

UNIVERSITY KASDI MERBAH OUARGLA

Faculty of Letters and Languages

Department of English Letter
and Literature



Dissertation:

ACADEMIC MASTER

Domain: Letters and Foreign Languages

Major: Translation and Translation Studies

Submitted by:

Ikram TEBIB

Remykia Kafia BENLARBI

Title

Translating Nonverbal Communication in Movies:

Subtitling or Dubbing?

Case study:

“A Thousand Words” and “The Planet of the Apes 1 & 2”

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

Before the jury:

Ms. Dalila MESLOUB

Supervisor

UKM-Ouargla

Dr. Ahmed Noureddine BELARBI

Examiner

UKM-Ouargla

Dr. Farida SAADOUNE

Examiner

UKM-Ouargla

Academic Year:2019-2020

جامعة قاصدي مرباح ورقلة
كلية الآداب واللغات
قسم اللغة الإنجليزية وآدابها



مذكرة

ماستر أكاديمي

ميدان: الآداب واللغات الأجنبية

اختصاص: الترجمة وعلم الترجمة

من إعداد:

تيبب إكرام

بن العربي ريمكية كافية

بعنوان:

ترجمة اللغة الغير اللفظية في الأفلام

سترجة أم دبلجة؟

"ألف كلمة" و "كوكب القردة 1 و 2" أنموذجا

مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في الترجمة

أمام اللجنة المكونة من:

أ. مسلوب دليلة	مشرفة	جامعة قاصدي مرباح-ورقلة
د. بلعربي أحمد نور الدين	مناقش	جامعة قاصدي مرباح-ورقلة
د. سعدون فريدة	مناقشة	جامعة قاصدي مرباح-ورقلة

السنة الجامعية: 2019-2020

Dedication 1

"To my parents, the bright moon to my nights, and the light to my sight, who devoted their lifetimes making me the woman I am today, I dedicate this humble work.

To my twin flame my beloved husband Zidane, who never hesitated furnishing my life with his encouragements and tenderness.

To my brother Islam and little sister Wissam, the source of my reassurance.

I also dedicate this work to my friends, family, and all my teachers, whom I appreciate endlessly.

I dedicate it to every eye that lays upon it."

I.T

Dedication 2

"First and foremost I have to thank my supervisor, Dalila MESLOUB for her guidance and support throughout this study, and I dedicate my effort to all the teachers and staff of the Department of English Language and Literature; thank you for making the last five years beneficial.

I would like to sincerely thank my parents 'Dr. Dalila OULHACI & Mr. Djeloul BENLARBI' for their love and support throughout my life. Thank you both for giving me strength to reach for the stars and chase my dreams. My auntie Farida Nadia Oulhaci and my two brothers Mouhamed Hanni Benlarbi & Mehdi Benlarbi deserve my wholehearted thanks as well; thank you for making my life brighter.

Thank you, Lord, for always giving strength

My success is only by Allah, Al HamduliAllah"

R.K.B

Table of Content

Dedication 1	I
Dedication 2	II
Table of Content	III
List of Tables	V
List of Abbreviations	VII
General Introduction	1

Chapter one: Audiovisual Translation

1. Introduction	5
2. Definition of Audiovisual Translation	6
3. History of Audiovisual Translation	8
a. AVT in the Arab World	
4. Subtitling.....	9
a. Definition	9
b. Characteristics	10
c. Challenges	12
5. Dubbing	13
a. Definition	13
b. Characteristics	14
c. Challenges	14
6. Conclusion	16

Chapter two: Nonverbal Communication

1. Introduction	18
2. Definition of Nonverbal Communication	18

3. Characteristics of Nonverbal Communication	19
4. Types of Nonverbal Communication	20
a. Some NVC in the Arab world	23
b. Some NVC in the European world	24
5. Conclusion	25

Chapter three: Practical Part

1. Introduction	27
2. Global glimpse into the movie “A Thousand Words”	27
3. Justification of the choice	27
4. The Arabic subtitled version and the French Dubbed version	28
5. Global glimpse into the movie “The planet of The Apes”	28
a. Dawn of the Planet of the Apes	28
b. War for the Planet of the Apes	28
6. Justification of the choice	29
7. The Arabic subtitled version and the French Dubbed version	29
8. Analysis of the targeted scenes of the movie “A Thousand Words”	30
9. Analysis of the targeted scenes of the movie “Planet of The Apes”	
a. Dawn of the Planet of the Apes	41
b. War for the Planet of the Apes	56
10. Discussion	64
11. Conclusion	64
12. Bibliography	67

List of Tables

Number	Table	Page
1	A brief comparison between subtitling and dubbing	14
2	The most important figures of the movie “A Thousand Words”	26
3	The most important figures of the movie “The Apes 2 and 3”	27
4	I. Example 1	27
5	Example 2	28
6	Example 3	29
7	Example 4	30
8	Example 5	31
9	Example 6	32
10	Example 7	33
11	Example 8	34
12	Example 9	35
13	Example 10	36
14	II. Example 1	37
15	Example 2	38
16	Example 3	39
17	Example 4	40

18	Example 5	41
19	Example 6	43
20	Example 7	44
21	Example 8	44
22	Example 9	45
23	Example 10	46
24	Example 11	47
25	Example 12	48
26	Example 13	49
27	III. Example 1	50
28	Example 2	51
29	Example 3	52
30	Example 4	53
31	Example 5	54
32	Example 6	55
33	Example 7	56
34	Example 8	57

List of Abbreviations

Abbreviation	Expression	Translation
AV	Audiovisual	سمعي بصري
AVT	Audiovisual Translation	الترجمة السمعية البصرية
NVC	Nonverbal Communication	التواصل الغير اللفظي
SL	Source Language	اللغة الهدف
TL	Target Language	اللغة المصدر
ST	Source Text	النص الهدف
TT	Target Text	النص المصدر

General Introduction

Translation is the transfer of speech or text from its original language SL, in which it was written to another language TL, with the obligation to properly transfer words to be equivalent to their original meanings, so as not to violate the meaning of the original text.

Translating nonverbal communication can be a bit challenging and it's usually done through two main procedures: subtitling or dubbing, and in the research project that we are finishing entitled "Translating Nonverbal Communication in Movies: Subtitling or Dubbing " has the object of studying, as it will be mentioned in the research question, which one of the two procedures

“Subtitling or Dubbing” is more suitable to render non-verbal messages from a language to another or a culture to another?

Audiovisual translation first appeared during the Silent period (late 1890s -early 1900s), and has developed with time and through different periods. “Audiovisual Translation is now widely considered the most thriving and exciting subfield of Translation Studies” Mikolaj Deckert (2017:8). Many scholars and researchers are interested in it because it is always developing and there is always something new about it.

Nonverbal communication, or as called manual language, is the process of sending and receiving messages dispensing the use of words, either spoken or written. According to John Greene, nonverbal communication is "everything we do except the words that we use in our face to face interactions, so it includes facial expressions, gestures, eye contact . . . even our artifacts, the clothes that we wear, the rings and jewelry that we carry around with us" (John Greene, 2003).

Research Question

Which one of the two procedures "Subtitling or Dubbing" is more suitable to render non-verbal messages from a language to another or a culture to another?

Sub-questions

- Is it possible to render the same function, message and impact through the non-verbal language?
- Which procedure is preferable to render messages from a language to another?

Hypotheses

- Nonverbal communication can be translated due to the cultural, social and educational differences that are found between different languages and cultures.
- Subtitling as a procedure is more preferable to be used because it transmits messages in an accurate way

Methodology

In this study, we investigate the two procedures that are mostly used in movies; subtitling and dubbing but in translating nonverbal communication. As a case study, we have chosen "A Thousand Words", "Dawn of the Planet of the Apes" and "War for the Planet of the Apes". We took some different scenes from each movie in the original version and both the French dubbed version and the Arabic subtitled one.

We opted for a descriptive analytical method that is following quantitative approach.

Literature Review

Audiovisual Translation is one of the most frequent branches of translation encountered nowadays. There are many studies and researches about it, and so many scholars who tackled this form of translation before. For instance Jorge Diaz Cintas and Gunilla Anderman who talked about this form of translation in their book “Audiovisual Translation Language Transfer” (2009). Also Carol O’Sullivan and Jean-Francois Cornu who clarified and delivered in chapter 2 from “The Routledge Handbook of Audiovisual Translation” a clear chronological overview of Audiovisual Translation.

Extracting then two main procedures, subtitling which is defined by Jorge Diaz as “a translation practice that consists of presenting a written text, generally on the lower part of the screen”, in addition to that, Jorge Diaz and Aline Remael in the book of “Audiovisual

Translation: Subtitling” (2007) draw a distinction between Subtitling and the other forms of translation, and study the different types of subtitles and their classification on the basis of different parameters. The second procedure “Dubbing” which is “a type of audiovisual translation, consisting of a replacement of the original track of a film containing the source language dialogue, for another track on which translated dialogues in the target language are recorded” Frederic Chaume (2006). Jorge Diaz pointed out that “As opposed to dubbing, which completely erases the original dialogue, subtitling preserves the original text, both aurally and visually, while adding some extra layer of information” (2012). In the book of

“Dubbing, Film and Performance” (2015) Charlotte Bosseaux discusses also whether Dubbing has an effect on viewers or not. Moreover, Rocío Baños Piñero, who studied these two procedures with Diaz in a book entitled “Language and Translation on Film: Dubbing and Subtitling” (2017).

These scholars have discussed all this in translating Verbal Communication. Nonverbal Communication was not taken into consideration that much in the previous researches of Translation , still some researchers have worked on it, as Yukiko

Hashimoto who defined nonverbal communication as “a process of sending and receiving messages without using words, either spoken or written” (2017). As well as Joseph A. DeVito who stated five characteristics of nonverbal communication in his book “The Nonverbal Communication” (2013).

Chapter one

Audiovisual Translation

Introduction

This study tackles translating nonverbal communication in audiovisuals, the first chapter below will deal with the audiovisual translation that is becoming more and more important in the modern life and researches on it are experiencing significant development since translated audiovisual works are found and seen in almost everyone's daily lives.

The audiovisual communication

Audiovisual communication is the use of a medium which combines audio and visual content such as films, television programs, slide-tape presentations... with the aim of transmitting a certain information to the audience. It is any channel of sending and receiving of messages through what people can hear or see.

Audiovisual communication is the most helpful way for people with poor abilities of writing, reading, speaking or listening as a means of communication, it is also used by people with good capacities because when something is heard or seen it becomes easier to remember and understood.

Definition of Translation

Translation is commonly defined as a process of transferring a text from the SL into the TL.

