

UNIVERSITY KASDI MERBAH OUARGLA

Faculty of Letters and Languages

**Department of English Language
and Literature**



Dissertation:

ACADEMIC MASTER

Domain: Letters and Foreign Languages

Major: Translation and Translation Studies

Title

**Omission and Censorship in Dubbing from English into
Arabic**

Case study: "The Amazing World of Gumball"

**Dissertation Submitted in Partial Fulfillment of the
Requirements for the Master Degree in Translation Studies**

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Publically defended on: 06/03/2017

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Academic Year: 2016 – 2017

جامعة قاصدي مرباح - ورقلة -

كلية الآداب واللغات

قسم اللغة الإنجليزية وآدابها



مذكرة:

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اختصاص: الترجمة وعلم الترجمة

بمعنوان:

الحذف والرقابة في الدبلجة من الإنجليزية إلى العربية

"عالم غامبول المدهش" أنموذجا

مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في الترجمة

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السنة الجامعية: 2016 – 2017

Dedication 1

‘‘I dedicate my humble effort to all my teachers throughout the years and to all whom have been standing by my side through bitter and sweet through thick and thin, filling me with joy, encouragement, affection and love, my sisters and especially mother and father whose prayers of day and night made me overcome the darkness in my life and shine in the face of obstacles, Mom, Dad I owe you my life, my sincere gratitude.’’

Z.Z

Dedication 2

Before all, I thank Allah for His invaluable blessings that we would never be able to number them.

Then, I dedicate my dissertation work to my lovely family;

...To my father and my mother whose support and their words of encouragement and push for tenacity ring in my ears

...To my wife who is there for me

...My my brother and sisters who mean a lot for me

...To all my teachers in English department

...B.S...

Acknowledgments

First and foremost, all praise is due to Allah, for giving us the persistence and patience to complete this work.

We would like to express our sincere gratitude to all people who contributed and helped the accomplishment of this humble dissertation.

We would like also to show our deepest gratitude and respect to our parents whom been by our sides throughout the years with all the sacrifices and support, and all our families.

We would like to point out on the great effort that Mr. Ahmed Nourddine BELARBI put on this dissertation with his guidance, piece of advice or encouragement and being the kindest person that he is. We would like to mention and thank Mr. Mohammed KENTAOUI and Mrs. Dalila BOUARAHLA for all the invaluable help they provided throughout the years of our presence in this department.

We would also like to show our deepest thanks to our friends and colleagues for the wonderful time we had.

Finally, our greatest gratitude goes to all the staff of the department of English.

List of abbreviation

Abbreviation	Expression	Translation
AV	Audiovisuel	سمعي بصري
AVT	Audiovisuel Translation	الترجمة السمعية البصرية
SL	Source Language	اللغة المصدر
TL	Target Language	اللغة الهدف
TT	Target text	النص الهدف
ST	Source Text	النص المصدر
TV	Television	التلفزيون
CSI	Cultural-specific items	العناصر الثقافية
TV-Y7-FV	Television shows for 7 years or older that may contain Fantasy Violence	برامج تلفزيونية لفئة سبع سنوات فأكثر قد تحتوي على مشاهد عنف مختلفة

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General Introduction

In the past, films made themselves heard through intertitles and musical accompaniment. With the rise of Technology and the invention of microphone, things have changed. A great deal of information has been presented to the audience every day through the audiovisual means (AV). These mostly include television, internet etc. Few years later, there appeared what we call now dubbing and subtitling. They are one of the most usual ways of presenting a film to the audience all over the world. Subtitling consists of presenting a written text and allows the audience to hear the original actor's performances. However, dubbing known as voice- over is a way of presenting the audience with materials. This process requires budget, a team of translators and voice recorders etc., in order to obtain a satisfying result. Films should be adapted to the environment of the target language viewers which means cultural references should be reflected in the audience's cultural heritage. Davies came up with strategies that have been adopted in translating cultural items which are preservation, addition, omission, globalization, localization, transformation, and creation. The strategy of omission in Dubbing is used quite frequently in audiovisual translations, especially when a text seems to be hardly translatable. Davies stated that "In the case of cultural references, sometimes it is a more convincing idea to omit a problematic culture-specific item (CSI) altogether, so that no trace of it is found in the translation" (Davies, 2003, p.79). As a result, it is better to avoid some cultural elements rather than transferring it incomprehensibly.

Research problem

The necessity of maintaining the same idea when dubbing will make the translator in a situation where the diversity of culture complicates the process of translating the original audiovisual when omitting the cultural elements of the source language.

Purpose of the study

The aim of this study is to investigate the motives behind the use of omission in dubbing, and the reasons that drives the translator to take into consideration the cultural background of the target language audience.

Research questions

- On what aspects does omission in dubbing put the film original language in?
- Does omission in dubbing lead to having a reductionist view about the foreign culture?

Hypotheses of the study

It is hypothesized that:

- Whenever there is a clear cultural clash (social, religious...) dubbers apply omission strategy.
- It is assumed that omission leads to having a reductionist view about the foreign culture that is supposed to be violating for the target culture audience.

Methodology

In order to investigate the omission as a strategy adopted in cartoons and as well identify the reasons that lead to such action, we have chosen as a case study “ the amazing world of gumball”, we downloaded some episodes from different seasons of both the original version and the dubbed one in Arabic to compare and extract the omission cases if there are some. In this respect, The analysis of data requires descriptive, analytical that is following quantitative approach, because it requires the justification of the use of omission and describe its use with regard to some culture-proper aspects, and it is quantitative in that it would depend on The mass of various examples of omission in dubbing to test the stated hypotheses with regard to high and low probabilities.

Structure of the study

This study consists of two chapters, one is theoretical and the second is practical. The first chapter includes three parts all of them are theoretical, these parts involves an over view about culture and its relationship with translation, an over view about audiovisual translation, dubbing and omission. This first chapter also tackles dubbing in the Arab world.

The second chapter will analyze all the omission aspects and strategie in the dubbed version of the famous cartoon "the Amazing World of Gumball" while comparing it to the original one.

Finally, a conclusion that summarized the research aim and results as well as answering the research questions.

Chapter I

Part One: translation & Culture

Part Two: Audiovisual Translation

Part Three: Dubbing

Introduction

This study illustrates the significance of omission in dubbing in general and in cartoons in particular. Omission is a strategy used in translation to avoid some of the constraints that the translator may face when translating into a particular language that contains a different cultural background. Therefore, this study will briefly tackle the definition of culture and its concept, and translation and its concept while tackling many subfields of these realities.

Taking into account the existent cultural differences of a country, a region or any area that shares particular norms, the translator must consider all these features (ideas, behaviors, materials, values and attitudes...etc.) in order to provide a suitable translation in the target text by conserving the message of the source text and making sure to respect those features to avoid embarrassment, or even worse, unintended insult to a society. Thus, the translator ought to be culturally and linguistically competent as Eugene Nida explains: "Competent translators are always aware that ultimately words only have meaning in terms of the corresponding culture" (Eugene, 2001, p.13).

All these elements are tackled in the audiovisual field. It is a term that started in the forties of the last century; it is a communication technique that associates both sound and image, simplified since 1990 under the term ‘‘audiovisual’’

1.1 Culture and Translation

Translation and culture are two related subjects. The process of translating of a source text to a target text is, in fact, a difficult task to be properly done by the translator. Translating to cultures will certainly lead to face some cultural issues between the two cultures in some matters which will force the translator who has to be competent to used different strategies such as omission.

1.1.1 The role of translation

The world is estimated to have more than 5.000 languages. It used to be difficult to comprehend the specifics of a culture due to the lack of communication; however, throughout the years, the world has become more developed and more opened on sharing and exchanging cultures and knowledge. And thanks to translation this task has become

easier to render, which helped in the development of aspects in life to maintain heritages from generation to another. Thus, translation is considered as an important tool to a proper global communication.

1.1.2 Concept of culture

The concept of culture is fundamental to any approach and due to the dimension of the term "culture" and the difficulty in defining this term with all the disagreement between anthropologists and sociologists and the several domains in which culture holds different meanings. The concept is significantly vague. The term culture can be attributed to the general knowledge of a person or to a group of people in a particular society which shares common factors. These characteristics manifest in the religious and ethnic sides or even the artistic side.

The individual culture differs from one to another. It is acquired by the way of thinking of the individual that leads to the construction of a self-general knowledge. This knowledge must avoid stereotyping for positive outcomes in the society that can share different aspects of individuals. In his book entitled *Primitive culture*, Taylor (1871) explained: "Culture, or civilization, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, beliefs, arts, morals, law, custom and any other capabilities and habits acquired by man as a member of society". (p. 01)

1.1.3 Definition of culture

Unanimously agreed, culture is hard to define. Anthropologists, sociologists and psychologists found it difficult to get on an agreement on a particular definition due to the different usage of the term "culture" and the hardship of understanding its concept, some even used another term to refer to it. Graham Wallas in his books *The Great Society* (1914) and *Our Social Heritage* (1921) referred to culture as "civilization" or social heritages as equivalent of certain definitions of culture and said: "Our social heritage consists of that part of our "nurture" which we acquire by the social process of teaching and learning" (p. 07). They considered the word civilization as a near synonym.

1.1.4 The relationship between culture and translation

Culture has a big influence on translation. This latter, aims to achieve cultural equivalence in order to transfer the message. After what have been said, we understand that translation is a process that can't be properly applied without taking into consideration the cultural background and the nature of the ST. Therefore, many obstacles that occur when translating must be resolved and studied. Culture and translation share many perspectives. Translation is used as a tool to promote understanding among the different countries and nations. Due to the variation that any country or region contains from history, religious beliefs, local custom etc... many restrictions occur, so using a good translation, which is in other words, giving the reader the same conception that the native speaker was given. Nida explained that the way in which the receptor reacts should be the same as the reaction of the reader when given the original text. Therefore, the translator must not only obtain a linguistic competence but also a cultural competence, for the lack of one of them will certainly lead to a bad translation:

1.1.4.1 Cultural issues

Agreeing on the fact that translation is not always transferring a text from a language into another, it is also a way of communicating intercultural differences that can face translators. A translator, hence, has to narrow the gap between the two cultures by applying some of the strategies such as "Foreignisation" and "Domestication". Wojtasiewicz (1992) defined this as: "the mechanism of translating a text formulated in the language A into the language B means formulating the text B in the language B so that the reader would have the same or similar associations as the reader of the text A" (p.26). Cultural issues include "metaphors", since, according to Darwish (2010) "permeate language and no language is efficient without metaphors" (p.209), and its connectivity to culture makes the difficulty of its translation.

Even when words seem to be synonyms from one cultural setting to another, they carry their own cultural baggage, for example, Rabassa (1984) believes that it would be difficult to maintain that the English "house" was completely synonymous with the French "Maison". Many words resemble equivalents but they are not. They have special connotations, or have different focuses in different cultures. The occurrence of allusion and

metaphors may lead to cultural issues such as in Religious elements; they present major obstacles in translating a text.

