلمات ومفاهيم لا تملك قابلية الترجمة بحكم أنه لا يوجد لها نظير ومقابل في لغة أو ثقافة أخرى، نتيجة إرتباطها بتجارب ثقافية فريدة وقيم أو عواطف لا يمكن التعبير عنها أو فهمها بسهولة في لغة أخرى.

### مفهوم المحرمات

وآخر أشكال الاختلاف المذكورة هو ما يتعلق بمفهوم المحرمات، والتي تعتبر قيوداً اجتماعية أو ثقافية لسلوكيات أو ممارسات أو معتقدات معينة تزرح أركان مجتمع ما وتهين أفكاره. ويمكن تصنيف هذه المحرمات إلى خمسة مجالات أساسية (المحرمات الدينية، الاجتماعية، القانونية، والجنسية). المحرمات الدينية تتضمن الأعمال أو السلوكيات المحظورة في إطار ديانة معينة، بالاستناد إلى تعاليم تلك الديانة ونظامها العقائدي. أما المحرمات الاجتماعية فتنبع من القيم والمعتقدات السائدة في المجتمع وتحدد القيود المفروضة على السلوكيات التي قد تعكر سلامة عيش الافراد. والمحرمات القانونية فتتعلق بالأعمال المحظورة بموجب القوانين الدستورية التي تنظم المجتمع، بهدف الحفاظ على النظام والسلامة العامة والمعايير الأخلاقية وكذا حقوق الأفراد وغيره. أما المحرمات الجنسية فتشمل تلك السلوكيات والممارسات الجنسية التي يعتبرها المجتمع غير مقبولة بناءً على الفطرة والمعتقدات الثقافية والدينية والاجتماعية.

هاته المفاهيم والأشكال تختلف وتتفاوت من ثقافة لأخرى باختلاف العوامل والأسباب، ما يفرض على المترجم إدراكها وفهمها بشكل دقيق لتجنب عراقيل الترجمة التي تنراوح بين اختلاف أنظمة اللغة والثقافة.

### القسم الثاني

هذا القسم الأخير فقد تضمن فيه وصف منهجية العمل التطبيقي المتطرق إليه في عملية الدبلجة، والذي شمل عدة مراحل، ففي المرحلة الأولى تم فيها إستخراج واستخلاص نص الحوار المرتبط بالفيلم وإعادة كتابته كلياً على مدى فترة استغرقت حوالي أسبوعين، بحيث أن النص لم يكن متوفراً في أي مصدر من المصادر. أما

المرحلة الثانية فشملت ترجمة السيناريو أو الحوار من اللغة الإنجليزية إلى اللغة العربية، مع مراعاة القيود الزمنية للحوار و العوامل الثقافية المرتبطة بالترجمة، مما أسفر عن ترجمة شاملة تمت على مدار أربعين يوماً. ونظراً للضغط الزمني الناتج عن المرحلتين والمتعلق بفترة إنجاز وتكملة البحث، تم التطرق في المرحلة الثالثة إلى إتخاذ قرار يشمل تحديد أجزاء معينة من الفيلم كعينات للدبلجة، مما أدى إلى الشروع في محاولة العثور على ممثلي أصوات ملائمين بأداء أدوار الشخصيات المتعلقة بالفيلم، ولكن باء الأمر بالفشل نظراً لأسباب عدة. كحل بديل قام أعضاء فريق المشروع بأداء الأدوار بأنفسهم مع مساعدة جلييلة من متطوع في اللحظات الأخيرة. أما في المرحلة الرابعة، تم تسجيل الحوار المترجم الجديد بعناية في بيئة خالية من الضوضاء، باستخدام أدوات وبرامج متخصصة في تيسير عملية التسجيل، وشملت المرحلة الأخيرة من عملية الدبلجة، تعديل وتنسيق المسارات الصوتية الجديدة مع مقاطع الفيديو الأصلية من الفيلم. وكانت هناك مرحلة إضافية متعلقة بعملية السطرجة، والتي شملت ترجمة جزء ثالث تم تحديده، والذي يحتوي على مقاطع أغنية موجودة في الفيلم وكذا سطر جتها أيضاً، مع مراعاة الطابع الزمني لكل مقطع. وبالرغم من بعض العوائق والتحديات الناتجة عن هاته المراحل، إلا أنه تم إنجاز وتنفيذ المشروع بنتائج إيجابية مرضية.

وفي جزء آخر من هذا القسم، تم الإستخراج من الأجزاء المحددة، ما يساوي واحدة وعشرون عينة بهدف تحليلها ودراستها من منظور تقني، وثقافي، ولغوي. وقد تم تحليل هاته العينات والعناصر باستخراجها وتقسيمها على شكل جداول. حيث احتوى كل جدول على تقسيم يشمل ما يلي:

-عناصر النص الأصلي

-عناصر النص الهدف

- التقنية المستخدمة في ترجمته

بعد التحليل تبين ما يلي:

- يكمن في النص الأصلي عناصر متنوعة ومختلفة

- تم الاستعانة بمجموعة متنوعة من التقنيات في عملية ترجمة عناصر النص الأصلي وخاصة فيما يتعلق بترجمة الأسماء.

- لدبلجة عوائق عديدة تشمل غالبا الطابع التقني.



-عدم توفر برامج مخصصة على وجه التحديد لعملية الدبلجة بشكل كامل.

ومن هاته النتائج المتحصل عليها، يشار بأنه طرأت عدة تغييرات وتعديلات جزئية بغرض تحقيق الدقة اللغوية وتكبير المعايير الثقافية المرتبطة بالمصطلحات والأسماء و المفاهيم، وذلك عن طريق استخدام استراتيجيات الترجمة المتنوعة، بهدف ضمان التوافق مع المعايير الاجتماعية والقيم الثقافية المتعلقة بالجمهور المستهدف، مع الحفاظ على المعنى الأصلي للفيلم الذي تمت دبلجته في مراحل دقيقة.

عموما هذا ما شمله البحث في محتواه الذي ساهم في إزالة الغموض والإبهام المحيط بعملية الدبلجة ومراحلها العملية، وذلك بتسليط الضوء على الخطوات المتخذة والعوائق التي تمت معالجتها من خلال هذه الدراسة.