Peter Newmark defines Translation as “a craft consisting in the attempt to replace a written message in one language by the same message in another language” (Newmark, 1981, p.7), and according to Catford “Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford, 1995, p.20).

However, There is Theo Hermans who mentioned in “The Routledge Handbook of Translation Studies” that all these definitions of Translation that we have seen before are incomplete, and they do not always tell us what translation is not” (Hermans, 2013, p75).

As it is known translation is divided into many branches, written and spoken as Audiovisual Translation.

Audiovisual Translation

As it is stated above, Audiovisual Translation is a worldwide branch of translation that includes both the sound and the image in order to transmit messages, ideas, and dialogues.

According to Mikolaj Deckert “Audiovisual Translation (AVT) is now widely considered the most thriving and exciting subfield of Translation Studies” (Deckert, 2017, p.8). There is also Delia Chiaro who defines it as “the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, Web pages, and video games are just some examples of the vast array of audiovisual products available and that require translation. As the word suggests, audiovisuals are made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen” (Chiaro, 2012, p.290)

It can be referred to AVT by other terms like “film translation” (Snell-hornby 1988), “screen translation” (Mason 1989) and “multimedia translation” (Gambier and Gottlieb, 2001)

Due to the development that we are witnessing nowadays, scholars developed two main procedures of AVT which can help the audience understand the message in a good way. Nataliia Matkivska points out in her research that there are at least ten kinds of audiovisual translation, but the two most important procedures are subtitling and dubbing. (2014:39)

History of Audiovisual Translation

Audiovisual translation was launched in the late 1890s and early 1900s, and has developed through different periods.

It has first appeared in the Silent period in which films were silent. “Mouths could be seen speaking on the screen and title card conveyed narration and the gist of dialogues actually or seemingly spoken by the actors” (Carol O’Sullivan and Jean-François Cornu, 2018, p.15). There were also people at that time who work as explainers or readers on what was happening on the screen. The aim was to help people who are unable to read (Illiterate). “Such film explainers were active in the United States and Europe until the mid- or late 1910s” (Boillat 2007:132, Barnier 2010:264).

The Audiovisual translation manifested another period, which is the Transition to Sound period and that was with the release of the first talking film in 1927 “The Jazz Singer”.

Between 1929 and 1930 dubbing didn’t exist and subtitling wasn’t as we know it now “Because audiences outside America quickly resented having to sit through English-speaking films, Hollywood producers and foreign distributors resorted to synchronized films i.e. silent versions of talkies with music as their only sound, and inserted intertitles similar to similar to silent titles cards” (Cornu 2014: 27-28, Freire 2015: 194-203).

After that, processes and methods were developed in several parts of the world, which lead to two processes; Subtitling which means “adding written texts in the form of titles superimposed onto the film or projected on an adjacent screen” O’Sullivan, C and Cornu, J-F (2018:18), and Dubbing which means “replacing the original dialogues with lines spoken in languages that could be understood by local audiences” O’Sullivan, C and Cornu, J-F (2018: 18)

AVT in the Arab World

When it comes to the Arab World, Audiovisual Translation has first appeared in Egypt in the 1896s, besides the first Cinema was built in Alexandria in 1907. The very first Egyptian silent film that was produced in 1927 is *Leila*, and the talkie film is *Awlad Masr* which was produced in 1932. Other Arab countries had developed cinema at that time too, for instance, Syria and in spite of the fact that Cinema started there just one

year after Egypt, it has produced only seven films in the first thirty-five years. The key to gain fame and success at that period was the use of the Egyptian Dialect, and that's exactly what the other Arab world Cinemas were using.

Jumping now to the process that was used in the Arab world, Subtitling was the preferred form of the AVT there. Muhammed Y Gamel states in his work that "Malouf explains that the decision was made early in Egypt. Faced with the superior quality of American films,

Egyptians feared for the nascent industry and decided against dubbing (2015)" (2007:79)

Definition of Subtitling:

On the one hand, subtitling involves the process of "supplying a translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen. It is the form that alters the source text to the least possible extent and enables the target audience to express the foreign and be aware of its 'foreignness' at all times" (Szarkowska, 2005, p.2).

Jorge Diaz Cintas and Aline Remael define subtitling as "a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)" (Diaz Cintas, Remael, 2007).

Subtitling or subtitles can be defined as the titles given at the bottom (sub) of the screen. These are the transcriptions of the words that are being uttered on the screen by the actors, newsreaders or commentators on the screen and sometimes even singers but in a different language than the speakers use. The subtitles are essentially translations of the dialogues or narration in a language other than in which they are being spoken.

Subtitling is the transcription and simultaneous translation audio texts from a video clip into a different language. Subtitling is made up of two simultaneous conversions:

- **Transcription:** the conversion from spoken to written, the information / text / message / dialogue was transmitted to the audience in an audio form at first and then it appears as a written text in a different language.
- **Translation:** will take place in the written text that is going to be translated from one language SL to another TL. For example, an English dialogue which is being spoken on a movie and heard by the audience, is converted to a written text In Arabic in the subtitle.

So, we can say that subtitling is made of transcription and translation. And since there is oral to written translation; interpretation will appear while dealing with subtitling.

Characteristics of subtitling

Subtitling belongs to audiovisual translation types that has its specific rules and criteria. It is a translation that is limited by space and time, and those limitations directly affect the final result we will get.

- **The space :** The space we have to form our translation is generally limited to two lines that are usually located at the center of the bottom of the screen. The subtitle may have up to seventy characters divided in two: Thirty Five characters in each line (i.e. any letter, symbol or space)
- **The time:** When it comes to time a subtitle will appear for a minimum duration of a second and a maximum duration of 6 seconds on screen.

While making a subtitle the translator should take into consideration the relation between its duration and number of characters so that it can be read and understood. Reading a subtitle of 2 lines that contains about 70 characters usually takes 4 seconds, if the translator has less time, he should reduce the number of characters, this is based on the average reading speed of the receiver.

In forming a subtitle we have a technical part which is the spotting of the subtitle , it is a technical part where the translator needs to calculate the exact time of when the subtitle will show and disappear from the screen so that the translation is appearing simultaneously while the words are being uttered by the speaker.

Advantages of subtitling:

The first advantage that can be mentioned is that subtitling is much cheaper, because it needs less equipment and it is easier than dubbing. "it is much cheaper to satisfy the expanding needs of film markets by providing subtitles, which are more economical and easier to produce"(Szarkowska, 2005, p.10) O'Connell confirms this as well; "an inexpensive, quick, foreign-culture friendly and generally fairly politically correct mode of screen translation"(O'Connell, 2007, p.67).

Secondly the process of subtitling is quicker, according to Serban subtitling is less expensive and needs less time if we compare it to dubbing (Serban, 2004)

One more advantage is that subtitling helps improving language skills for the receivers as Serban said "it may have a role in language learning" (Serban, 2004, p.6) because they are listening to the text being uttered in a foreign language and reading its translation at the same time , and also many teachers are using subtitled English movies to teach English .

Disadvantages of subtitling:

In the other hand subtitling has some disadvantages, the first one is that it reading the subtitles needs some efforts and concentration. Mera says that: "subtitles change film from an audio-visual medium to a more literary medium which requires a greater level of attention from a viewer than a dubbed film" (Mera,1999, p.79) the viewer cannot fully concentrate with the screen, the characters, the movie settings ... because they are focusing with reading the translation appearing at the subtitle. But for viewers who are used to this type of translation the switch between the subtitle and the screen is done effortlessly and almost automatically" (d'Ydewalle and de Bruycker, 2007, p.169)

Challenges of subtitling:

As all the procedures subtitling has its challenges as Karamitroglon said: ‘the number of possible audiovisual translation problems is endless and a list that would count for each one of them can never be finite’ (Karamitroglon, 2000, p.104). The challenges which surround the subtitling process -they are numerous- can be classified into three main types (Technical, Cultural and Linguistic) challenges.

• Technical Challenges :

The space: respecting the subtitle space (2 lines, 70 characters) can be challenging sometimes, "The used syllables effect on this number such as using (mw) takes more space than using syllables like (li)." (Bilal Khalid Khalaf, 2016:124)

The Time: as it is mentioned in the characteristics of subtitling the maximum duration of the subtitle on the screen is 6 seconds, this put some pressure on the translator to use the more accurate terms that fit the meaning and doesn't need much characters at the same time.

□ **Spotting:** The subtitle has to appear on the screen at the same time with the source text, whether a dialogue a written text or a sign.

Position on screen: "Pictures on the screen made of 720 pixels wide by 576 pixels high and the subtitle must be positioned between 10% from each frame edge to be in the central and at the bottom of the screen such in the following example." (Bilal Khalid Khalaf, 2016:124)

• Cultural Challenges:

The differences between cultural norms of different countries rise up through using language and translating from one language to another, especially during subtitling because it deals with audiovisual materials (Toury, 1995, p.38)

Humor presents the most popular form of cultural challenges for subtitlers because sometimes laughter is more important than the meaning in certain TV series like American series ‘Friends’. Humor can be classified into international jokes which can be translated literally and it is easy to understand. The local or national jokes and their sub community jokes represent the main cultural challenge for the translators (Khalaf, 2016, p.125)

Taboos and inappropriate language "taboo words , swearwords and interjections are often toned down in subtitles or even deleted if space is limited "(Cintas, Remael, 2006, p.195) ... "However, such words fulfil specie functions in the dialogic interaction and, by extension, in the film story, so deleting them is certainly not the only or the best option available"(ibidem)

• **Linguistic Challenges:**

Cintas and Remael on their book talked about the linguistic challenges which face the translator and state that the linguistic choice in subtitling can never be random, because characters in audiovisual programs convey certain effects through their grammar, syntax, lexicon, annotation, etc. which carries connotative meaning in addition to the denotative meaning.

Cintas and Remael classify the linguistic constraints which related to subtitling into:

- Accents and pronunciation
- Dialects
- Idiolect
- Sociolects

Definition of dubbing

Dubbing is a post-production procedure in which the original language or SL is replaced with a TL recording that reproduces the same message. However, the lip movement in the SL should be synchronized with the recording in the TL, to make it sound as natural as possible.

The intention is not to deceive the viewers “that they are watching an original” but to “encourage the illusion of a homogenous whole” (Whitman-Linsen 1992, p. 17).

It is also a method in which “the foreign dialogue is adjusted to the mouth and movements of the actor in the film. (Dries 1995, cited in Shuttle worth and Cowie 1997:45). From a semiotic perspective, dubbing is an example of ‘isosemiotic’ translation, where information is conveyed via the same semiotic channels in the source and target texts (Gottlieb, 2005, p.4)

As well as Charlotte Bosseaux (2018) who illustrates that “Dubbing is the process whereby the original dialogue track of an audiovisual text is replaced with a re-recorded version in the target language, has been practiced for many years all over the world.”