There are crucial issues, which demand the translator's full attention. Nida and Taber (1982) detailed on this difference as "In America, jokes from the pulpit are usually acceptable in fact, some of the best preachers regularly elicit laughs from their congregations, but in Europe similar language in the pulpit would generally be regarded as at least inappropriate if not decidedly uncouth" (p. 178).

Many strategies can be useful and beneficent in translating cultural elements in translation Tomaszewicz lists them as follows: (2009, p. 45)

1. Omission, whereby the cultural reference is omitted altogether.
2. Literal translation, where the solution in the target text matches the original as closely as possible.
3. Borrowing, where original terms from the source text are used in the target text.
4. Equivalence, where translation has a similar meaning and function in the target culture.
5. Adaptation, where the translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original. Strictly speaking this can be considered a form of equivalence.
6. Replacement of the cultural term with deictic, particularly when supported by an on-screen gesture or a visual clue.
7. Generalization, which might also be referred to as neutralization of the original
8. Explication, which usually involves a paraphrase to explain the cultural term.

1.1.4.2 Linguistic issues

Mostly, linguistic issues are shown in literary texts especially from English into Arabic stories or novels...etc. It is a huge issue for the translator to translate the ST into the TT taking into account the syntax, the lexical choice, collocations, idioms, grammar...etc. The translator should be taking into consideration the facial and movements of the characters so when dubbing the AV program the text would be in line and synchronizing should be easy to be done.

1.1.5 Cultural related issues From English into Arabic

It is known that English belongs to Indo-European family while Arabic belongs to the Semitic family. Arabic has three variations:

The classical Arabic: it is the formal dialect that was used in the pre-Islamic period.

The modern standard Arabic: Modern standard Arabic is the modern emulator of classical Arabic. The main difference lies in the vocabulary and the usages in each variety.

The colloquial Arabic: it is the language used between Arabs in their daily life; it is informal and subjected to the geographical variations between countries and areas within the same country.

Therefore, these languages differ in terms of phonological system and they have different phonemic inventories (Bahameed, 2008). These two languages cause culture-specific when translating, which may refer to names, history, geography, customs etc. And since Arabic is mostly affected by the Islamic religion, the translation from any language into this particular language must contain restraints, essentially, when it comes to religion. The Islamic religion contains such untranslatable words where the equivalent in the target language mostly is absent, or we can apply some types of translation techniques in order to fill the gap we are facing. Those words are called "transliterated words", words such as: الله , الصلاة , الزكاة and الحج are better to be converted into English as Allāh, zakāh, ṣalāh, and ḥajj, because it is easier than translating them as: God, alms, prayer and pilgrimage which might be rendered in back translation as رحلة إلى المكان المقدس and دعاء , صدقة, إله. ElShiekh and Saleh (2011).

Because of the absence of equivalence in the target language, words such as "مؤذن" or "Lord" that are difficult to translate will cause a huge constraint to the translator. The word Lord in Arabic can be translated to "سيد" or "رب" is unused in absolute sense for humans unlike English and the western culture that uses this word for high class King that rules a throne. There might be some words that are closer in meaning or, by using compound words, to at least reach the meaning.

The western culture and the Arab world are known to have many differences in terms of capabilities and habits. In addition, cultural variables can affect the understanding

capabilities between two language communities (cf. Kussmaul, 1995, p. 65). The Arabic differences in terms of norms are highly noticed versus any other western languages. The translator must put aside his beliefs and attitudes although respecting the original text is highly recommended which puts the translator in a dilemma between respecting both the originality of the text and the cultural bound of the reader. In addition to that, Arabic is full of different dialects; you can find multiple dialects in one country.

1.1.6 Omission as a strategy in translation

Audiovisual translation as professional practice traced back to the earlier years of birth of sound films. Many decades later, it moves from the periphery and took its place at the core of translation studies (Remael, 2010). However, studies carried out in the field of audiovisual translation are in rough and, therefore, it stills an ignored field (Cintas 2009). Taking as an example France, in view of its leadership in this domain, the first defended thesis dealing with AVT backs to 1987 (Brisset 2012).

Omission, although considered as a strategy of translation used in the mainstreams modes of AVT, is neglected by scholars who only give flashes about it in their researches when they explore its opposite part “Addition” or “Explicitation”; Entries for the term omission, or even other words refer to omission such as “economy” or “deletion” are rarely if ever introduced in translation studies dictionaries (Dimitriu, 2004, p.163)

1.1.6.1 Definition

Omission is a strategy of translation that consists of taking out a part of the original text while translating. This part may be a word, an idiom or information. Omission occurs due to stylistic reasons, cultural specificities or grammatical differences between the source and the target language. According to Ivacovoni (2009):

“Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL (...) The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor”(para. 1).

This strategy may evoke in one’s mind a wonderment regards its legitimacy because of the connotative meaning of the word omission. This strategy is used not to change or

alternate the meaning of the source text but, rather, to keep it and to fit some parameters in the target text. Baker (1992) states that “This strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts” (p.40).

1.1.6.2 Forms of omission

Omission as strategy should be used with conservation and awareness to avoid any spot of unfaithfulness while translating or any form of meaningless. Mona Baker suggested three forms of omission in her book entitled “In Other Words”, Baker (1992):

1.1.6.2.1 Omission of a single word

This form consists of dropping a word from the original text while translating. But the translator should be aware of the words that could be omitted to avoid any deviation in meaning.

“If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question” (p.40).

1.1.6.2.2 Omission of an idiom

An idiom is a group of words, used together, that has a special meaning that cannot be understood by looking to the meaning of the component words; its meaning depends on the native users of the language in question. Idioms are omnipresent in English language and widely used in different situations. It is quite difficult to find the exact equivalent of an English idiom while translating. To overcome this difficulty, scholars have introduced some techniques for translating idioms such as: Using an idiom of similar meaning and form in the target text or using an idiom of similar meaning and different form, paraphrasing and omission which is at the center of our interest. Baker (1992) said: “An idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons” (p.77).

1.1.6.2.3 Omission of information

The number (singular/plural), the time (past/present/ future), the genre (masculine/ feminine) and the like are thought to be fundamental, basic and present in all languages. But in fact, there are some differences between languages in terms of the existence of such grammatical categories and structures and, also, in terms of their importance. “It is difficult to find a notional category which is regularly and uniformly expressed in all languages” (Baker, 1992, p.85). However, some categories are peculiar to some languages such as, for example, indicating, while translating into Amuesha, which is an old language spoken by a tribe in Peru, whether any person mentioned in the text is dead or alive. These differences impose on translators to insert some changes in the information given in the source text. Baker (1992) states:

“The change in the information content of the message may be in the form of omitting information specified in the source text. If the target language lacks a grammatical category which exists in the source language, the information expressed by that category may have to be ignored” (p.86).

Conclusion

Omission is a strategy that the translator uses and applies on multiple forms when confronting cultural differences and issues related between both languages to avoid as much as possible misunderstanding and miscommunications, taking as an example, the difficulty of translating from English into Arabic and vice versa due to the richness and diversity of both the language and the culture, which gives the translator a very hard task to work on.

PART TWO

AUDIOVISUAL TRANSLATION

1.2 Audiovisual translation

Audiovisual is a worldwide used method that consists of both the sound and the picture to transmit messages, dialogues etc..., and because of the development in this field and the extension all over the world, translators developed modes to transmit and share this message in a way that helps the audience to properly understand it .

1.2.1 Definition

Audiovisual translation, as Perez Gonzalez defined, “is a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture” (p.13). The notion of ‘multimodal text’ refers to the use and the deployment of different semiotic resources, i.e. it combines the audio, visual, gestural, spatial, oral and written language modes for production and representation. Whereas the notion of “multimedial text” represents the distribution tools/ formats by which the multimodal text is presented to viewers such as cinema, television, DVD and internet (=streaming) in a perfect coherence and harmony (Perez Gonzalez 2008).

The denomination of this field is till nowadays unsettled. “*Until very recently there has been no consensus on what it should be called*” (Chaume, 2013, p. 106). It is also called ‘film translation’ (Fodor 1976), ‘screen translation’ (Mason 1989; O’Connell 2007), ‘multimedial translation’ (Gambier and Gottlieb 2001) and film & TV translation (Delabastita 1989); each of these denominations reflects the AV products available in the era of the author. But in fact, audiovisual translation, the latest denomination, is the wider and the most exact term that encompasses them all, because the term screen translation, for example, may exclude translations for theatre and radio and multimedia translation is thought to be widely concerned by the field of Information Technology (Orero 2004).

1.2.2 History of audiovisual translation

Researches on the field of translation having the denomination of audiovisual translation (AVT) back to 1932. About fifty years later (1980s), it started to be studied from a translation perspective, within the discipline of Translation Studies (Orero, 2009, p. 130).

Albeit films broadcasted in 1920s were silent and characterized by the filmic rudimentary techniques, there were needs to some interlingual mediation. So, some solutions were opted such as the incorporation of the written language into the screen semiotics in the form of intertitles (Ivarsson 2004), placed between film frames or sequences to provide viewers with insights into the actors' inner thoughts, temporal and spatial setting. These intertitles help the viewers to more understand and analyze the discrepancies between the screen time and the real time (Dick 1990).

Despite that the idea of replacing original intertitles by target language texts was introduced primarily for commercial reasons (the foreign markets), intertitles gave birth to mainstreams forms of audiovisual translation. By the advance in the manipulation of celluloid film in the 1920s, distributors, thanks to the Norwegian inventor, Leif Eriksen, managed to insert titles on to images using mechanical and technical means available (Ivarsson 2004). By the late 1920s, this new technique was developed to provide written translation of the original dialogue and open the road to the so-called subtitling in our era (Perèz Gonzalèz 2008).

By the technological developments during the second half of 1920s, a new technique has been introduced to improve the sound quality of scenes that have been shot in noisy environment, within a process known as 'post synchronization' (Whitman-Linsen 1992; Chaves 2000). Later on, this technique was used to replace the original dialogue by a translated one giving birth to what is called in our era 'dubbing'.

Since then, the audiovisual translation as a practice is growing and developing in parallel with the technological advance and the domination of foreign markets became the aim of film producing countries raising the fear of consuming ones and lead governments to establish new policies and regulations to preserve their languages, cultures and ideologies. In his article entitled *audiovisual translation*, Perez Gonzalez (2008) qualified the domination of USA as:

“a threat not only to the sustainability of Europe’s national film industries, but also to their respective languages, cultures and political regimes (...).The multiplicity of European interests and ideologies would soon lead each country to adopt its own protectionist measures and/ or censorship mechanisms (Nowell-

Smith and Ricci 1998), which were, in many cases, enforced through the choice of specific policies and forms of audiovisual translation” (p. 14).

1.2.3 Modes of audiovisual translation

Due to the technological development advance in the audiovisual products that are ubiquitous in our every days’ business and the globalization of AV distribution that aims to reach a large number of viewers, the number of AVT modes (or types) determined by scholars is still unsettled; It is growing up in parallel with this development to satisfy the audiences’ demands (the creation of audio description that allow the blind and visually impaired to enjoy movies).