The Characteristics of Dubbing

Dubbing can be both convenient and inconvenient for the viewer, because its characteristics are seen sometimes as advantages, and other times as disadvantages.

Starting with the positive features, the audience can actually watch the entire content of the movie because they do not have to concentrate on reading the dialogue, which can be distracting. It represents the “ideal” form of film translation in terms of “Faithfulness”, on the assumption that the overall value of a translation” (Szarkowska, 2005, p.9). It is also considered better for children who have not yet learnt to read or even people with poor reading skills (Serban, 2004, p.7)

Jumping now to the negative ones or in other words to the disadvantages, Dubbing is much more expensive than subtitling and it takes more time (Serban, 2004, p.8). It may also involve loss of the original soundtrack (Ibid) because the essential part of the characters’ personality is their voice, which is related to their gestures, facial expressions and body language. The voices of dubbing can be repetitive after some time too. Another disadvantage can be noticed when a dubbed film contains some scenes in which the actors speak two languages, particularly, if one of these two languages is said to be the TL of the dubbed film.

The Difficulties of Dubbing

The difficulties in dubbing vary from cultural to aesthetic, and also when it comes to synchronization some barriers can appear.

Starting with the cultural difficulties Tammam Alkadi says in his research that “Culture can be said to be a frequent barrier in the audiovisual industry in general and in dubbing into Arabic in particular, this is because the gap between two different cultures that cannot be bridged may cause the alienation between the audience and the characters” (Alkadi, 2010, p.48).

When it comes to the aesthetic barriers, the audience has a kind of interaction with the impersonating voices in dubbing, mostly when they are already familiar with these voices.

Therefore, “If the actions and words contradict the image that the viewers have drawn in their minds about those characters, then a barrier between the viewers and the audiovisual material may result” (Alkadi, 2010, p.49).

Last but not least, as it is said above synchronization in dubbing has also some barriers.

Fodor appoints three rules for dubbing in order to be successful. “The chief requirements of a satisfactory synchronization involve a faithful and artistic rendering of the original dialogue, an approximately perfect unification of the replaced sounds with visible lip movements, and bringing the style of delivery in the new version into optimal artistic harmony with the style of acting” (Fodor, 1976, p.9)

Subtitle	Dubbing
<ul style="list-style-type: none"> • The original dialogue is present • Lips movement isn't important • Subtitling is cheaper and it takes less time • Subtitling changes movies to a more literary medium • viewers cannot fully concentrate with the movie • Dealing with both time and space can be challenging in subtitling 	<ul style="list-style-type: none"> • The original dialogue is replaced • Lips movement is important • Dubbing is more expensive and needs more time • Dubbing keeps movies as an audiovisual medium • Viewers can enjoy the movie • Only dealing with time is challenging in dubbing

Figure 1 : A brief comparison between subtitling and dubbing

Conclusion

As a conclusion, we've seen that Audiovisual Translation is one of the most common branches of translation, and it has different modes such as subtitling and dubbing, which are very significant in the transmission of communication in AVT. They both have some characteristics that can be taken as advantages or disadvantages depending on the viewer.

Chapter Two

Nonverbal Communication

Introduction

People's nonverbal communication cues the way they listen, look, move, and react tell the person they are communicating with whether or not they care, if they are being truthful, and how well they are listening.

The second chapter will deal with the nonverbal communication, its characteristics, and its types.

Nonverbal Communication

Definition:

Nonverbal Communication can be defined as a tool of communication which is not expressed in words. According to Jerold L. Hale, nonverbal communication is “the study of behaviors other than words that create shared meaning between people who are interacting with one another” (Hale, 2003). In addition to this, “It is everything we do except the words that we use in our face to face interactions, so it includes facial expressions, gestures, eye contact . . . even our artifacts, the clothes that we wear, the rings and jewelry that we carry around with us” (John Greene, 2003).

There is also Brant Burleson who defines nonverbal communication as “any kind of expression, gesture or symbolic behavior that is either intended to convey meaning or happens to convey meaning” (Burleson, 2003). As well as Yukiko Hashimoto who says that “Nonverbal communication is the process of sending and receiving messages without using words, either spoken or written” (Yukiko Hashimoto, 2017)

Edward G. Wertheim states in his research that nonverbal communication is made up of four parts:

1. **Visual:** which means the body language, it includes gestures, eye contact and movement, facial expressions and posture.
2. **Tactile:** which is more about touching like kisses, hugs, hand shaking and a pat on the neck.
3. **Vocal:** the meaning of a word can be changed according to the intonation of one's voice.

4. Use of time, space, and image.

Characteristics

Nonverbal Communication is an essential part of the entire communication, according to Joseph A. DeVito, “nonverbal communication has five characteristics:

1. Nonverbal communication may be intentional or unintentional, since often when people communicate nonverbally, they are unaware of it.
2. Nonverbal communication is primary, because it takes precedence over verbal communication: For example, *“the question “What are you doing tonight?” could mean any number of things, but we could rely on posture, tone of voice, and eye contact to see if the person is just curious, suspicious, or hinting that they would like company for the evening.”* A Primer on Communication Studies chapter4 (2012)
3. Nonverbal communication is often ambiguous, since a nonverbal behavior may have different meanings depending on the user’s personality, family influences, and culture: For example *“If you’ve ever had someone wink at you and didn’t know why, you’ve probably experienced this uncertainty. Did they wink to express their affection for you, their pleasure with something you just did, or because you share some inside knowledge or joke?”* A Primer on Communication Studies chapter4 (2012)
4. Nonverbal communication is continuous, because one is constantly communicating through nonverbal behaviors.
5. Nonverbal communication is multichanneled, since we use a variety of cues to make an interpretation: For example, *“a hand placed under the chin – thinking about making a decision”* (Joseph A. DeVito, 2013)

There are other researchers who have developed some other characteristics about the Nonverbal Communication. For instance, Jennifer Blake and also Tessa Bern yet Joseph is the one who gathered all the essential information about Nonverbal

Communication in his characteristics, and they are the most appropriate to take into consideration.

Types of nonverbal communication:

There are many different types of nonverbal communication and they include the following:

- Facial expressions
- Gestures

- Paralinguistic

- Body language and posture

- Proxemics

- Eye gaze

- Haptics

- Symbol

- Silence

- **Facial expressions:** It is known that nonverbal communication and behavior can vary between cultures but the facial expressions for happiness, anger, sadness and fear are the same all over the world. Facial expressions are the easiest type of nonverbal communication for understanding as they convey more information than the other types.

- **Gestures:** Gestures are type of nonverbal communication in which communication is done via visible bodily actions such as waving, pointing and using fingers to indicate numeric amounts. Other gestures are arbitrary and related to culture. Gestures can be used with or in the place of speech. «In courtroom settings, lawyers have been known to utilize different nonverbal signals to attempt to sway juror opinions. An attorney might

glance at his watch to suggest that the opposing lawyer's argument is tedious or might even roll his eyes at the testimony offered by a witness in an attempt to undermine his or her credibility. These nonverbal signals are seen as being so powerful and influential that some judges even place limits on what type of nonverbal behaviors are allowed in the courtroom."

- **Paralinguistic:** Paralinguistic refers to vocal communication that is separate from actual language. This includes factors such as tone of voice, loudness, and inflection. Consider the powerful effect that tone of voice can have on the meaning of a sentence.

When said in a strong tone of voice, listeners might interpret approval and enthusiasm. The same words said in a hesitant tone of voice might convey disapproval and a lack of interest. (Rankin KP, Salazar A, Gorno-tempini ML2009 p.47) we can all notice how a change in someone's tone of voice can change all the meaning of the sentence, for example person A can be asked the question 'how are you? 'And respond with the standard sentence ' I am fine ' but how he actually says those words might reveal a tremendous amount of how he is really feeling. A cold tone of voice might suggest that he is actually not fine, but he doesn't wish to discuss it, a bright, happy tone of voice will reveal that he is actually doing quite well.

- **Body Language and Posture:** Posture and movement can also convey a great deal of information. Research on body language has grown significantly since the 1970s, but popular media have focused on the over-interpretation of defensive postures, arm crossing, and leg-crossing, especially after publishing Julius Fast's book Body Language. (Sokolov AA, Krüger S, Enck P, Krägeloh-mann I, Pavlova MA.2011; 2:16).

people communicate numerous messages by the way they walk, talk, stand and sit.

- **Proxemics:** It is the branch of knowledge that deals with the amount of space that people feel it necessary to set between themselves and others.

People often refer to their need for "personal space," which is also an important type of nonverbal communication. The amount of distance we need and the amount of space we perceive as belonging to us is influenced by a number of factors including social norms, cultural expectations, situational factors, personality characteristics, and level of familiarity.

(Mccall C, Singer T. 2015) the amount of personal space needed when having a casual conversation with another person is not the same as the personal distance needed when speaking to a crowd of people.

- **Eye Gaze:** Looking, staring and blinking are important nonverbal behaviors and the eyes play an important role in nonverbal communication .The eyes can tell a lot of things about what is the person feeling; for example when someone meets something or someone they like the rate of blinking increases and pupils dilate.

People also utilize eye gaze as a means to determine if someone is being honest. Normal, steady eye contact is often taken as a sign that a person is telling the truth and is trustworthy. Shifty eyes and an inability to maintain eye contact, on the other hand, is frequently seen as an indicator that someone is lying or being deceptive. (Mccarthy A, Lee K. 2009)

- **Haptics / Touch:** Communicating through touch is another important nonverbal behavior which is a widely used. By touching, one can express a wide range of emotions. However, the accepted modes of touch vary depending on the gender, age, relative status, intimacy and cultural background of the persons, for example women tend to use touch to convey care, concern, and nurturance. Men, on the other hand, are more likely to use touch to assert power or control over others.

- **Symbol:** A symbol is something which represents an idea, a physical entity or a process but is distinct from it. The purpose of a symbol is to communicate meaning.

For example, a red octagon may be a symbol for “stop”.

On a map, a picture of a tent might represent a campsite. Numerals are symbols for numbers. Personal names are symbols representing individuals. A red rose symbolizes love and compassion.

- **Silence:** Silence is a powerful tool for communication. It may have a positive or negative meaning. Silence interpretation depends on how much we know the person and how aware we are about his mood , emotional status , background ...

Common Non-Verbal Communication in the Arab World:

The Arab world consists of 22 countries and each one of them has its special culture and its special way to communicate, here is a list of some common non-Verbal Communication in the Arab World:

- In parts of the Gulf, tapping one's head with the palm of the hand means "رأسي على" literally “On my head” which is an expression of gratitude.
- Placing one's right hand on one's heart signifies a warm greeting, especially when preceded by a wave. This gesture is commonly used when friends see each other from far away and want to greet each other.
- Lifting one's chin up and making a "Click" noise with the tongue signified disapproval. This can be used in various contexts, and is commonly used by parents towards their children.
- Showing the soles of one's feet or shoes to another person is considered rude.

- Making the symbol that in America means "a- okay" (thumb and index fingers making an O shape) can be considered as a threat.
- Placing one's palm out and face down and gesturing inward repeatedly with the fingers means "come here». It is considered impolite to make this gesture with the palm up, because it is a gesture used for animals.

Nonverbal Communication in the European World:

The following is a list of some of Europe's most popular hand gestures, and European body language:

- **FINGERTIPS KISS:** A number of Europeans, especially in Italy, France and Spain, use the fingertips kiss. This is when they bring their thumb and fingertips together, kiss them lightly and with enthusiasm, then toss their hand in the air. It's a positive gesture that means something is delicious or wonderful, and is most often used to describe the taste of food.
- **The eyelid pull** is when someone places his finger in the center of his eyelid and pulls the skin downward, is common in France, Italy, Spain and Greece. However, in France and Greece the signal is more of a warning, in order to highlight they are watching you, or keeping an eye on you. Whereas in Spain and Italy it is considered a friendlier warning that someone is clever or aware
- **CHIN FLICK :** Lifting one's chin up and brushing, or flicking, one's hand underneath it is a common gesture in Italy and is a mildly-insulting way to tell someone no. In France this gesture is known as 'the beard' and it means the gesturer is putting on display his masculinity.
- **HEAD NOD :** In most European countries a head nod signals a nod in agreement with something, however, in some parts of Eastern Europe, such as Greece, Bulgaria and Turkey, it actually means the opposite - no.
- **NOSE TAP:** Tapping one's nose in most countries in Europe means that something is 'top secret' and should not be spoken of, although in Italy it actually means 'watch out!' It also originally meant that someone is clever or is considered a threat

in France and Belgium and it can also mean that two persons performing the gesture know something that no one else knows.

- THE 'OK' SIGN: (thumb and index fingers making an O shape and leave the three other fingers straight) is usually considered one of the positive European hand gestures. However, in France this actually means zero, nothing or worthless and it is also insulting in Greece, Italy and Turkey.
- Thumbs up: many people in the US and the UK use the thumbs up sign as a positive 'yes', however, in Sardinia and Greece it is as bad as holding up the middle finger.

Conclusion

To sum up all what have been mentioned and said in this chapter we can say that nonverbal communication is all the actions that we do to transfer a message except for words we speak.

As we can add that nonverbal communication with its parts and types, whether it is facial expressions, gesture, body language and posture, eye gaze..., is enriching the meaning of our dialogues and speeches.

Practical Part

“A Thousand Words” & “Dawn of the Planet of the Apes” & “War for the Planet of the Apes”

Introduction

This chapter is dedicated for the study of the two strategies; subtitling and dubbing, to see which one is more preferable to be used in translating nonverbal communication in three farcical and well-known movies which are “A Thousand Words”, “Dawn of the Planet of the Apes” and “War for the Planet of the Apes”. These movies that can be watched by different age groups contain a lot of nonverbal communication scenes, thus, when comparing the subtitled to the dubbed version, we have to take into consideration if there is any loss , gain or even addition.

Global glimpse into the movie “A Thousand Words”

A Thousand Words is an American comedy-drama film, directed by Brian Robbins. It was filmed in August 2008, and released four years later in theaters on March 9, 2012. A thousand words is starring Eddie Murphy who's playing the role of Jack McCall who is in the plot a literary agent who uses his gift of gabbing and if ability of convincing to get all his business deals and who's a really talkative person even in his personal life. On his attempt to get a book deal from a New Age self-help guru named Dr. Sinja, a Bodhi Tree magically appears in his modern house garden. In order to survive Jack has to stop talking because he and Dr. Sinja discovered that for every word that Jack speaks, a leaf will fall off of the tree, and automatically when the tree runs out of leaves, it will perish, and Jack will die with it, not only that but also anything that happens to the tree will also affect Jack.

What added fuel to the fire for Jack and made things more difficult is when he finds that even written words counted as words. Because he was limited with the

number of words he could say, he was forced to pick and choose the number of his words carefully, and this made communicating with others more difficult and fuller of misunderstandings.

Justification of the choice

For fear of death before finding a solution, Jack was limiting his number of words and was forced to select his words carefully, and this is the reason we chose this movie as a case study because, Jack will be using nonverbal communication a lot in order to communicate with others and make all his work and deals.

The Arabic subtitled version and the French Dubbed version

Actor's name	Character's name	Dubbed Voice
Eddie Murphy	Jack McCall	Lionel Henry
Kerry Washington	Caroline McCall	Emmanuelle Rivière
Cliff Curtis	Dr. Sinja	Nessym Guétat
Clark Duke	Aaron Wiseberger	Nathanel Alimi

Figure 2: The most important figures of the movie “A Thousand Words”

Global glimpse into the movie “The planet of The Apes”

Dawn of the Planet of the Apes: It is an American science fiction movie directed by Matt Reeves and written by Mark Bomback, Rick Jaffa and Amanda Silver in 2014. Dawn occurred 10 years after the Rise incident, following a group of San Francisco

people who were unable to survive after a plague swept through most of humanity, while Caesar tried to keep his smart apes the dominance of the community.

War for the Planet of the Apes: It is an American science fiction movie directed by Matt Reeves and produced by Dylan Clark, Rick Jaffa and Amanda Silver in 2017. It is the third and the final film in the Planet of the Apes. Two years after the dawn incident on the Planet of the Apes, Caesar and his apes fought against humans. When the apes began to suffer severe damage, Caesar wrestled with dark instincts to face Colonel McCullough and the traitor gorilla Reid. This confrontation will determine the fate of species and the future of the earth.

Justification of the choice

In this movie, Caesar is the only ape that can speak human language, the others can't. And since he is their leader, he has to use nonverbal communication to communicate with them. And this is the reason we chose this movie because it fits perfectly our case study.

The Arabic subtitled version and the French Dubbed version

Actor's name	Character's name	Dubbed voice
Andy Serkis	Caesar	Jérémie Covillault
Jason Clarke	Malcom	Boris Rehlinger
Gary Oldman	Dreyfus	Vincent Violette
Keri Russell	Ellie	Barbara Delsol
Toby Kebbell	Koba	David Kruger
Kodi Smit-McPhee	Alexander	Hugo Brunswick
Krik Acevedo	Carver	Marc Arnaud
Karin Konoval	Maurice	Élise Bertrand
Woody Harrelson	Colonel J. Wesley McCullough	Jérôme Pauwels

Figure 3: The most important figures of the movie “The Apes 2 and 3”

Analysis of the targeted scenes of the movie “A Thousand Words”

Example 1:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none">• 3:40 Eddie Murphy (in the role of Jack McCall) went for a session with his therapist and didn't stop talking and gabbing during all the session. His therapist sighed and made a grimace with his face that shows he was bored and fed up with Jack.	<ul style="list-style-type: none">• 3:40 //	<ul style="list-style-type: none">• 3:30 Lionel Henry (the one speaking as Jack McCall) in the dubbed version made the same sound of sighing.

Type of nonverbal communication: facial expression.

Part of nonverbal communication: Visual.

Characteristic of nonverbal communication: unintentional.

In the dubbed version the nonverbal communication was present, the face expression is seen and the sound of the sighing is heard. But in the subtitled version we have nothing, and we suggest to add 'أوف' when the therapist sighs, since the sound of the sighing is heard it is not hard to understand the therapist was annoyed but there is

still the possibility to add the subtitle 'أوف' to make it clearer in case we have an audience with hearing disabilities .

Example 2:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
12:36 Eddie Murphy (in the role of Jack McCall): “I’ll give you all that I am, mind, body and spirit, everything let me be a big bird <i>aaaagh</i> (bird sound)”	12:36: صقر	12:36: Aiiiiiiiigle

Type of nonverbal communication: Paralinguistic and Gesture

Part of nonverbal communication: Visual and vocal

Characteristic of nonverbal communication: Intentional

In the subtitled version the sound « Aaagh » which is the sound of a hawk, was translated into « صقر » in Arabic. It’s a kind of explanation for the ones who cannot recognize which birds sound is this, since writing the sound as it is as a subtitle won’t be understandable.

In the dubbed version the sound « Aaagh » was translated into « Aigle », which is a French word that means a hawk keeping the same tone as in the original version, so that the concept of imitating a bird sound in the English version won’t change in the French version.

This nonverbal communication is also visual, because he didn’t just do the sound of bird but he also did a gesture with his arms. So, the message was well transmitted.

Example 3:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none"> 18:55 The gardener 'I've been here all day fixing the water sprinklers, I came back to pick up my things And BOOM it's a tree here' 	<ul style="list-style-type: none"> 18:55 البستاني "كنت هنا طوال اليوم أصلح رشاشات المياه لقد عدت هنا لأخذ أشيائي و، بوم، هناك شجرة هنا." 	<ul style="list-style-type: none"> 18:55 Le jardinier "J'ai passé la journée a bricoler la rosière, voilà que je reviens chercher mes outils et BOOM un arbre ici."
<ul style="list-style-type: none"> Jack McCall 'BOOM It's a tree here?' 	<ul style="list-style-type: none"> جاك مكال "بوم، هناك شجرة هنا" 	<ul style="list-style-type: none"> Jack McCall "Et BOOM un arbre ici."
<ul style="list-style-type: none"> The gardener 'BOOM' 	<ul style="list-style-type: none"> "البستاني "بوم"." 	<ul style="list-style-type: none"> Le jardinier "BOOM!"

Type of nonverbal communication: Paralinguistic and Gestures.

Part of nonverbal communication: Visual and Vocal.

Characteristic of nonverbal communication: Intentional and continuous.

In the subtitled version the sound "**BOOM**" was written "بوم". The gestures and face expressions were seen but the tones can't be read, unless we add a kind of description of their state for example (متفاجئ) but we will be facing a problem of "over translation".

The nonverbal communication (**Boom**+ gestures, tones and face expressions) was present in the dubbed version. Both voice actors replacing Jack McCall's voice and the gardener's voice used the sound "**BOOM**" and made the surprised tones clear.