For instance, there were 5 modes of AVT introduced by scholars in the nineties of the last century (Chaves 2000, Agost 1999, Luyken 1991); Gambier (1994) listed up to 10 modes. However, nowadays we account till 17 modes of AVT namely: dubbing, subtitling, voice-over (sometimes called half-dubbing), interpreting, surtitling, free commentary, partial dubbing, narration, simultaneous translation, live subtitling, Subtitling for the Deaf and Hard of Hearing (SDH) or, also known as ‘captioning’, Audio description (AD), script translation, animation, multimedia translation, double versions and remakes (Bartolomé et al., 2005).

The above mentioned AVT modes are divided into categories and subcategories (O’Sullivan 2011), depending on the point of view of the author. Also, they may have different classifications e.g., O’Connell (2003) classified voice-over, narration, free commentary and lyp-sync dubbing under the umbrella term of revoicing, whereas the classification proposed by Chaume (2013) is like the following:

- Modes based on recording and inserting a new soundtrack and subsequent sound synchronisation: Revoicing
- Modes based on a written translated or transcribed text inserted on or next to the screen where the original text is shown: Captioning

It is worth to mention that some countries focus on some modes than others depending on some criteria such as political tendencies, economy and ideology (Gonzalez 2009). Then, even in the case of focusing on some modes, there are some programs that

require (a) special AVT mode(s) such as children programs that are dubbed rather than subtitled because it is quite difficult to a young child to read “fast” and to watch simultaneously i.e., there is no unique mode that fits all AV programs (Leonardi, 2008). Also, “the challenging modes are not found in all countries”; it depends on the country’s AV policies and its technological development. And last, some modes are often used with others, such as the coexistence of audio description with dubbing (Bartolomé et al. 2005). In the following lines, the main AVT modes are highlighted:

1.2.3.1 Dubbing

Dubbing is regarded as one of the mainstream of AVT. It backs, according sources, to 1920s. According to Chaume (2013): “Dubbing consists of translating and lip-syncing the script of an audiovisual text, which is then performed by actors directed by a dubbing director and, where available, with advice from a linguistic consultant or dubbing assistant” (p.107).

Dubbing is a very complex mission. It requires a teamwork of different specialties (translators, dubbing director, actors, sound engineers, a linguist...), a special material and equipment (dubbing studio) and it must undergoes a series of stages before the final product is given to the client such as choosing the dubbing dialogue writer, translation and adaptation, mixing process, synchronization, reviewing (Matamala, 2010). Synchronization, among the mentioned stages, is the most important and the most difficult. Chaume (2004) divided synchronization into three levels namely: lip synchrony, kinesics synchrony and isochrony.

Dubbing has numerous pros. It is regarded as relaxing mode; it does not distract the viewer’s attention by dividing his/ her attention between reading and watching. Then, it fits people with limited skills regards reading “fast” and watching simultaneously (Leonardi, 2008). Also, dubbing conveys more the information of the source text dialogue (Perez Gonzalez, 2008). On the negative side, dubbing is more difficult, expensive and time-consuming. Then, it doesn’t allow the audience to listen the original soundtrack i.e., it doesn’t contribute in learning foreign languages. Finally, ideology and censorship, which intensively control dubbing, cover the face of the foreign culture.

1.2.3.2 Subtitling

Subtitling, too, is one of the most mainstreams of AVT. It began to be practiced in 1909 at the cinema, and in 1938 at TV (Perego & Bruti 2015). It is the most studied AVT

mode due to the special attention given to it by the scholars in countries where it is common (Chaume, 2013, p.112). In his article named *Audiovisual Translation*, Perez Gonzalez (2008) said: “Subtitling consists of the production of snippets of written text (subtitles, or captions in American English) to be superimposed on visual footage – normally near the bottom of the frame – while an audiovisual text is projected, played or broadcast” (p.14).

Subtitling is regarded as a cheaper and faster mode. It keeps the original soundtrack intact, helps the second language learners in the acquisition process and creates an interest in foreign cultures. However, it has several constraints. For instance, the space provided for subtitles in the screen makes the task of translators more difficult and leads them in many situations to reduction or omission (Leonardi, 2008).

1.2.3.3 Voice-over

In theory, voiceover gives priority to the source language text, which can be translated very accurately. “This is because the translation is not subject to the same strict constraints relating to such issues as the exact duration, which apply in the case of lip-sync dubbing.” (p. 66)

Voice over consists in the simultaneous broadcasting of the original soundtrack and the translation. The original sound is lowered and the voices reading the translation are superimposed about two seconds after the original one has started, and they often finish at the same time. This AVT mode provides a very realistic effect, and so it is usually resorted to in documentaries and interviews.

1.2.3.4 Narration

According to, Luyken et al (1991): “*narration is basically an extended voiceover*” (p. 80). Gambier (1995) points out the difference between voiceover and narration as follows:

The difference between voiceover and narration is linguistic. With narration, the text, which will be read by a journalist or an actor, is prepared in advance, translated and sometimes condensed, whereas voice-over is used mainly for spontaneous interaction. In both cases broadcasting is synchronized, especially if the narrator appears on the screen. The content/verbal meaning is linked to the visual information being shown.

Conclusion

This part dealt with the definition and explanation of different modes of audiovisual translation such as dubbing and subtitling, narration and voice-over which are very important in the transmission of communication in audiovisual. Dubbing as an example that helps in terms of watching comfortably a show in one's native language so it might be easier and more enjoyable. Audiovisual translation in general is transferring messages on screen.

PART THREE

DUBBING

1.3 Dubbing

Dubbing is a mode of audiovisual translation; the research in this field has helped in the expanding of understanding or in sharing information and it has had a great impact and became well known and well used in different parts of the world, however the process of dubbing is not quite easy to be done, many constraints may occur that need to be purified especially when dealing with show directed for children.

1.3.1 Definition

Dubbing is a type of interlinguistic audiovisual translation, although it wasn't the first technique to transfer language. The so called foreign language version was more preferred, which is more like the actors doing more than one language in one film and not by native speakers.

Dubbing of audiovisual TV programs allows sharing different norms and standards between countries. It is the recording of the voice of actors or narrators in another language respecting the facial and body movements of characters. This will allow better understanding. Dubbing has two meanings: the technique of production of audiovisual media and audio or as Rutenbeck (2006) suggested: "adding audio and/or video material to an existing video source" (p.82). Mona Baker (1998) defines dubbing as "the replacement of the original speech by a voice track which attempts to follow as closely as the timing, phrasing and lips movements of the original dialogue" (p.74).

Jorge Diaz Cintas (2003) illustrates that "dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized" (p.195).

To dub series or a movie one must go under many stages to achieve the purpose of rendering a message to the audience you are addressing naturally, taking into account their cultural memes, which leave the translator with many options such as omitting inappropriate scenes and utterances of the TL. "Many activities such as addition of the music and sound effects to the Original dialogue, the omission or replacement of unwanted or poorly recorded audio" (Newcomb, 2004, p.764). Dubbing gives the translator the

freedom of changing proper names and adding the suitable standards that the targeted audiences are familiar with.

The duration of the dubbing recording can take up to 20 days. On average it lasts one week for a 90-minute feature film (Pruys, 1997, p. 90). The whole dubbing production process lasts on average 3-4 weeks (Luyken et al., 1991, p.79). When executing, the master tape is duplicated and the copies are distributed to exhibitors (cinemas, TV stations, video stores).

Dubbing is more complex, time-consuming; thus it will be more expensive than subtitling since it requires a whole group of work such as: dubbing director, translator, actors, sound engineers...etc.

1.3.2 Historical view on dubbing (the Occident/ the Arab world)

The dubbing industry in the Arabic world has become very essential in air broadcastings TV shows. If you were in the 90' you will definitely remember growing up watching Mexican series with your family. Dubbing Cartoons was also a hit thing back then. Dubbed cartoons were everywhere and dubbing versions have been made by famous centers in Middle East such as Damascus, Beirut, Amman and Cairo. These cartoons taught us a lot and helped children to learn the modern Standard Arabic. Nowadays a new trend swept in the Arabic world which is dubbing Turkish movies. The unfamiliar thing about is dubbing these series into the dialect language of the country; this has pros and cons as the loss of the modern Standard Arabic in the society.

Arabic into English dubbing is so difficult to be maintained; Arabic is known as poetic and rhetorical a language and rich of expressions and differs from other languages, dubbing in this case that can affect the quality of good dialogue, taking as an example the famous movie "The Message الرسالة". It was made in both versions Arabic and English; al Akkad maintained the reason is:

"Because Arabic and English are two separate and different languages. You cannot dub Arabic into English nor English into Arabic. It is very difficult for the lips movements. So, when I budgeted the film, I budgeted it on the basis that the Arabic version would require a few extra takes. But I was wrong. It took us much longer, and there is no way you can learn this from anybody else because this is

the first time done, because the style of acting in Arabic is a bit different; it is more dramatic, more poetic and more lengthy”.

1.3.3 Dubbing as a necessity

Dubbing can be very helpful for many people; it allows the audience to watch movies without distraction. The viewer concentrates on images and sound in the same time, but not on reading the dialogues as in subtitling maybe due to the hard of seeing or finding watching those kinds of subtitled shows distasteful . Dubbing gives more freedom in omitting; it gives the translator the potential to omit the mistakes and scenes or utterances that might be inappropriate for the target audience.

1.3.4 Constraints in dubbing

The least misrepresentation of the dubbed version from the ST may distort the exact meaning of the idea transmitted; however, the translator mostly finds himself obliged to censor some passages to respect the audience he is addressing regardless the religious, ideological, political or cultural background of each country. In this case the professionalism is highly expected from the translator especially the sensitive subjects that a good translator can recognize and know how to avoid or how to transmit the message using an equivalent that corresponds the culture of the audience of the TL. The translator should take into account the lips synchronization. But in fact there is no perfect synchronization; for example, a word of one syllable in the SL may be an equivalent to a two or more syllable word in the TL. Dubbing may be affected by the noise in room, so viewers cannot catch the dubbed voice. Dubbing in fact has been accused of spoiling the original soundtrack of the film and denying the audience of hearing the original voice of actors. The aesthetic of the film can also be deflected, especially if the audience is familiar with the original voice of the actors. There are some factors that constrain the translator from shaping a better translation such as:

1.3.4.1 State norms

Any state or government has the right to prevent any audiovisual TV programs from being aired in the country that contain norms that are not suitable for the society in the country and for kids. Sex, violence, taboo expressions and harmful language are mostly

censored in these countries when the adaptation strategy is impossible if there are too many scenes, the movie is completely banned. As Gürata (2007) states:

“In some cases, the movies were significantly banned for particular export markets. More importantly, local distributors, exhibitors and censorship bodies modified these movies to facilitate their reception by their culture-specific audiences. Sometimes scenes were removed, or performances featuring local stars were inserted into the original prints. These transformations particularly affected the local context of reception in relation to the experience of modernization and modernity” (p. 335).

1.3.4.2 Social norms

It is clear that social norms deal with the most significant issue that constrains a translator to delightedly translate to any culture without. Any cultural, moral, and traditional values are controlled by these social norms. They are called the norms of the target society that the translator is addressing. Lefevre (2001) defines ideology as “conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts” (p. 48).

Ideology, ethics and most importantly religion are what influence the translator to render the correct message. At the same time they are considered as a major challenge that one encounters.

1.3.4.3 Institutional norms

Martin and Hewson (1991) describe it as “the driving force behind the act of translation, and whose identity and express wishes have a fundamental influence on the translation operation”(p.113). The translator in this case should work under the conditions of an institution one and under a guideline that can be helpful in terms of working under predefined conditions without the intimidation of making cultural mistakes or considered as a barrier in terms of working as freely as he wants. They explain this concept as follow:

Once these parameters have been spelt out, the role of the translation operator is in fact considerably simplified when it comes to choosing between the different translated text forms available. (...) One begins to see that a full consideration of all of the parameters

not only aids the translator in his task, but also enables the translation critic to evaluate the translated text produced in a more objective light (p. 171).

1.3.5 Dubbing of cartoons

1.3.5.1 Cartoons industry in the Occident

The first steps of the production of cartoons' in the occident was in the early nineties in the USA by the pioneers of this field Fleischer brothers and John Rauldolph Brey, this latter precursor his modern animation techniques originally intended to the American military engaged in the WWI for training reasons, suggesting that drawing is better than long discussion. Various animation series (cartoons) and films appeared such as 'Walt Disney'.

In Japan, the appearing of cartoon series called Mangas inspired by comic books with the ameliorated techniques of the American cartoons permitted the producing of films under the form of HD and the so called 3D that made a great success despite cultural gaps.

1.3.5.2 Cartoons industry in the Arab world

In general, cartoons industry in the Arab world is practically non-existent in most of its countries although the advanced technological means available nowadays.

The lack of personal initiation of companies to invest in this domain and the lack of will to do so, although there is certainly amazing talents that can change this idea and succeed the same way Arabs were brilliantly successful in the dubbing industry.

1.3.5.3 Dubbing of cartoons in the Arab world

Spacetoon, an Arabic television channel, headquartered in Dubai, UAE that has many broadcastings areas where dubbing was realized, exceptionally in Syria, illustrates perfectly the dubbing mode used in the Arab world and how successful it was.

The dubbed cartoons were mostly Japanese which conveys various messages as: love, hate, friendship and so on... in which the Arabic identity has to be added in the Arabic version this includes the use of words and music and lyrics

The translation of proper nouns the censorship of certain scenes, all this to meet the Arabic-Muslim culture and the targeted age range

Conclusion

As already noticed, omission is a strategy that imposes itself whenever there is a conjugal combination between culture translations and dubbing. This process may of course harm the originality of the films being dubbed. However, it can be helpful for the translator to rendering the same message without influencing the culture of the targeted language audience.

This will be fully illustrated and exemplified in the following practical chapter in which we mainly deal with omission in dubbing and the various forms of omission used in the corpus we have chosen.

Chapter II

Omission in dubbing

**Analysis of omission cases in the dubbed series "the Amazing
World of Gumball"**

Introduction

This chapter is devoted for the study of the omission strategy used in a notorious and a well-known cartoon by the different age groups in the Arab world which is "the amazing world of gumball", this series contains different cultural background of the western world, thus, when dubbing the producers must take into account these differences and mostly avoid them by omitting the scenes, fragments, words or even images to be acceptable for the targeted audience whom are mostly kids, which makes omission very important.

2.1 Global glimpse into the children cartoon “Gumball”

The Amazing World of Gumball or just Gumball is a British-produced American children’s animated television series, created by Ben Bocquelet for Cartoon Network. Produced primarily by Cartoon Network Development Studio Europe, oriented to TV-Y7-FV (TV shows for children aged 7 years or older that may contain Fantasy Violence), it was first aired on May 3, 2011. The series narrates around the life of Gumball Watterson, a 12-year-old cat who attends middle school in the fictional city of Elmore. Accompanied by his adoptive goldfish brother Darwin Watterson, he repeatedly finds himself involved in various unusual activities, during which he interacts with his other family members (sister Anais and parents Nicole and Richard and other characters of the cartoon). On May 3, 2011, the series premiere of The Amazing World of Gumball was watched by 2.120 million viewers in the United States. The first and second seasons have been released on Cartoon Network channels in over 126 countries, with the third season rolling out through 2014. On December 1, 2014; The Amazing World of Gumball began airing on Boomerang in the United States, alongside its broadcasts on Cartoon Network.

2.2 The Arabic dubbed version

The Arabic version was first aired on the sixth of October 2011 on Arabic cartoon network channel dubbed into Arabic by image production house a Lebanese studio.

The following table shows the main cast of the show of both the original and the dubbed version in the first season the first season (many voices have been replaced throughout the seasons in both versions) and noticing proper names were left as the original text.

English version	Arabic version	Original voice	Dubbed voice
Gumball Watterson	غامبول	Logan grove	عمر حكيم
Darwin Watterson	داروين	Kwesi Boakye	غدي حكيم
Nicole Watterson	نيكول	Teresa Gallagher	جيهان الملا
Richard Watterson	ريتشارد	Dan Russell	طوني عاد
Anais Watterson	أنابيس	Kyla Rae Kowalewski	كارين عودة

Table 2.3.1 the most important figures of the original and the dubbed version

2.3 The targeted episodes

Episode	Season	Title
05	01	The end
06	01	The dress
30	02	The Skull
01	03	The Kids
02	03	The Fan
01	17	The Hug

Table 2.4.1 the targeted episodes

2.4 Justification of the choice

The choice of the chosen episodes was based on scenes that contained sexual materials, violence or disgusting scenes such as vomiting, nudity, dirty jokes etc... that are inappropriate for kids at a young age, following the parameters mentioned bellow:

- Length of the episode in both versions (the original and the dubbed one):

The episodes in the original version and in the dubbed one are approximately the same. They are between 10m: 50sec and 11m: 00sec, with the exception of the episodes aired together to form an episode between 21m: 32sec and 22m: 00sec (this difference is due to the advertisement between the episodes). Then, we seek the Arabic episodes in which the length is different from the original one such as the World S2 E39 (English 10:50/ Ar 09:47), the Fury S4 E37 (Eng 10:50/ Ar 9:46).

- **The titles of the episodes**

Among the 109 episodes (divided between the (04) first seasons) downloaded, we have chosen the episodes which the titles refer to (a) specific feature(s) of English culture (religion, style of life, habits & customs,...) such as the Dress(S01 E06), the Kiss (S01 E16), Halloween (S02 E09), Christmas (S02 E15), the Romantic (S04 E14) and the Girlfriend (S04 E22). Then, we checked the content of the mentioned episodes and excluded those that are not relevant.

- **The episodes not found in the Arabic dubbed version**

Some episodes don't exist in Arabic dubbed version such as the Dress (S01 E06) and the Hug (S04 E17). The analysis of the content of these episodes in the English version paved us the way to investigate the different reasons behind this full censorship.

- **The repetition**

After the selection of the episodes that are relevant to our topic, we classified them into subjects (culture, religion, way of life,...) and types of omission to avoid the repetition of the same subject in more than one case e.g. the Fan (S03 E02) dealt with two types of omission namely: omission of idiom and the cultural omission of a word, but we have chosen only the first type since the second one has been investigated in the case I.

Note: literal translations are made by the researchers of this dissertation.

2.5 Analysis of the targeted episodes

Case I: *The End*, Cultural omission of a word

Original version	Literal translation	Arabic dubbed version
<p>Penny: Gumball this is biology</p> <p>Gumball: oh who cares, it won't matter in twenty four hours, kiss me penny (gumball holding penny's hand).</p>	<p>بينى: هذا درس علوم ياغامبل.</p> <p>غامبول: أنا لا أكرت ، لن يكون ذلك مهما في غضون أربعة وعشرون ساعة ، قبليني بينى. (غامبول ماسكا يد بينى).</p>	<p>بينى: غامبول هذا درس علوم. غامبول: اووه بعد ساعات سيصبح العلوم تاريخ.</p>

Table 2.5.1 Case I, the End

In the original episode version, gumball asked penny in the minute 3:50 to kiss him «Kiss me, Penny, however in the dubbed version it was censored and skipped to the teacher saying I have a surprise for you, children.

The action of the kiss did not happen in both versions; gumball just asked for it before the interception of the teacher, still, it was not appropriate to keep this scene due to the cultural and religious differences of the Arabic and Muslim beliefs

And it was skipped directly to the teacher's line.

In the same episode, the fake wedding scene between Gumball and Penny was censored. It was skipped to Gumball and his family eating at home. The reason why this scene is omitted and skipped can vary to the choice of the dubbing producers, they might find this scene unnecessary for kids to watch and better to be omitted, or predicting that kids with this age still don't quite understand the concept of marriage, noticing that this series being based on a comic nature and this scene will not be taken on a serious behave.

Case II: *the Fan*, Omission of idiom

Original version	Literal translation	Arabic dubbed version
Sarah: Well, I guess the moral of this story is, "All's well that ends well!"	سارة: أظن أن العبرة من هذه القصة هي أن "كل ما هو جيد تكون نهايته جيدة"	سارة: طيب، العبرة من هذه الحكاية أن "أيام الأبيض و الأسود ستعود"
Sarah: Yeah. Well, then I guess you could say, "The grass is always greener on the other side of the fence!"	سارة: طبعاً. حسناً، أظن أنه يمكنك القول "الحشيش دائماً يبدو أكثر اخضراراً من الجهة الأخرى من السياج"	سارة: نعم، يمكنك القول "إن مصنع الألوان تعرض لألوان من التخریب"

Table 2.5.2 Case II, the Fan (1)

Idioms in Arabic compared to English are really rare in number of frequency; particularly that this type is mainly used in such discourse of higher register. The dubbers here preferred to omit the English proverbs for the following potential reasons:

- There is no idiom equivalence in Arabic that can correspondence in Arabic.
- The idiom if translated using an idiom would produce something incomprehensible for the Arab kid audience.
- Dubbers do follow a comedia tone when translating and avoid seriousness; idioms if translated literally or idiomatically may violate the comedy tone in the cartoon.
- Even in the case of opting for the literal translation, the meaning stills weak, because the dubbers have omitted an important idea upon which the scene in question is based. The original dialogue of the previous scene is omitted and substituted with a new one as seen in the table below:

Original version	Literal translation	Arabic dubbed version
Gumball: (...) our kids will look even weirder than we do!	غامبول: سيبدو أطفالنا أكثر غرابية منا.	غامبول: الأجيال القادمة ستعرف اللون الرمادي فقط.