The word **BOOM** refers to a sound of an explosion and it is usually used to talk about something that happens suddenly or came from nowhere. The tree that appeared in Jack's backyard was not planted and did not grow there it just appeared suddenly.

Example 4:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
“22:05” Eddie Murphy (in the role of Jack McCall) said: “What’s next? Are you gonna get on a magic yoga mat and fly in circle and then you rub your stomach and then whoosh (facial expression of being surprised)”	22:05: “فجأة”	22:05 : Whoosh

Type of nonverbal communication: Paralinguistic and Gesture

Part of nonverbal communication: Vocal and Visual

Characteristic of nonverbal communication: Intentional

When Jack McCall was talking, his facial expression changed in fractions of a second expressing surprise and in order to express it vocally too, he used the sound “Whoosh”. In the subtitled version the sound « Whoosh » was translated into « فجأة », because if it was written as it is it won’t be meaningful in Arabic since this word doesn’t exist in Arabic or even the sound is not usually used in Arabic. Whereas in the English language it already exists and defined as “A sudden fast movement of a liquid or air”

In the dubbed version they kept the same sound “Whoosh” and also the same tone, because it transmits the same message of someone being surprised in

French. But once the tone is absent the meaning can change or it can even be understandable.

Example 5:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none"> • 28:10 Face expression and *middle finger*. 	<ul style="list-style-type: none"> • // 	<ul style="list-style-type: none"> • 28:10 //

Type of nonverbal communication: visual

Part of nonverbal communication: gesture and face expression

Characteristic of nonverbal communication: intentional

Jack got mad with the Bodhi tree because it was counting his writing as words, Jack smiled and did a gesture with his hand " he raised his middle finger to the tree" and two leaves fell down and this shows that even gestures are a way of expressing, Jack had an angry face after the leaves fell down.

This gesture is mostly used in Europe and America that might not be common in the Arab world, but nowadays almost everyone around the world knows it even if it is used differently in some regions. We suggest to add a subtitle "تبا لك" not only to help the audience of the subtitled version understand but also for softening the expression because the Arab society tend to be more conservative when it comes to such sayings. What is seen in this scene is just one gesture and it is subtitled in two words "تبا" and "لك" but both of them do not exceed 5 letters and can be read in a glimpse of an eye so we do not risk to have a difficulty with the spotting.

But since our dubbed version is in French and the culture is almost the same no translation/explanation was needed because this gesture is used in the same way in the French culture and the French society's understanding of taboos is not the same as the Arab's society.

Example 6:

The original version (English)	The Subtitled Version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none">• 29:10 Eddie Murphy in the Role of Jack McCall went to Starbucks to order Coffee and used all the hand gestures, body language and face expressions he could to explain his order without saying a word.	<ul style="list-style-type: none">• //	<ul style="list-style-type: none">• 29:10 //

Jack McCall went to Starbucks to order "one big coffee with 3 shots of espresso" and used all the hand gestures, body language and face expressions he could to explain his order without saying a word.

He used his hands to explain the size of the drink (Large/ Grande كبير), he mimed the act of drinking something then felling alive or excited to refer to caffeine, he formed his hand in the form of a gun and acted like if he was shooting to say that he wanted 3 shots.... But the Starbucks guy couldn't understand so he kept guessing after each sign Jack did.

In the subtitled version we don't have any translation to his nonverbal communication, translating his gesture wouldn't help the viewer understand the order because if we take as an example "Hot Double Shot Espresso" in Starbucks menu in Doha it's "دبل شوت اسبريسو ساخن" the name is borrowed as it is in English, so translating his hand gestures into "ثلاث طلاقات" can be out of context, it is preferable to leave this scene with no subtitle since the Starbucks guy was guessing what jack was saying and repeating after him.

Example 7:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
29:50 Eddie Murphy (in the role of Jack McCall) was about to cross the road when a blind man asked him to tell him when it's safe to cross and Jack replied by just <i>"Eemmm"</i>	29:50: ///// 	29:50: Eemmm

Type of nonverbal communication: Paralinguistic

Part of nonverbal communication: Vocal

Characteristic of nonverbal communication: Ambiguous

In the subtitled version they skipped the sound as if it was no "Eemmm" in the original version, here we have a loss but it won't affect the meaning that much because when someone sees the scene, will see that Jack McCall has nodded his head with using a kind of a familiar sound that can be understood in every language. So here, adding a subtitle is not a necessity.

In the dubbed version, this nonverbal communication as it is said above, can be easily understood in French so, nothing was changed. Yet, the thing that should always be taken into consideration in cases like these is the tone. And here the tone is also kept as it is.

Example 8:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none">• 30:30 silence, face expression and some gestures.	<ul style="list-style-type: none">• //	<ul style="list-style-type: none">• 30:30 //

Type of nonverbal communication: face expressions and silence.

Part of nonverbal communication: visual and the use of time and space.

Characteristic of nonverbal communication: ambiguous.

Jack McCall went to a session with his therapist and remained silent. In the subtitled version in Arabic, the translator didn't use any subtitle in the silent part. In order not to lose the audience's focus, we may suggest "... " as a subtitle, and also to show that something is somehow supposed to be said or happening.

In the dubbed version silence is silence, and all the face expressions are seen and clear.

what's meant to be expressed by silence is different from a person to another and according to the situation in this scene everyone watching the movie can understand that Jack used to be talkative and was supposed to say something but he did not so there is no need to add anything in both the subtitled the dubbed versions.

Example 9:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
45:06 Jack McCall: <i>Pffffff</i>	45:06: <i>/////</i>	45:06: <i>Pffffff</i>

Type of nonverbal communication: Paralinguistic

Part of nonverbal communication: Vocal

Characteristics of nonverbal communication: Intentional

Since Jack couldn't speak and he needed to say no, he just used a random sound. This sound contains a kind of negativity that people from different cultures can understand that he wants to say no.

In the subtitled version, this nonverbal scene wasn't subtitled and this is due to the fact that it's understandable. However, adding a subtitle can be helpful, especially for the ones who are not able to hear, for example: "هراء" or "لا"

In the dubbed version, they kept the same sound because, as we have already said before it's a kind of sound that can be understood by all categories. Except for the ones who are not able to hear but still when seeing the facial expression that Jack did, they can easily guess that he is refusing something.

Example 10:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
• 1:02:46 Eddie Murphy in the role of Jack McCall pointed out his wedding ring and he dragged his forefinger on his neck, to tell that his marriage is over.	• 1:02:46 /////	• 1:02:46. /////

Type of nonverbal communication: Gesture and body language

Part of nonverbal communication: visual.

Characteristic of nonverbal communication: Intentional and Continuous

Jack McCall pointed out to the ring in his ring finger that symbolizes marriage or engagement in many cultures -If a person wears a special kind of ring in their finger ring it means that they're married or engaged- including the European and the Arab culture, and passed his finger through his neck like a knife, this sign means that somebody or something is: dead, over, finished... He used those two signs together to tell Dr. Sinja that his marriage was over or ruined.

He used those two signs together to tell Dr. Sinja that his marriage was over or ruined, there was no subtitle used but we suggest to add "تدمر زواجي او انتهى زواجي" not only to explain the signs but also to help the viewers to not lose any scenes, because some

viewers, who are not used to subtitling, can't focus on the subtitle and the scenes at the same time.

In The Arab culture the gesture that Jack McCall used can be used by some persons in the same context to show that something is over or call be used one someone is angry with another one, it means "I will kill you" and other may wipe their palms together to show that there is nothing left.

Analysis of the targeted scenes of the movie “Planet of The Apes”

1. Dawn of the Planet of the Apes

Example 1:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none"> 04:00 Sign language subtitled: "Caesar... They are close." "Koba" 	<ul style="list-style-type: none"> 04:00 ▪ سيزر إنهم، على مقربة ▪ (كوبا) 	<ul style="list-style-type: none"> 04:00 //

Type of Nonverbal communication: Sign language

Part of nonverbal communication: Visual

Characteristic of nonverbal communication: ambiguous

In these scenes the apes were getting ready to attack the stags, some were hiding up in the high tree, one ape told -in their sign language- Caesar that the stags were coming, In the original version those signs were subtitled as "Caesar...They are close." Then Caesar ordered Koba to move forward with a hand gestures that was subtitled in the original version as "Koba"

In the subtitled version into Arabic those signs were transcribed as (سيزر) and (إنهم على مقربة) (كوبا). the viewers are not familiar with the signs the apes are using because usually people use talking in their languages to communicate verbally or signs and gestures that are related to their culture, except deaf and mutes have their own sign language and it's not the same one those apes are using in this movie, and this can be reason number one

to use subtitles in order to understand the scenes, and the movie itself is about apes so understanding them means understanding the movie, if the viewers can't understand what the apes are saying they wouldn't watch the movie at all, because no one would watch a movie without understanding it.

In the dubbed version into French the apes' signs weren't translated (no dubbing or subtitling were present) and this causes a gap in understanding the plot of the movie and what we call a loss.

In order not to lose the audience focus and interest on the movie it is preferable to add a subtitle in the French version though it is a dubbed version but a subtitle in French for the silent scenes is helpful to understand the nonverbal communication. Having subtitles in a dubbed version might seem contradictory but it is still helpful, because if we translate the nonverbal communication here by dubbing it the French audience may think that apes were talking in the original version and they will miss the point of the apes' ability to use hand gestures. For this scene we can add the subtitle (César...Ils sont près/ Ils ne sont pas loin.)

Example 2:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
• 06:53 signs subtitled as "Thank you, Koba."	• 06:53 (كوبا) شكرالك	• 06:53 //

Type of Nonverbal communication: signs language

Part of nonverbal communication: Visual

Characteristic of nonverbal communication: Intentional

In this scene (Koba) helped (Caesar) after that this last was attacked by a bear, to thank him he putted his hand to his chest and closed his fist, those signs were subtitled on the original version as "Thank you, Koba."

In the subtitled version those gestures (putting the hand to the chest and closing the fist) were subtitled as (كوبا) شكرالك. Some people use this gesture to say thank you or show gratitude to someone or about something and it can mean other things for example in some Arab country to salute someone from a far distance some may put their hands with the palm open on their chest, to show respect to someone the same gesture can be used, to say thank you or to show gratitude (somehow it means that what you did to me touches my heart or my soul) Turkish people use the same gesture to say thank you, it's used by men mostly and it's always followed with (eyvallah) they also put their hand on the left side of their chest when they hear the name of the prophet Mohammed peace be upon him.