Table 2.5.3 Case II, the Fan (2)

Case III: *The Skull*. Omission of information

Original version	Literal translation	Arabic dubbed version
Gumball: All that actually happened today was me rescuing Penny from a tribe of time-travelers troglodytes and then we made out.	غامبول: كل ما حدث اليوم أنني أنقذت بيني من قبيلة من قاطني الكهوف يسافرون عبر الزمن ثم قبلنا بعضنا.	غامبول: لم يحدث إلا أنني أنقذت بيني من كائنات فضائية فقامت بإعطائي وردة.

Table 2.5.4 Case III, the Skull (1)

The act of a kiss or lines where this word was mentioned in this episode were censored and changed (same as in most of the episodes) due to the cultural boundaries and the nature of the Islamic religion that prohibit such actions and due to the young sensitive age of the targeted audience, in this episode the words like kiss or girlfriend were changed by another words, and it did not harm the concept of the episode.

The scene where Gumball, Darwin, Penny and Clayton where sitting, Gumball starts lying and showing off about rescuing Penny that eventually led to making out.

Original version	Literal translation	Arabic version
Darwin: you kissed Sussie! Gumball: Euuh...just do it!	داروين: قبلت ساسي. غامبول: ااه...هيا فقط قم بذلك.	داروين: سرقت محفظة ساسي. غامبول: ااه، هيا اضغط.

Table 2.5.5 Case III, the Skull (2)

In the same episode, the scene where Darwin was asking Gumball wondering about him kissing Susie, was changed and dubbed to mean that he stole Susie's wallet.

Original version	Literal translation	Arabic version
Gumball: Clayton, do you have a girlfriend? Clayton: yeah! But she lives abroad.	غامبول: كلايتون، هل لديك حبيبة؟ كلايتون: نعم لكنها تعيش خارج البلاد.	غامبول: كلايتون، سؤال لك، اخبرنا عن أختك. كلايتون: سافرت منذ زمن.

Table 2.5.6 Case III, the Skull (3)

Another case in this episode, in the same scene, that might not be found and was sometimes censored in the English version for unknown reasons, Gumball asked Clayton about having a girlfriend was changed and interpreted to asking him about having a sister. The reason here is cultural and religious, in the Arab Muslim world the equivalent of the word 'Girlfriend' does not exist neither its concept. Therefore it was omitted and replaced by another concept.

Case IV: *The kids*, Omission for potentially financial reasons

Original version	Literal translation	Arabic version
Gumball: It's not my fault if I behave like a dummy. I do a lot of stupid things 'cuz I find it funny. Gumball and Darwin: We don't need an excuse, 'cuz we got imagination. We're using it right now to escape the situation. Because when you're a kid, you dream of many things. Like being a Ninja Dentist, or a Wizard Cop with wings. We could fight a shark-bear-gator with a sword made of swords! Be the best at everything and win awesomeness awards. See an underwater castle and a seahorse made of crystal.	غامبول: ليس ذنبي أن أتصرف كدمية الأزياء. أرتكب الكثير من الحماقات لأنني أجد ممتعة في هذه الأشياء. غامبول و داروين: ليس علينا تقديم عذر أيا كان لأن لدينا خيالا نستعمله الآن للهروب من أي موقف كان. فعندما تكون صغيرا تحلم في كثير من الأشياء. كأن تكون في نفس الوقت نينجا وطبيب أسنان ، أو شرطيا ساحرا له جناحان. استطعنا أن نحارب القرش و الدب و التمساح بسيف مصنوع من مجموعة سيوف! كن الأحسن في كل شيء و فز بجائز مذهلة. نشاهد تحت الماء قلعة و حصان بحر من البلور. ننقذ حوريات البحر من رجال القرش باستعمال مسدسات ليزر ذهبية.	This part of the song was omitted in the Arabic version.

<p>Saving mermaids from shark people using golden laser pistols. Plunder the universe in our pirate spaceship. Go back in time to teach cavemen how to kick-flip. Don't need to worry about our future plans or college. Super powers, robot arms, that's a substitute for knowledge.</p> <p>Gumball: It's okay for me to dream that I'm a cowboy from the west!</p> <p>Darwin: And for me to keep hoping that there's still a chance to grow a [Deep voice] chest!</p>	<p>ننهب الكون في سفينتنا الفضائية للقرصنة. ونعود في الوقت المناسب لتعليم رجال الكهوف كيفية ركلات الوجوه. لا داعي للقلق على مخططات مستقبلنا أو الجامعة. القوات الخارقة و الأسلحة الآلية هي البديل عن العلم.</p> <p>غامبول: لا بأس بالنسبة لي أن أحلم بأنني واحد من رعاة البقر من الغرب!</p> <p>داروين: وبالنسبة لي للحفاظ على أمل "أنه لا تزال هناك فرصة لينمو [صوت عميق] الصدر!</p>	
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Table 2.5.7 Case IV, the kids

This part of song containing about 171 words was censored in the Arabic version. The reasons behind this omission are the following:

- The general idea of this part is the same as the previous one, exploring other examples and other features. For example, at the first part of the song Gumball and Darwin did stupid things in public place and escape from the police, whereas at the second part (the omitted one) they did stupid things to their daddy and escape.
- The words like shark, mermaids, seahorse and kick-flip are specific to western culture; their translation into Arabic may raise the confusion amongst Arab children viewers.
- Translating songs are much difficult than other text forms, such as poetry translation. In addition to ritual tasks, the translator works on rhythms, note-values, phrasings and stresses.
- Songs dubbing requires numerous phases and special skills such as a nice voice dubbing actor that goes with the song nature and style (Hip-Hop, Balads, Classical.../ emotional, epic...).

So, it does no harm to omit this part that requires lots of efforts, takes more time while translating and dubbing and, economically speaking, consume lots of money since the part in question is regarded as a repetition.

Case V: *The Dress*, Omission for immoral reason

This particular episode is highly avoided and hard to be fined (if impossible) in the dubbed version of the show in the middle east and north Africa due to the nudity that the episodes contains that is mostly censored. This episode was aired along with the episode of the end, however in the Arabic series of TAWOG the end was aired alone, this was for the reason of the multiple scenes of gumball being naked (censored by pixelization the bottom area), wearing a girl's dress or the use of inappropriate humor that can't be adapted, the use of different taboo expressions such as: public nudity, naked etc, and Darwin falling in love with gumball because he thought he was a girl, couldn't be avoided, the act of omission in this case will censor most of the episode would be damaged and can't be understood or maintain its concept. The following are some of the inadequate scenes:

Original version

Minute 11:23 to 12:03 gumball being naked.

Minute 11:35, Anais: you can't go to school like that, you're naked!

Minute 13:00 to most of the show

Minute 18:43 Darwin shouting on gumball: I want more kids!

Case VI: *the Hug*, Omission for religious reasons

The episode 17 of season 04 entitled "the Hug" dealt with a very delicate subject related to religious beliefs. Homosexuality is a recent problematic subject in the Occident between the proponents and opponents. But this question cannot be even thinkable in the Arab Muslim world due to the religious clear perception toward this subject.

The episode in question illustrates *Gumball* hugging and dancing incontinently with *Hot Dog Guy* any time they meet each other; they also spent the night and hug each other while sleeping.

For the sexual or precisely the homosexual implications (like the scene that shows *gumball* on top of *Dot Dog Guy*) and other immoral scenes that make the partial omission

impossible, this episode has been fully censored in the Arabic dubbed version that is addressed to a community in which the culture is based deeply on religion.

Findings

While seeking omission in the Amazing World of Gumball, a big question raised regards reasons behind omission. We try to clarify them in the following points:

1. Islamic culture forbids any kind of emotional relationship between girls and boys before marriage. In many episodes of Gumball there where a special relationship between 'Gumball' and 'Penny'; she is his girlfriend, they get hold of each other, they go to mall and they share special feelings toward each other in many occasion. This kind of relationships should be omitted in the Arabic version since they are inappropriate in both Islamic and Arab culture especially for young children. Though, they are kept.
2. The theory of Evolution (the promotion by natural selection), a big problematic question, is rejected in the Arab Muslim world. Muslim scholars have waged a crucial war against these kinds of ideas because it contradicts the fundamental beliefs of Muslims. They declare that their purposes are based on verses of the Holly Quran. So, an episode that contains a controversial subject among a Muslim religious community should be omitted. But in fact, the episodes 20 and 21 of the 4th season titled "The origins 01 & 02", in which the theory of evolution is illustrated clearly, weren't censored or omitted. These episodes show that Darwin was a fish, then he got lungs and legs, after that he became a member of the family Watterson.
3. The bribe is an immoral act in the Muslim culture. There are Hadiths of the Prophet Mohammed (peace be upon him) that qualify this act as a 'sin' and the dealers are 'cursed'. Although the perspective of Arab muslim community to the bribe, the first sequence of the episode 03/ season 03 illustrates the bribe clearly; gumball gave money to the nurse to get a sick note to escape Gym class. Although this act is not acceptable since it teaches young children a wrong behavior, there were no omissions in the Arabic version.

The above mentioned points show that:

- Even the censored episodes contain some cultural and religious issues that should be omitted or substituted.
- Censorship in the Amazing World of Gumball neglects some religious items.
- Censorship is managed and controlled by the hidden hands of the sponsors and the producers who have in mind some ideas to persuade or/and ban.
- Educational role of cartoons is, as it were, absent in the Amazing World of Gumball.

Conclusion

We deduce through this chapter, which deals with the omission cases found in the Arabic dubbed version of "Gumball" that the translator (dubbing actor in this case) focused mainly on the targeted audience, especially being kids mostly, therefore, scenes with sexual materials, cursing, inappropriate utterances were omitted and sometimes replaced with other concepts that conveys with the cultural background of the targeted audience. Cultural and religious differences between the cultures are highly noticed which made the translator focusing on what the targeted audience will receive more than maintaining the originality of the source text.

General Conclusion

This study attempts to show the significance of the strategy of omission in dubbing films, more specifically cartoons in the Arab world, because of the sensitive age of most of the viewers of these cartoons, as well as to show how difficult is for the translator to deal with the diversity of the cultural backgrounds of each area and how difficult is to maintain the originality, legitimacy and the authority of the ST in the film. Sometimes, adaptation - due to the differences between the two worlds- is impossible which makes the import of most films far reaching, so omission while rendering and maintaining the general message of the films is required.

Through this dissertation the research concluded with these findings:

- 1- Omission occurs in dubbing primarily for cultural reasons.
- 2- There are many methods of omission while translating AV product. Choosing the adequate way depends on the AV product as mentioned hereinafter:
 - a. Partial omission:
 - Omitting the language and leaving the image if the substitution of the omitted words or phrases is possible.
 - Omission of image only (e.g., dirty body language) if the acoustic channel is non-verbal (sound effects, noises...)
 - Omission of the language and the image if neither the language nor the images are culturally unacceptable by the target audiences.
 - b. Full omission of an episode: if the partial omission is impossible or leaves the episode in question meaningless.
4. Omission allowed the target audiences to enjoy AV product easily and comfortably especially who belongs to conservative communities.
5. Although that omission is adopted for some specific tasks as to preserve the culture of the target audience, the censorship is controlled by the policies of some organisms such as the sponsor and the product owner.