In the dubbed version there is no dubbing or subtitling, and it's another loss unless if the viewer was familiar with the use of this sign -though that's

not how deaf and mute say thank you- he may guess that Caesar was thanking Cuba, and the scene can help him understand that as well because we usually have a thank after a help. So, if we leave this scene with no explanation in the dubbed version the viewer may guess that Caesar thanked Koba but there is also the possibility to add a subtitle in French and translate that gesture into (merci).

Example 3:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
• 07:17 signs subtitled as "Think before you act, son"	• 07:17 فكر في الامر قبل ان تقدم عليه يا بني	• 07:17 //

Type of Nonverbal communication: hand gestures

Part of nonverbal communication: Visual

Characteristic of nonverbal communication: Intentional and ambiguous.

Caesar used sign to address his son, to advise him about thinking before acting and it was subtitled on the original version as "Think before you act, son."

In the subtitled version his signs were translated as فكر في الامر قبل أن تقدم عليه يا بني

The gestures he used are similar to when we want to say to someone (You're crazy/ have you lost your mind/ what were you thinking) it is hard for the viewer to understated that Ceasar was telling his son to think about his actions first so we have another loss again because of not having a subtitle in the dubbed version so the French subtitle

(Réfléchis avant d'agir, fiston) is suitable in this scene to help the viewer understand what is being said.

Example 4:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none"> • 13:05 face expression+ hand gestures. • Whispering" Oh, God... it's okay It's okay" Screamed • "Freeze!" 	<ul style="list-style-type: none"> • 13:05 لا عليك لا عليك ابق عندك 	<ul style="list-style-type: none"> • 13:05 Ça va ça va Couché !

Type of Nonverbal communication: Face expression, body language and hand gestures.

Part of nonverbal communication: Visual, use of time and space.

Characteristic of nonverbal communication: the face expressions are unintentional. The hand gestures, the body movement and the whispering are continuous

While Carver was walking on the wood by his own, he met two apes, he got scared and his fear was clear because of his face expression. He tried to calm the apes down by a gesture with his arms to ask them to stay calm and away of him.

Carver didn't know how to behave so he took his gun out and pointed it to the apes, he whispered "Oh, God ...It's okey it's okey' one of the apes suddenly moved so he screamed 'Freeze!' and shot him.

The nonverbal communication in this scene is the same in all cultures because it's human gestures, especially for the fear face expression because it's unintentional and it comes from a strong feeling that only few people -regardless what's the source or the cause of that fear- are able to hide or control. we don't have any subtitle in the seconds

when the nonverbal communication took place but also no words were said so the viewer in 100% focused with the scene -Both of Carver and the apes bodies and faces- so even the risk of the lack of concentration of the viewers is not there in addition to those expressions being international there is no need for a subtitle and the viewer can fully understand the scene.

Moving to the whispering in this scene we had "لا عليك لا عليك" as a translation for "It's okay It's okay" it may be better if we opt for "لا بأس لا بأس" to translate "It's okay It's okay" because Carver was whispering and the sound /S/ it heard more than the other sounds, so if the Arab viewer hears "It's okay it's okay" and reads "لا بأس لا بأس" things might be clearer.

In the dubbed version we had "ça va ça va" as a translation for "It's okay it's okay" and the one making the voiceover for Carver's voice whispered so the tone is well articulated.

Moving to when Carver shouted he yelled "Freeze!" and it was translated into "إبق عندك" in Arabic in the subtitled version.

And in the dubbed version "Freeze!" was translated into "couché" in French, though "couché" is used when we talk to pets specially dogs and it's usually "sit" in English. People usually don't interact with apes because people usually don't think about having an ape as a pet, but is it happen and a person meets an ape or a chimpanzee in the woods he may say (va-t'en /allez-vous en) which means "go away" because of fear or (ne bouge pas)

Example 5:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none">• 17:30 Carver: «They spoke" + face expression, gestures and tone.	<ul style="list-style-type: none">• 17:30 " لقد خاطبونا " "	<ul style="list-style-type: none">• 17:30 "Ces singes parlaient."

Type of Nonverbal communication: face expression, gestures and tone.

Part of nonverbal communication: Visual and Vocal.

Characteristic of nonverbal communication: continuous.

When Malcom, Ellie, Alexander and Carver went back and met Dreyfus to tell him about what happened they were all scared, Carver was more afraid than the others so his face expressions were strong and he was trying to explain to Dreyfus how serious the situation was but he was so confused and terrified that he lost power to keep repeating his words so he used his hands, gestures and tone to deliver the message he said in a strong tone: " they SPOKE!"

In the subtitled version their words were translated into Arabic, the face expressions were seen and clear since they are the same in all cultures but the tones and the raising of voices can't be seen or heard on subtitled, there is a possibility of explaining in subtitles for example by using "مؤكدًا/صارخًا" in case we have a deaf audience, explanations in subtitles can be helpful and to avoid mixing between the explanations and what's being said we can change the police, the size or use (" ") for example.

In this scene the translator used the term (خاطب) instead of (تكلم) though the term (خاطب) means that a conversation took place not just words were said -In this scene Caesar said 'GO' many times- it would be better if the translator used (تكلم) instead of (خاطب) unless if we take into consideration that the humans were not expecting to hear a word from the apes.

In the dubbed version "they spoke" was translated as "ces singes parlaient" instead of "Ils parlaient" the tone on "parlaient" was strong too and the voice too. The face expression and hand gestures are seen, the tone and the voice are heard so the nonverbal communication message is a 100% delivered.

Example 6:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none">• 26:13 Paralinguistic, repetition and use of time.	<ul style="list-style-type: none">• 26:13 في حال• في حال... عادو• عادو...	<ul style="list-style-type: none">• 26:13• Si jamais il reviennent Si• jamais il reviennent

Type of Nonverbal communication: Paralinguistic, repetition and use of time.

Part of nonverbal communication: Visual, vocal, use of time.

Characteristic of nonverbal communication:

After that the apes paid humans a visit, the humans were afraid and confused so they went all to their camp yard and started talking at once, Dreyfus tried to calm his people but down he had to raise his voice and repeat his phrases because they weren't listening.

Dreyfus said "if they come back" and repeated "if they come back" and it was translated into في حال عادو...

في حال عادو...

Dreyfus used time and left some seconds between the phrases he repeated, that use of time was shown in "...". i.e he said "if they come back" stop for a second or less and repeated "if they come back" in the subtitle we had the translation of 'if they come back' then '...' to show that he stoped and then again the translation of 'if they come back' but for the tone and the voice we can only show them in the subtitle by using explanations if we had a deaf audience.

In the dubbed version "If they come back, if they come back" was translated to "Si jamais ils reviennent... si jamais ils reviennent". In this scene we have an addition they added "jamais" in the subtitled version so we had "si jamais ils reviennent" that means "if they ever come back"

The man doing the voice over raised his voice and changed his tone, so the tone is present in the dubbed version, so dubbing was enough to transmit all the message.

Example 7:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
• 34:32 "Hands up"	• 34:32 //	• 34:32 //

Type of Nonverbal communication: Body language.

Part of nonverbal communication: Visual.

Characteristic of nonverbal communication: Intentional.

Malcolm went back to the wood to ask permission from the apes to work on the dam because humans needed energy and electricity, one of the apes saw him and called the others, Malcom got scared so his fear appeared on his face. To show that he meant no harm he raised both of his arms to show them that he had no guns and that he wasn't doing anything not even to defend himself.

In the subtitled version there's no translation and it's not needed because the body language in this scene is know all over the world, and even if we take into account the possibility of the viewer not being able to focus on both the screen and the subtitle, we don't have it in here because even before this body language took place nothing was said so the audience is fully focused with the scene.

In the dubbed version too we have no voice because we didn't have it in first place in the original version and it's not needed, when we have a seen body movement both subtitling and dubing are accurate to transmit the message of the original version.

Example 8:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
• 36:33 Hand gesture	• 36:33 //	• 36:33 //

Type of Nonverbal communication: Hand gesture.

Part of nonverbal communication: Visual.

Characteristic of nonverbal communication: Intentional.

When Malcom told Caesar that he had to show him something, Koba yelled "Human lie" and the other apes started talking at once to support him, Caesar raised his hand to ask the apes to stop talking and to be quiet.

This gesture is known all over the world -though there are other gestures that humans use in this case for example when we put the four fingers and the middle finger of one hand in the palm of the other hand- so there is no need to use a subtitle or any kind of explanation in both the subtitled and the dubbed versions.

Example 9:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none"> • 43:44 Sign language, face expressions+ subtitles. • You sound sick...You ok? • Just need rest. • You worry about the humans... • • 	<ul style="list-style-type: none"> • 43:44 • أنت على ما تبدين مريضة يرام ؟ • أحتاج أن أنال قسطا من التفكير .الراحة فحسب • بالبشر يشغل بالك 	<ul style="list-style-type: none"> • 43:44 //

Type of Nonverbal communication: hand gestures+ face expressions.

Part of nonverbal communication: Visual

Characteristic of nonverbal communication: Continuous.

Caesar's wife was sick and Caesar was worrying about her, he asked her using sign language that were subtitled as " You sound sick...you ok?" with a mixture of worried and sad face expressions, she answered that she just needed to get some rest.

In the subtitled version we have a translation for the sign language/ hand gestures, Caesar's question was translated into "أنت على ما يرام ؟ تبدين مريضة" and his wife's answer into

"أحتاج أن أنال قسطا من الراحة فحسب"

There's no subtitle for the face expressions that express sadness and worry but they are seen and understood because unintentional face expressions are usually

international and understood in all cultures. In the dubbed version the hand gestures were not translated and the face expressions are seen. Caesar's wife could see that her husband was thinking about humans a lot, she said "you worry about the humans..." he didn't answer her but he just smiled.

In the subtitled version her question was translated as "التفكير بالبشر يشغل بالك" and Caesar's smile is seen, but in the dubbed version the hand gestures were not translated and the face expressions are seen. And it's again another loss, we suggest (Tu penses trop aux humains/ tu t'inquiètes à cause des humains) as a subtitle for the french version.

Example 10:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none"> • 1:10:36 subtitled sing language+ Head nodding • "Feeling better?" 	<ul style="list-style-type: none"> • 1:10:36 • أتشعرين بالتحسن؟ 	<ul style="list-style-type: none"> • 1:10:36 //

Type of Nonverbal communication: hand gestures+ body language.

Part of nonverbal communication: Visual

Characteristic of nonverbal communication: Continuous + intentional.

After that Malcolm and his team finished working on the dam, they were looking at the lights with the apes and were happy about it, Caesar's wife came to look with them and had her newborn baby on her arms. Caesar went near his wife and asked her if she felt better, she nodded her head to say yes.