As it is already set at the very beginning, we raised some questions related to the main problematic we are dealing with. We now can answer these ones relying upon what we have noticed from the analysis we did in the practical part:

- It is true that omission impacts the authenticity of the films. However, since it is inappropriate in certain cultures such scenes and utters, there is no harm in omitting such scenes or utterances but maintaining the message wanted to be rendered.
- Omission will not necessarily lead to a reductionist view about a culture image; it will only omit the immoral elements of a show. And it will be understood that this scene or utter contained images or words (if noticed) that are not compatible with one's culture.

And we consequently can validate and approve our hypothesis that firstly states: Whenever there is a clear cultural clash (social, religious...) dubbers apply omission strategy for the following main reasons:

- Immoral inappropriate content
- Body gesture violating the social values.
- Social cultural beliefs as in the scene of claimed homosexuality.

The second hypothesis: It is assumed that omission leads to having a reductionist view about the foreign culture that is supposed to be violating for the TC audience. Though it is important to know the other's culture, ways of life , habits and tradition , but to some extent and in particular in the innocent world of kids; it is recommended to partially or fully omit all what might contradict the pure values a child is brought in at home within the cultural values and the social imposes. If the other's views are to a given extent similar or partially similar we can, in this regard, talk about keeping its image as it is to make it known for the children.

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ملخص البحث

الحذف في الدبلجة

المسلسل المدبلج (عالم غامبول المدهش) أنموذجا

المقدمة

كانت الأفلام في الماضي تشاهد صامتة أو تقدم معها صور مكتوبة مترجمة لتصل إلى مختلف مناطق العالم. لكن مع التطور التكنولوجي و مع الاختراعات العديدة في مجال السمعي البصري أصبح من السهل إيصال مختلف المعلومات، كما تطورت أساليب الترجمة للقيام بذلك كالسترجة و الدبلجة، لتصبح هاتين الأخيرتين أحد أهم وسائل نقل الثقافات بين الشعوب بسبب الاختلافات الثقافية الكثيرة و اختلاف وجهات النظر التي تؤدي في الكثير من الأحيان إلى إساءة الفهم و المساس -بغير قصد- بقدسية شيء ما في ثقافة معينة. فعلى سبيل المثال، يدل اللون الأبيض في اليابان على الحزن أي عكس دلالاته في البلاد الأوروبية حيث إنه يدل على السلام. و في مثل هذه الحالات يجد المترجم نفسه بين أمرين هما: الترجمة بأمانة تامة تجاه النص الأصلي أو القيام بغربة لكل ما لا يتوافق وثقافة جمهور النص المستهدف، ولذلك يلجأ إلى عدة استراتيجيات لبلوغ هدفه المنشود، ومن بين أشهر هذه الاستراتيجيات، إستراتيجية "الحذف".

الإشكالية

كثيرا ما تضع الدبلجة المترجم بين المطرقة والسندان، بين المجازفة والحفاظ على أصلية النص من جهة، مما قد يشكل عائقا في عملية التواصل بين الثقافتين ، أو حذف كل العناصر التي قد لا تتماشى مع ثقافة النص المترجم إليه من جهة أخرى، مما يجعل عملية الثقافة أكثر تعقيدا.

أهداف الدراسة

تهدف هذه الدراسة إلى البحث عن أهم الأسباب التي تضع المترجم أمام حتمية الحذف في دبلجة السمعي البصري و تسليط الضوء على مبدأ أخذ الخلفيات الثقافية للمتلقي بعين الاعتبار وأهميتها.

الإشكاليات الفرعية

- من أي ناحية يؤثر الحذف في الدبلجة على الفيلم الأصلي.
- هل يؤدي الحذف في الدبلجة إلى إعطاء وجهة نظر اختزالية للثقافة الغربية عن القارئ.

الفرضيات

- يلجأ المدبلجون إلى إستراتيجية الحذف أينما قابلهم تصادم ثقافي.
- يفترض أن الحذف يؤدي إلى اختزال الثقافة الأجنبية لعدم معرفة و توافق هذه الثقافة مع ثقافات أخرى.

هيكل البحث

يتكون هذا البحث من فصلين، أولاهما نظري و الآخر تطبيقي. يتكون الفصل النظري من أجزاء تتضمن نظرة شاملة حول أهم نقاط هذا البحث ألا وهي: الترجمة و الثقافة و الحذف في الترجمة و الترجمة السمعية البصرية و الدبلجة. و قد تم التعرّيج فيه على عملية الدبلجة في العالم العربي.

أما الفصل التطبيقي فهو عبارة عن دراسة الحذف و تحليله و ابراز أهميته و كذا أهم الأسباب وراء تطبيق هذه الإستراتيجية في النسخة المدبلجة من الرسوم المتحركة الشهير "عالم غامبول المدهش" و ذلك من خلال مقارنتها بالنسخة الأصلية .

وفي الأخير، ختم البحث بملخص شامل أهداف هذا البحث و النتائج العامة المتحصل عليها و الإجابة عن إشكاليات هذا البحث.

الفصل الأول

الثقافة و الترجمة

إن تعدد اللغات يجعل التعرف على ثقافة الآخر صعبا بل و ربما مستحيلا دون اللجوء إلى الترجمة التي تفتح لنا نوافذ نطل من خلالها على ثقافات غيرنا و بها (الترجمة) نتواصل معهم. فلا يمكن بأي حال من الأحوال تجاهل الثقافة في عملية الترجمة كما لا يعقل إغفال دور الترجمة في نشر الثقافات، فالترجمة نقل للثقافات وليس للعبارات فحسب، لذلك كانت أكبر إشكالية يواجهها المترجم هي تعدد الثقافات و كثرة الاختلافات بينها. لذا يتوجب على المترجم أن يكون ملما بثقافة الجمهور المستهدف لتكون الترجمة سليمة و ملائمة في النص الهدف.

ونظرا لاختلاف الأديان و العادات و المعتقدات، كان على المترجم أن يكون سلس التعامل مع هذه الاختلافات حتى تجد ترجمته عند متلقيها إقبالا و أنسا لا إدبارا و وحشة. و قد أورد نايدا (Nida) في إحدى كتبه أن الترجمة السليمة هي التي تحقق عند المتلقي الاستجابة التي حققتها عند قارئ النص الأصلي.

علاوة على المشكل الثقافي الذي ذكرناه آنفا، توجد العديد من العوامل التي تعيق مسار الترجمة كالاختلافات اللغوية بين المصدر و الهدف في بناء الجمل و قواعد النحو و المتلازمات اللغوية و الأمثال و غيرها. و هذه الاختلافات تظهر بجلاء في الترجمات الأدبية كالشعر

مفهوم الثقافة

لم يتفق جل المختصين على تعريف موحد لمصطلح الثقافة، نظرا للاستعمالات المتعددة لهذا المصطلح. ولذلك نجد منهم من يقرن مصطلح الثقافة بمصطلح آخر و هو "الحضارة" كما كان الحال بالنسبة لـ "غراهام والاس" في كتابه المجتمع العظيم.

مفهوم الترجمة

يعرفها البعض بأنها عملية نقل المعنى من لغة المصدر إلى لغة الهدف بطريقة سلسلة تجعل المتلقي لا يشعر بوجود واسطة بينه وبين كاتب النص الأصلي. و هي تعتبر أداة بالغة الأهمية في عملية التواصل بين الثقافات. و قد كانت الترجمة في الماضي لا تتعدى كونها نقل أفكار، و كان تهدف إلى تثقيف المتلقي و تعريفه بالآخر. أما اليوم فقد أصبحت ضرورة لا يمكن التخلي عنها نتيجة التقدم العلمي الذي جعل العالم أصغر فأصغر كما جعل التواصل مع أغرب الناس عنا و أبعدهم منا أسهل من زيارة أحد جيراننا الذين هم منا.

المشكل الثقافي بين الانكليزية و العربية

تكمن الإشكالية في التطور اللغوي للعربية عبر الزمن، فمن العربية الكلاسيكية المستعملة في عصور ما قبل الإسلام إلى العربية الحديثة بمفرداتها الجديدة ثم إلى لهجاتها العامية المستعملة بشكل كبير و التي تختلف من بلد لآخر و من منطقة من نفس البلد إلى أخرى. لهذا قد نجد صعوبة في ترجمة النصوص من العربية إلى الانكليزية و العكس صحيح، خاصة إذا تعلق الأمر بالدين أين نجد العديد من الكلمات التي لها معان محددة ودقيقة كالحج و الصلاة و الزكاة و لفظ الجلالة "الله"... التي يمكن ترجمتها إلى الانكليزية كالتالي: pilgrimage و prayer و alms و God ولكن إذا قمنا بإعادة ترجمة نفس الكلمات إلى اللغة العربية فسنجد: رحلة إلى المكان المقدس و دعاء و صدقة و إله ، مما يؤدي إلى تغيير في المعنى.

لمحة تاريخية عن الترجمة السمعية البصرية

هناك تعريفات عدة للترجمة السمعية البصرية، ولعل من أشملها التعريف الذي قدمه لويز براز قونزالاز (Luis Perez Gonzalez) إذ يرى بأنها فرع من فروع دراسات الترجمة يعنى بتحويل نصوص متعددة الأنماط و متعدد الوسائط إلى لغات و / أو ثقافات أخرى. هذا، و إن كل التعريفات الأخرى تصب في نفس المجرى وبعضها يسلط الضوء على بعض تفاصيلها. و يعد هذا الفرع من أحدث الفروع التي استقطبت اهتمام الباحثين خاصة في عصرنا هذا الذي يتميز بانتشار وسائل الإعلام السمعية البصرية على أوسع نطاق.

مرت هذا الفرع بتسميات عدة تميز كل منها بملائمته لوسائل الإعلام السمعية البصرية المتاحة للجمهور وقت صدوره كـ " ترجمة الفيلم" و "ترجمة الشاشة". و قد لاقت آخر التسميات "الترجمة السمعية البصرية" قبولا واسعا في الأوساط الأكاديمية لشموليتها مقارنة بالتسميات السابقة.

لمحة تاريخية عن الترجمة السمعية البصرية

ظهرت البحوث في ميدان الترجمة السمعية البصرية في ثلاثينيات القرن الماضي، و بعد خمسين عاما تقريبا استقلت ركنا في علم دراسات الترجمة. أما ممارستها فتمتد جذورها إلى عصر الأفلام الصامتة حيث قام منتجو الأفلام بإدراج عناوين بين فقرات الفيلم تهدف إلى توضيح أفكار الممثلين وتقديم معلومات عامة عن المشهد التالي. و مع التقدم التكنولوجي أصبحت تلك العناوين تدرج فوق الصور مباشرة. وهذا ما جعل موزعو الأفلام يفكرون في تسويق منتجاتهم خارج أوطانهم باستخدام هذه التقنية لكن بلغات مستهلكي منتجاتهم الأجانب حيث كانت هذه أولى بذور تقنية الترجمة المنتشرة في عصرنا هذا.