In the subtitled version Caesar's question was translated as "أتشعرين بتحسن؟" and his wife answer didn't have any subtitle, had nodding means yes in both the source language of this movie 'English' and the target movie 'Arabic' so the audience of the original

version can understand that her answer means yes and the audience of the subtitled version can understand that too.

In the dubbed version, Caesar's question didn't have any translation or explanation, in this scene we have apes not humans and they are not using gestures that humans are familiar with so an explanation or a subtitle is needed in here -for his question- but his wife's answer is understood because the dubbed version we have is in French and head nodding in French means yes too, but there is no point of understanding the wife's answer without knowing what was the question, for the French version we suggest the subtitle (tu te sens mieux?) as a translation of Caesar's question.

Example 11:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none"> 1:33:56 "Mother"? Brother? Safe? 	<ul style="list-style-type: none"> 1:33:56 و..والدتك ..أخوك هل هم بأمان ؟ .. 	<ul style="list-style-type: none"> 1:33:56 Ta mère Ton frere Vont bien

Type of Nonverbal communication:

Part of nonverbal communication: Use of Time.

Characteristic of nonverbal communication: Continuous and unintentional

After Koba's upheaval on Caesar, Caesar was injured but the apes thought he was killed and Cuba convinced that humans were the cause of his death.

Malcom, Ellie and Alexander took Caesar with them to the house where Caesar grew up. Malcom left the other on the house and went out to bring medicines and met Caesar's son, told him that his father was alive and took him with him to see him. Caesar had difficulty to talk and catch his breath so he was barely able to say three words to his son to ask about his wife and other son "Mother..Brother..Safe?"

In the subtitled Caesar's word were translated into .. وأخوك .. والدتك .. هل هم بأمان؟ ..

In the Arabic version ((ك"الضمير المتصل "والدة" and "أخ" to give us "your mother" instead of "mother" and "your brother" instead of "brother", and "بهم+هل" were added to "أمان" to give us "are they safe?" instead "safe?" and because Caesar had difficulties to talk and was taking time between his words dots ".." were used after each word he said in the place of the time he took.

In the French dubbed version Caesar words were dubbed as " Ta mère ... ton frère... vont bien?" the actor-dubber had a tired voice and showed that he was making much efforts to pronounce his words.

The possessive adjective "ta" was added to "mère" and "ton" was added to "frère" to give us

"ta mère ... ton frère" = "YOUR mother...YOUR brother" instead of "mère..frère" = "mother..brother", and "safe" was translated as "vont bien" ="are OK" instead of "sont en sécurité"="are safe" the most accurate translation of (are safe) is (sont en sécurité) but since we are dealing with apes in this movie and as we mentioned before the apes' language is not as good as the humans' having (vont bien) as a translation for (are safe) instead of (sont en sécurité) can be acceptable, not only because the speaker is an ape but also because being okay (être bien) means being safe (être en sécurité) too in this case.

Example 12:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
• 1:34:06 Sign language	• 1:34:06 نعم، إلى الآن	• 1:34:06 //

Type of Nonverbal communication: hand gesture.

Part of nonverbal communication: Visual.

Characteristic of nonverbal communication: Intentional

Just after that Caesar asked his son about his wife and other son, his son answered that they were safe till now using his hands, he pointed his four fingers to his forehead.

The son's hand gestures were translated as subtitled as "نعم، إلى الآن" which is a translation of (yes, till now) so the subtitle is enough for the viewer to understand the scene.

But unfortunately, in the dubbed version there was no translation which is inconvenient for understanding the scene it would be better if we add a subtitle in French to help the audience understand, so, we suggest (Oui, jusqu'à maintenant/ Oui Jusqu'à présent) as a subtitle for this scene.

Example 13:

The Original Version (English)	The Subtitled Version (Arabic)	The Dubbed Version (French)
<ul style="list-style-type: none">• 1:26:56 Signs language + sub• Go ahead Ash...• Make humans pay. Caesar wouldn't want this.	<ul style="list-style-type: none">• 1:26:56• تقدم (أش) هيا يا• و أجعل البشر يدفعون ..• (سيزر)الثمن لم يكن• ليود فعل هذا	<ul style="list-style-type: none">• //

Type of Nonverbal communication: Hand gestures.

Part of nonverbal communication: Visual.

Characteristic of nonverbal communication: Continuous and intentional

Koba asked one of the apes to kill a man, that ape refused and replied that Caesar wouldn't like that, it was subtitled on the original version in English

- Go ahead Ash...
- Make humans pay.
- Caesar wouldn't want this.

They talked using sign language that's ambiguous and not understood for humans.

In the subtitled version their words were translated as

- تقدم (أش) هيا يا
- و أجعل البشر يدفعون الثمن ..
- ليوود فعل هذا (سيزر) لم يكن.

If we compare between the source text of the original version and the target text on the subtitled version we will find that meaning is kept and the message is there, so the audience of the subtitled version will be able to stay connected to the movie and understand all what is being said and the apes' dialogues.

But in the dubbed version there was no explanation, and it is important and needed to understand what they were talking about, so to avoid having a gap in understanding the movie we suggest the following subtitles:

- Vas-y Ash !
- Fait payer les humains / les humains doivent payer !
- César ne voudrait pas ça

2. War for the Planet of the Apes

Example 1:

The Original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> 9:37 Sign language + a subtitle (Sixty-three dead) 	<ul style="list-style-type: none"> 9:37 63 موريس (عدد القتلى) 	<ul style="list-style-type: none"> 9:37 /////

Type of nonverbal communication: body language

Part of nonverbal communication: Visual

Characteristics of nonverbal communication: Intentional

In this scene (Maurice) showed up and informed (Caesar) that there are 63 killed apes using body language, but even if it's an original version, they added a subtitle in English (Sixty-three dead) because anyone who sees this scene won't get the message or the meaning behind this sign language. Another important point that should be taken into consideration is that, since the scene is between apes, the language that is used as an English subtitle is kind of weak and prosaic.

In the subtitled version this sign language was translated into (عدد القتلى 63), the signs that the apes are using aren't familiar to the ones that human beings use. For instance, when watching this scene without adding a subtitle, the viewer will never be able to

guess what Maurice has said. Therefore, adding a subtitle is a necessity here but still with keeping in mind that it's an animal language so it won't be as precise or coherent as the human language.

In the dubbed version, this sign language between the apes was not subtitled, and this can lead to what we call a LOSS in meaning. So, it is preferable to add a French subtitle to assure that the meaning will be well transmitted, for instance: "63 morts".

Example 2:

The Original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> • 12:43 Sign language+ a Subtitle (Do you think they will give him the message) 	<ul style="list-style-type: none"> • 12:43 اتظنهم سيبلغونه الرسالة 	<ul style="list-style-type: none"> • 12:43 /////

Type of nonverbal communication: Body language

Part of nonverbal communication: Visual

Characteristics of nonverbal communication: intentional

In this scene (Maurice) asked (Caesar) whether the human soldiers are going to tell their leader about the message. The part where Maurice talked to Caesar was subtitled in English so that the viewers can understand what he is saying.

In the subtitled version, the sign language that Maurice used was translated into (اتظنهم سيبلغونه الرسالة). As we said above the apes language is not easy to understand by human beings, and that's why a subtitle is an obligation even if we can feel that in the Arab subtitled version they always try to make a kind of difference in the language that

they use in subtitling between the scenes where the apes talk to each other and the scenes where people talk to each other.

In the dubbed version, they didn't add a subtitle but here, it's a different case because Caesar is one of the apes which is able to talk as humans do, and when we see the whole scene we can get the meaning due to what Caesar has answered him (*ILS sont le message Maurice, nous nous sommes pas des bêtes sauvage*).

Example 3:

The original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> 14:52 Sign language+ Subtitle (Father, we found something) 	<ul style="list-style-type: none"> 14:52 ابى عثرنا على شيء 	<ul style="list-style-type: none"> 14:52 ////

Type of nonverbal communication: hand gesture

Part of nonverbal communication: Visual

Characteristics of nonverbal communication: intentional and ambiguous

In this scene, the son of Caesar came and told his dad that they found something using gestures. In the original version this part was subtitled into (Father, we found something), the word father has a special hand gesture and the rest was a sign language.

In the subtitled version the scene where the son was using sign language and gestures was subtitled into (ابى عثرنا على شيء), here it is also a necessity to add a subtitle because as we stated above in the previous examples, the language of animals can't be understood by people and if there was no subtitle, the scene will be meaningless.

In the dubbed version, there was no explanation nor a subtitle. And that causes a LOSS in meaning. It would have been better if they added a subtitle, for example: “Papa, nous avons trouvé quelques chose”.

Example 4:

The Original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> 19:26 Stay here son! Protect your mother and your brother! (Sign language of asking someone to be quiet + Subtitle) 	<ul style="list-style-type: none"> 19:26 ابق احم... هنا يا بني أمك واخاك 	<ul style="list-style-type: none"> 19:26 /////

Type of nonverbal communication: Hand gesture and body language

Part of nonverbal communication: Visual

Characteristics of nonverbal communication: Intentional, continuous and ambiguous

In this scene Caesar found out that something is happening, he asked his son to protect his mother and brother without saying something, he just crossed his arms to ask for that. In the original version, they added a subtitle so that the viewers can understand the hand gesture that Caesar did.

In the subtitled version, the scene where Caesar was talking to his son with using gestures and body language was translated into (...ابق هنا يا بني) and (احم أمك واخاك). But they skipped the part where he used a hand gesture to ask his son to keep quiet and it

was not subtitled because it's an international gesture, and whether the viewer is an English or Arab or French, he'll understand that nonverbal communication easily.

In the dubbed version, they added no explanation nor a subtitle, and this may confuse the viewers except for the part where he asks his son to be quiet because as we said earlier, that hand gesture is familiar in every culture. So, it's better to add a French subtitle like "Portege ta mere et ton frère" to avoid any kind of vagueness.

Example 5:

The Original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> • 19:11 (Maurice chittering) "The soldiers are living!" (Sign language+ Subtitle) 	<ul style="list-style-type: none"> • 19:11 الجنود يغادرون 	<ul style="list-style-type: none"> • 19:11 /////

Type on nonverbal communication: Body language and hand gesture

Parts of nonverbal communication: Visual

Characteristics of nonverbal communication: Intentional and continuous

In this scene, Maurice woke Caesar up with chittering and then did a gesture with his hand and points to the soldiers who were living. They added a subtitle in the original version "The soldiers are living" so that the viewers can understand what Maurice has said.

In the subtitled version, the part where Maurice was using hand gestures was subtitled into "الجنود يغادرون". Here it is not an obligation to add a subtitle but still it's

preferable to do it, to make sure that the message and the meaning was well received by the viewer.