و عند ظهور الأفلام الناطقة عزف الناس عن مشاهدة الأفلام الناطقة بغير لغاتهم مما أدى إلى تراجع المبيعات السمعية البصرية. وهذا ما جعل المنتجين يلجئون إلى تقنية (LIP-SYNCHONIZATION) التي كانت تستعمل أساسا لإعادة بعض الحوارات بغية تحسين جودة الصوت، حيث استعملوها لإعادة كل الحوارات باللغات الأم لمستهلكي منتجاتهم خارج أوطانهم. و منذ ذلك الحين و الترجمة السمعية البصرية في تطور مستمر يتماشى و التقدم التكنولوجي جنبا إلى جنب.

استغلت القوى الكبرى في العالم كالولايات المتحدة الأمريكية هذا الفرع الفتى لفرض هيمنتها على دول أوروبا مما دفع بالكثير منها إلى سنّ قوانين عدة في ميدان السمع البصري للحفاظ على لغاتها و ثقافتها وإيديولوجياتها.

أنماط الترجمة السمعية البصرية

أدى التقدم التكنولوجي في ميدان السمع البصري إلى ظهور أنماط جديدة للترجمة السمعية البصرية حيث بلغ عددها في عصرنا هذا 17 نمطا مقسما حسب آراء المنظرين ووجهات نظرهم، منها: الدبلجة و الترجمة و التعليق و الترجمة المباشرة و الترجمة للصم و ضعاف السمع. تختار هذه الأنماط حسب طبيعة البرامج مع مراعاة بعض المعايير كالفئة المستهدفة و التوجه الثقافي للمتلقي و التقدم في الميدانين الاقتصادي و التكنولوجي.

مفهوم الدبلجة

الدبلجة هي من أكثر الأنماط انتشارا. يعرفها ليوكن (luyken) بأنها استبدال الخطاب الأصلي بترجمة أمينة عبر مسار صوتي يوافق الخطاب الأصلي في التوقيت و الصياغة و حركة الشفاه.

تعتبر عملية الدبلجة صعبة عمليًا نظرًا إلى المرحل المختلفة التي تمر بها و مكلفة مقارنة بالأنماط الأخرى. ويعتبر التعليق امتدادا للدبلجة.

مفهوم المترجمة

المترجمة هي من أولى الأنماط التي استخدمت في الترجمة السمعية البصرية و من أكثرها انتشارا كالدبلجة. وهي تعني بترجمة نصوص صوتية (مسموعة) إلى نصوص مقروءة مقسمة إلى وحدات تضم عددا محددا من الكلمات تظهر تباعا حسب المشهد المعروض وتكون عادة أسفل شاشة العرض. وتعتبر المترجمة المباشرة و المترجمة للصم وضعاف السمع امتدادات لها.

الدبلجة في العالم العربي

يعتبر المخرج اللبناني نيكولا أبو سماعة أول من أدخل الدبلجة إلى العالم العربي. ففي تسعينيات القرن الماضي تجاوزت الأفلام المدبلجة جدران البيوت في البلاد العربية. و قد تميزت تلك الفترة بدبلجة المسلسلات المكسيكية ك " أنت أو لا أحد" و "رهينة الماضي" إلى اللغة العربية الفصحى، وقد لاقت رواجا كبيرا في العالم العربي. واستمرت هذه الموجة لفترة من الزمن. و بعدها شرعت استديوهات الدبلجة في ترجمة المسلسلات التركية إلى اللغة العربية الفصحى حينًا وإلى العامية أحيانًا أخرى، ولاقت رواجًا لا يقل عن سابقتها بل وربما تجاوزها. ولعل آخر ما عرفته البلاد العربية في هذا المضمار هو دبلجة الأفلام والمسلسلات الهندية والكورية.

أما دبلجة برامج الأطفال فقد أخذته على عاتقها مختلف الإستديوهات في أرجاء البلاد العربية كلبنان (إيمدج برودكشن هاوس) و القاهرة (مصر ميديا) و سوريا (مركز الزهرة). و قد أسهمت في تعلم الصغار للغة العربية الفصحى حينًا من الزمن قبل أن تجتاح موجة دبلجة برامج الأطفال إلى اللهجات العامية.

ورغم كل التقدم الذي أحرز في الدبلجة فإنه لا يزال ضعيفا مقارنة بالأنماط الأخرى.

محاسن الدبلجة و مساوئها

يلاحظ من خلال المقارنة بين المترجمة و الدبلجة أن هذه الأخيرة أكثر أريحية للمشاهد، حيث إنه يركز على الصورة والصوت ويكفي نفسه عناء التركيز على القراءة، على غرار المترجمة التي تجعل المشاهد يركز على صورتين في آن واحد. كما أن الدبلجة تتيح للمترجم نوعا من الحرية في استبدال أو حذف ما لا يتماشى و ثقافة المتلقي.

و مما يعاب في الدبلجة تغييب ثقافة اللغة المصدر بسبب استبدال كل ما لا يتفق مع ثقافة المتلقي و اللجوء إلى الحذف الذي قد يخل بالمعنى الأصلي. كما أن عدم التلاؤم و التوافق في حركات الشفاه قد يشنّت تركيز المتلقي.

ورغم الرّواج الكبير الذي حققته، فإن لها مساوئ لا يستهان بها و لعل أخطرها هو القضاء التدريجي على اللغة العربية الفصحى خاصة في ظل ما يعرف بالعزوف عن المطالعة و القراءة في العالم العربي، ناهيك عن التأثير بالثقافات الغربية وآثاره على المجتمعات العربية الإسلامية.

المعايير المتحركة في الدبلجة

معايير الدولة

يقصد به تبني الحكومة لسياسة معينة تنتهجها في استيراد البرامج المدبلجة ومن حقها منع أي برنامج لا يتماشى مع سياستها كالبرامج التي تحوي على الجنس والعنف و الترويج لأفكار غير مرغوبة....الخ

المعايير الاجتماعية

هي كل ما يتمحور حول أهم العقبات الاجتماعية التي تواجه المترجم نظرا للاختلافات الثقافية المتعددة.

معايير مؤسساتية

هي القوة التي تتحكم في معايير الترجمة لدى المترجم عند عمله لمصالح معينة تحت ظروف ووفق شروط.

دبلجة أفلام الكرتون

1. صناعة أفلام الكرتون في العالم الغربي

أولى خطوات هذه الصناعة كانت في بداية القرن العشرين في الولايات المتحدة الأمريكية، عن طريق رواد هذا المجال: الإخوة "فلايشر" و "جون رادولف براي" هذا الأخير وجهها للجيش الأمريكي المنخرط آنذاك في الحرب العالمية مقترحا أن الشرح بالصور أفضل من النقاش.

2. صناعة أفلام الكرتون في العالم العربي

رغم كل الوسائل التكنولوجية المتوفرة و وجود الكثير من المواهب الواعدة في مختلف البلاد العربية، يفتقر العالم العربي إلى أفلام كرتونية عربية متميزة من إنتاج عربي، و هذا راجع إلى قلة المبادرات في هذا المجال و لعل غزو المنتجات الأجنبية أحد نتائج هذا التقصير.

دبلجة أفلام الكرتون في العالم العربي

ظهرت حركة دبلجة أفلام الكرتون أو الرسوم المتحركة في تسعينيات القرن الماضي. و من أول روادها المخرج السينمائي نكولا أبو سماحة، حيث كان "السندباد" أول عمل قدمه. و بعد الانفتاح الإعلامي الكبير الذي شهده العالم العربي ازدهرت حركة الدبلجة نسبيا و ظهرت قنوات تلفزيونية مخصصة للأطفال تبث برامج أجنبية مدبلجة إلى اللغة العربية، و من أشهرها قناة سبايستون (SPACETOON) التي قدمت بل و أثبتت نجاح هذه التقنية.

إستراتيجية الحذف

الحذف في الترجمة

يرى إفكوفوني (Ivacovoni) بأن الحذف هو عبارة عن نزع كلمة أو كلمات من لغة النص الأصلي أثناء عملية الترجمة. و هذا الحذف هو نتيجة للتصادم الثقافي بين اللغة المصدر واللغة الهدف. ومن بين أسباب اللجوء إليه عدم وجود مكافئ في اللغة الهدف. قد تثير هذه الإستراتيجية تساؤلات حول شرعيتها لأن كلمة "حذف" تجعلنا نفكر مباشرة في مسألتَي الأمانة و الخيانة. تشير بايكر (Baker) إلى أن حذف كلمة أو عبارة قد يكون متاحا في بعض السياقات و أن الحذف له 03 أشكال هي:

حذف كلمة مفردة

يمكن حذف كلمة مفردة في سياق ما إذا تبين أن حذفها لن يؤثر في المعنى أو إذا كان تركها قد يخل بالمعنى و لكن على المترجم أن يكون على دراية تامة بكل ما قد يحدثه الحذف من تغيير.

حذف عبارة اصطلاحية

تتميز العبارات الاصطلاحية بنوع من الخصوصية في ترجمتها لكونها ذات دلالات خاصة. و قد وضع المنظرون طرائق لترجمة العبارات الاصطلاحية منها:

البحث عن عبارة اصطلاحية مكافئة في اللغة الهدف، كقولنا مثلا أن مكافئ العبارة الاصطلاحية "survival of the fittest" هو "البقاء للأقوى"

إعادة صياغة العبارة الاصطلاحية بطريقة تفسيرية (شارحة) إذا لم نجد مكافئا لها في اللغة الهدف.

حذف العبارة الاصطلاحية إذا تعذر استعمال الطريقتين السابقتين.

حذف معلومة بأكملها

يعتقد الكثير منا بأن التذكير و التأنيث و المفرد و الجمع من المفاهيم القاعدية المشتركة بين كل اللغات. ولكنها تختلف من لغة إلى أخرى من حيث أهميتها، أي أن المفاهيم القاعدية في لغة ما قد تكون ثانوية في أخرى. وقد تحتوي لغة على مفاهيم لا توجد في اللغات الأخرى. فللغة العربية على سبيل المثال لا الحصر تعتبر المثنى من المفاهيم النحوية الأساسية في حين أن هذا المفهوم لا وجود له في اللغتين الفرنسية و الإنجليزية، كما أنا الضمير الخاص بالجماد « It » في اللغة الإنجليزية لا وجود له في اللغتين العربية و الفرنسية. و تذكر بايكر (Baker) أن بعض اللغات الهندوأفريقية مثل يانا (Yana) و نافاهو (Navaho) تحتوي على بعض أصناف نحوية يصعب التعبير عنها أثناء الترجمة إلى لغات أخرى. فعلى سبيل المثال أينما ذكرت شيئاً وجب عليك تحديد شكله (دائري، مستطيل، طويل...). وبعض اللغات الأخرى ك (Amuesha of Peru) تضيف لواحق لأسماء الأشخاص كي تبين ما إن كانوا أحياء أو أمواتاً. فالمحافظة على مثل هذه المعلومات أثناء عملية الترجمة تضيف شحنات إلى الترجمة و تؤثر سلباً على المعنى.

الفصل الثاني

يتم في هذا الفصل التطرق إلى معالجة الحذف في الدبلجة و التطبيق الفعلي للنظريات المختلفة الواردة في الفصل السابق و ذلك من خلال دراسة تحليلية نقدية لحلقات مختارة من المسلسل الكرتوني المسمى "عالم غامبول المدهش".

غامبول في سطور

"عالم غامبول المدهش" هو مسلسل كرتوني أمريكي إنجليزي من إنتاج بين بوكلييه (Ben Boquelet) لصالح شركة الإعلامية كارتون نتورك (Cartoon Network Development Studio Europe). حُدّد العمر الأدنى لمشاهدي هذا المسلسل بسبع (07) سنوات بسبب بعض المشاهد التي تمنع على الصغار كمشاهد العنف المخلّق. وفي أول بث له في الثالث من ماي 2011 سجل ما يزيد عن مليوني (2.000.000) مشاهدة. وتم بثه بعد ذلك في أكثر من 126 دولة. وفي أكتوبر 2011 قامت قناة "كارتون نتورك بالعربية" (Cartoon Network Arabic) ببث النسخة العربية المدبلجة من قبل الاستوديو اللبناني "إيمدج برودكشن هاوس" (Image Production House).

يحكي المسلسل الكرتوني عن عائلة "واترسن" المؤلفة من أربعة أفراد هم القطة "نيكول واطرسن" (الأم الحنون و الغضوب) و الأرنب "رتشارد واطرسن" (الأب الكسول العاطل عن العمل) و الأرنبة "أنابيس واطرسن" (البنت الذكية و المهمشة) و السمكة الذهبية " داروون واطرسن" (الابن بالتبني الهادي و

المليء بالمفاجآت) و القط "غامبول و اترسن" (الابن "بطل المسلسل" الأحمق الذي يعتقد أنه ذكي). و تدور أحداثه بين المغامرة والعنف المختلق و المشاكل التي يسببها "غامبول" لنفسه وعائلته. كما يصور لنا اتحاد العائلة و تماسكها في جميع الظروف.

وقع الاختيار تحديدا و ليس اعتباطا على ست (06) حلقات من مواسم مختلفة وفق بعض المعايير كطول حلقات النسخة العربية و قصرها مقارنة بالنسخة الإنجليزية واحتواء الحلقات على مشاهد تتجسد فيها مظاهر الاختلافين الثقافي والديني.

أجريت مقارنات بين ترجمات الحلقات المختارة و النسخ الأصلية و تمّ الاعتماد في المقارنة على الترجمة الحرفية للنسخة الإنجليزية باعتبارها شاهدا على مواطن الحذف. و تم الوقوف على مواطن الحذف وتحليلها آخذين بعين الاعتبار وجهات نظر علماء الترجمة المذكورة في الفصل السابق، حيث اتضحت من خلال هذه الدراسة أهم أسباب الحذف في الدبلجة و نتائجها و آثارها على المعنى إضافة إلى آثارها الثقافية.

الخاتمة

تحاول هذه الدراسة إظهار أهمية الحذف في دبلجة الأفلام وبالتحديد أفلام الكرتون في العالم العربي نظرا للفئة الحساسة للمشاهد لهذا النوع من الأفلام، كما توضح صعوبة الأمر بالنسبة للمترجم من ناحية التعامل مع الخلفيات الثقافية لمختلف المناطق و صعوبة المحافظة على النص المصدر في الفيلم المدبلج.

بسبب الاختلاف الكبير بين العالمين (العربي و الغربي) يستحيل أحيانا التكييف في النصوص فيتم اللجوء إلى الحذف مع مراعاة المعنى العام . وقد تبين من خلال هذه الدراسة أن الحذف في الدبلجة من الأمور التي لا يمكن الاستغناء عنها للحفاظ على إيديولوجية المتلقي و ثقافته. كما تبين لنا أن الدبلجة سلاح ذو حدين، لا يشهر من الغمد حده الأول إلا وتبعه الحد الثاني. فإذا قلنا " إن الدبلجة تحفظ لغاتنا" يجب أن نتذكر كذلك " أن الدبلجة تجعلنا نرى الغريب كأبي واحد فينا"، وإذا قلنا " إن الحذف في الدبلجة يحفظ ثقافتنا" فيجب أن لا ننسى " أن الحذف في الدبلجة يجعلنا نجهل ثقافة غيرنا".

وقد تبين لنا من خلال هذا البحث أن دراسات الترجمة السمعية البصرية لم تتل حضا وافرا في العالم الغربي و ممارستها لا تزال ضئيلة في العالم العربي رغم الانفتاح الإعلامي الذي شهدته البلاد العربية منذ أوائل التسعينيات من القرن المنصرم.

و من خلال هذا البحث المتواضع تم استنتاج ما يلي:

- الثقافية من الأسباب الرئيسية للحذف في الترجمة.
- هناك عدة طرق للحذف أثناء ترجمة المواد السمعية البصرية. و اختيار الطريقة المناسبة يكون وفق عدة معايير. ومن بين تلك الحالات نذكر مايلي:

1. الحذف الجزئي:

- أ. حذف الكلمات مع الحفاظ على الصورة إذا كان استبدال الكلمات المحذوفة ممكنا.
- ب. حذف الصورة فقط (كحركات الجسد البذيئة) إذا كانت القناة السمعية عبارة عن ضوضاء أو موسيقى عابرة لا تؤثر في المعنى و تسلسل الأفكار و تماسكها.
- ت. حذف الصورة و الصوت معا إن كانتا تحتويان على ما يرفض جملة وتفصيلا في ثقافة المتلقي.

2. الحذف الكلي في حالة تعذر الحذف الجزئي، أي إذا أدى الحذف الجزئي إلى اختلال في المعنى أو إلى انعدامه.

- يسمح الحذف للمجتمعات المحافظة بمتابعة البرامج المدبلجة بأكثر أريحية.
- لا زالت الرقابة رهينة قوى خفية تسير وفق ما تمليه عليها (كالممولين ومالكو المنتجات).

و وفق ما تبين لنا من خلال التحليل المنجز في الجزء التطبيقي، نجيب عن الإشكاليات التي طرحت في بداية البحث فيما يلي:

- من الصحيح أن الحذف يؤثر على الموثوقية و الأصالة التامة للفيلم، لكن رغم ذلك، و بسبب استحالة تمرير بعض المشاهد و العبارات في بعض الثقافات، لا ضرر من حذفها لكن مع المحافظة على الرسالة المراد إيصالها.
 - لن يؤدي الحذف بالضرورة إلى إعطاء وجهة نظر اختزالية عن ثقافة ما، بل سيتم فقط حذف العناصر الغير الأخلاقية ، وبالتالي يفهم جمهور النص المستهدف الغاية من الحذف أي لعدم توافق النص المصدر مع ثقافته.
 - و به نؤكد وندعم الفرضية القائلة بأن المدبلجون يلجئون إلى إستراتيجية الحذف أينما قابلهم تصادم ثقافي. و ذلك للأسباب الآتية:
 - المحتوى غير الأخلاقي
 - لغة الجسد التي تخرق القيم الاجتماعية.
 - المعتقدات الدينية كالمشاهد الذي تحوي إحياءات للمثلية الجنسية.
- الفرضية الثانية: يزعم أن الحذف يعطي صورة غير حقيقية عن ثقافة الآخر و يفترض أنها – بدون حذف- تتعدى على ثقافة المتلقي، و بالرغم من أهمية التعرف على مظاهر ثقافة الآخر من مأكّل و ملبس وعادات وتقاليده، فإن اللجوء إلى الحذف (الجزئي أو الكلي) أحيانا ضرورة لا مناص منها في بعض البرامج التي تعرض لعالم البراءة و التي تحتوي على ما يتنافى و القيم الأخلاقية التي يجبلون عليها. و ما خلاف ذلك فلا ضير ولا ضرر منه.

Abstract

This study attempts to investigate the strategy of Omission in the process of dubbing in audiovisual translation. AVT allows sharing culture variation around the globe; however, the translator might be obligated to omit to avoid local misunderstandings. For this reason, we hypothesized that omission as a reliable strategy is always used whenever there is a conflict between the two audience's cultures. To validate this view, we opted for a comparative analytic method whereby we compare between the original English episodes of the corpus we have chosen "The Amazing World of Gumball" and its dubbed version in Arabic in order to identify the various forms of omissions and investigate the motives of omission. The results show that omission is a strategy that sometimes is applied as a must when there is such as contradicting cultural views that may violate the receiver's space.

Key words: culture, audiovisual translation, dubbing, omission

المخلص

تهدف هذه الدراسة إلى البحث في واحدة من إستراتيجيات الترجمة في عملية الدبلجة في ميدان السمعى البصري. تتيح الترجمة السمعية البصرية مشاركة الاختلافات الثقافية في أنحاء المعمورة، رغم ذلك يجد المترجم نفسه مجبرا على حذف بعض المشاهد أو العبارات لتجنب سوء الفهم. ولهذا السبب افترضنا أن الحذف هو الإستراتيجية المعتمدة أينما وجد تنازع بين ثقافتى المصدر و الهدف. و لنثبت ما ذهبنا إليه، اعتمدنا المنهج التحليلي المقارن حيث قارنا بين الحلقات الأصلية باللغة الإنجليزية و النسخة العربية المدبلجة للمسلسل الذي اخترناه، و المعنون بـ "عالم غامبول المدهش" بغية الوقوف على مختلف أشكال الحذف و البحث في أسبابه. وقد بينت النتائج بأن اللجوء إلى الحذف قد يكون ضرورة أينما وجد تعارض بين الرؤى الثقافية و الذي من شأنه أن يخترق محيط المتلقي.

الكلمات المفتاحية: الثقافة، الترجمة السمعية البصرية، الدبلجة، الحذف.

Résumé

Cette étude a pour but la recherche dans l'une des stratégies de la traduction dans une opération de doublage dans le domaine de l'audiovisuel : La traduction audiovisuelle permet à la contribution des différences culturelles à travers le monde. Malgré cela, le traducteur se trouve obligé de supprimer quelques scènes ou expressions afin d'éviter toute mauvaise compréhension. C'est pour cette raison qu'on suppose que la suppression est la stratégie acceptée lors de tout litige entre la culture de l'exportateur et le but recherché. Et pour confirmer notre point de vue, nous nous sommes basés sur le style de l'analyse comparative ce à quoi nous avons comparé entre les séquences originales en langue anglaise et la version doublée en arabe pour le programme qu'on a choisi intitulé "L'incroyable monde de GUMBALL" dans l'objectif de s'intéresser aux différentes formes de suppressions et de rechercher leurs causes. Et les résultats ont démontré que le choix de la suppression pourrait être indispensable dans le cas de l'existence de divergences entre les points de vues culturels ce qui peut transpercer le champ du receveur.

Mots clés: la culture, la traduction audiovisuel, le doublage, l'omission