In the dubbed version, they didn't add a subtitle or even a kind of explanation. However, when seeing the whole scene without a subtitle, we can easily understand what's happening or what Maurice wanted to say to Caesar, because the "pointing" gesture that he added later is familiar to every person. Thus, we can extract from it that he's telling Caesar that the soldiers are living.

Example 6:

The Original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> • 39:50 (Caesar pointing to the soldiers) Sign language 	<ul style="list-style-type: none"> • 39:50 ////////////// 	<ul style="list-style-type: none"> • 39:50 //////

Type of nonverbal communication: Body language

Part of nonverbal communication: Visual

Characteristic of nonverbal communication: Intentional

In this scene, Caesar points with his finger to the soldiers who stopped (body language). In the original version of this movie, they usually add a subtitle in each scene where the apes use nonverbal communication, but here they added no subtitle because the pointing gesture is international.

In the subtitled version, they didn't add a subtitle too because in the Arab world, people use this hand gesture when they want to show something. The same thing for

the dubbed version. So, this scene doesn't need neither a subtitle nor an explanation to be understood.

Example 7:

The Original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> • 55:45 sign language + subtitle Maurice (Thirsty, Thirsty) The little girl (Thirsty) 	<ul style="list-style-type: none"> • 55:45 تشعر بالعطش اشعر بالعطش 	<ul style="list-style-type: none"> • 55 :45 //

Type of nonverbal communication: Hand gesture

Part of nonverbal communication: Visual

Characteristics of nonverbal communication: intentional and continuous

In this scene, Maurice did a gesture pointing to his throat to show to Caesar that the little girl is thirsty, when the girl saw him she imitated him and did the same gesture to Caesar. In the original version, this hand gesture that Maurice and the girl did was subtitled simply into (Thirsty). We can feel that when they are adding a subtitle, they

are using a weak language because they are taken into consideration that they are animals.

In the subtitled version, the scene where Maurice and the little girl used hand gestures was translated into “تشعر بالعطش” and “اشعر بالعطش”. When seeing the whole scene, we can easily guess the meaning behind that hand gesture, so it’s not that necessary to add a subtitle but in order to avoid vagueness and make sure that the right meaning was transmitted, a subtitle is preferable.

In the dubbed version, there was no explanation nor a subtitle. But this will not cause a loss in meaning because as we have said before, the scene itself gives a clear image of what’s happening and the meaning behind the nonverbal communication that they used.

Example 8:

The Original version (English)	The subtitled version (Arabic)	The dubbed version (French)
<ul style="list-style-type: none"> • 1:13:17 The leader nodded his head <p>(Body language)</p>	<ul style="list-style-type: none"> • 1:13:17 ///// 	<ul style="list-style-type: none"> • 1:13:17 /////

Type of nonverbal communication: Body language

Part of nonverbal communication: Visual

Characteristic of nonverbal communication: Intentional and ambiguous

In this scene, the donkey ape was beating Caesar and when he stopped, the colonel nodded his head and he meant by this “keep beating him”. In the original version they added no subtitle to this scene.

In the subtitled and the dubbed version, they didn't add a subtitle or an explanation. But the scene is understandable and the meaning was transmitted due to the facial expression and body language that the colonel used.

Discussion

After seeing our case study and choosing the examples with nonverbal communication, we made an analysis of the examples where we took the scenes in the original versions in English, their translation in the subtitled version in Arabic and their translation in the dubbed versions in French.

For our first case study -A Thousand Words- we have ten examples, we notice that subtitling was not the best way to render messages where nonverbal communication was whether: sighing, animals' sounds, a sort of a sound effect a face expression or silence; because those nonverbal communication are meant to be seen and heard more than being read that is why they were present in the dubbed version more than the subtitled one, not only because of that but also because the audience of the original version and the dubbed one, have a similar culture.

Moving to the second case study -The Planet of the Apes 1&2- the speakers in this case study are mostly the apes, so when the one performing the nonverbal communication is an animal the culture and the background will not affect the translation a lot because the audience of the three versions are humans and the characters are apes. So, here we need more work to render the messages.

Since the apes in this movie were able to communicate using signs mostly, translation was needed in both the subtitled version and the dubbed one. Because it's not easy to have a whole audience who is able to understand sign language, and beside that the signs that were used in this movie are not the same signs used by deaf-mute people. So we noticed that the meaning of the dialogues was more present in the subtitled version than in the dubbed version and we even suggested subtitles in French for the dubbed version because no one will keep watching a movie without understanding it.

Conclusion

We conclude from this chapter, which deals mainly with the two strategies subtitling and dubbing in translating nonverbal communication scenes found in the two well-known movies “A Thousand Words” and “The Planet of The Apes” that subtitling is more suitable to be used in translating nonverbal communication scenes, because it transmits the message to the viewers as it is, and it also avoids any kind of loss, unless we have a nonverbal communication scene that deals with tone and sarcasm, here dubbing as a strategy is more preferable to be used.

General Conclusion:

This study attempts to see which one of the strategies of subtitling or dubbing is more accurate in rendering messages while translating nonverbal communication in audiovisual works. More specifically how to translated what is not said, because what is meant by nonverbal communication is everything human communicate but without speaking or writing.

In order to see which one of these strategies is more accurate to render messages we started by tackling both of the subtitling and of dubbing's: definitions, characteristics, advantages and disadvantages in the theoretical part of our thesis.

By the end of the first part we concluded with these findings:

- The original dialogue is present in the subtitled version and it is replaced in the dubbed version.
- Subtitling is cheaper and it takes less time than dubbing.
- In the subtitled version, viewers may lose their concentration with the movie, while they can fully enjoy the movie in the dubbed version.
- Subtitling might be more difficult sometimes because the translator has to deal with both the time and the space of the translation but in the dubbed version translators only need to deal with the time of the translation.

As it is already mentioned at the very beginning our study is a kind of a comparison between the results of subtitling and dubbing, to do so we raised two questions related to the main research question.

To answer our sub-questions we had three movies as a case study the three movies have three versions: the original version in English, the subtitled version in Arabic and the dubbed version in French, and the three of them have many scenes with nonverbal communication. We have extracted all the scenes with nonverbal communication and organized them on tables, those tables helped us to compare between the ST and the TT on the subtitled version and the TT of the dubbed version, and came up with the following notes and answers:

- Yes, it is possible to translate nonverbal communication in movies.
- while going through our examples we noticed that the scenes where the type of nonverbal communication was whether face expression or silence were understood better in the dubbed version because that type of nonverbal communication is meant to be seen more than understood but still this can not be counted as a weakness for subtitling because face expressions are almost the same all around the world. The other scenes with other types of nonverbal communication were better translated in the subtitled version especially when hand gestures were used and we even had to suggest some subtitles for the dubbed version in order to make it understood.

Bibliography

Books

- Khuddro, A. (2018). Linguistic Issues and Quality Assessment of English-Arabic Audiovisual Translation, UK: Cambridge Scholars Publishing.
- Díaz-Cintas, J. & Anderman Gunilla M. (2009). Audiovisual translation: language Transfer on Screen, Michigan: Palgrave Macmillan
- Diaz-Cintas, J. & Orero, P. & Ramael, A. (2007). Media for All: Subtitling for the Deaf, Audio Description, and Sign Language. Rodopi.
- Díaz-Cintas, J. & Rameal, A. (2007). Audiovisual translation: subtitling. Manchester: ST. Jerome Pub.
- Burgoon, J. K. & Guerrero, L. K. & Manusov, V. (2010). Nonverbal Communication. New York: Routledge.
- Millan, C. & Bartrina, F. (2013). The Routledge Handbook of Translation Studies. London: Routledge.

- Orero, P. (2004). Topics in audiovisual translation. Philadelphia: John Benjamins - Publishing.
- Pérez-Gonzalez, L. (2018). The Routledge Handbook of Audiovisual Translation. London: Routledge.
- Spiteri-Miggiani, G. (2019). Dialogue Writing for Dubbing: An Insider's perspective. New York: Springer International Publishing.

Theses

- Alkadi, T. (2010). Issues in the subtitling and Dubbing of English-language Films into Arabic: Problems and Solutions, Durham theses. Doctoral thesis. Durham University.
- Gharbi, M. & Babaammi, S. (2017). Omission and Censorship in Dubbing from English into Arabic, Master theses. Ouargla.

ملخص البحث

المقدمة

الترجمة هي نقل الكلام أو النص من لغته الأصلية "اللغة المصدر" إلى لغة أخرى "اللغة الهدف" مع ضرورة الالتزام بنقل الكلمات بشكل صحيح للحصول على نفس المعنى الأصلي وتفادي تغييره. بإمكان ترجمة التواصل غير اللفظي ان تكون صعبة بعض الشيء. وعادة ما يتم ذلك من خلال استراتيجيتين رئيسيتين: الترجمة أو الدبلجة. وعنوان البحث الذي نحن بصدد إجرائه هو "ترجمة الاتصال غير اللفظي في الأفلام: الترجمة أو الدبلجة" وهدف دراستنا يتمثل في معرفة أي من ال استراتيجيتين "الترجمة أو الدبلجة" هي الأنسب لتوصيل الرسائل من لغة إلى أخرى أو من ثقافة إلى أخرى؟

يعود ظهور الترجمة السمعية والبصرية لأول مرة الى أواخر عام 1890 ما يسمى بالفترة الصامتة، وقد تطورت بمرور الوقت وعبر فترات مختلفة. وقد أبدى العديد من الباحثين والباحثين اهتمامهم بمجال الترجمة السمعية البصرية لأنه في تطور دائم وهناك دائماً شيء جديد حوله.

الإشكالية

من المخاوف الرئيسية للمترجم هي عدم القدرة على نقل المعنى بنسبة 100% من اللغة المصدر إلى اللغة الهدف وفقدان شيء مهم بإمكانه التأثير على معنى النص أثناء عملية الترجمة. مما أدى الى السعي الدائم للمترجمين للتوصل إلى استراتيجيات وإجراءات ترجمة جديدة وفعالة من أجل الانتقال الجيد بين اللغة المصدر واللغة

الهدف، ومن بين هذه الإجراءات نجد المترجمة والدبلجة فأى الاستراتيجيتين أكثر ملائمة لترجمة التواصل الغير
الفعلي في الأعمال السمعية البصرية؟

هدف الدراسة

يتمثل هدف البحث في استنتاج أي الاستراتيجيتين (المترجمة أو الدبلجة) أكثر ملائمة لترجمة التواصل الغير
الفعلي في الأعمال السمعية البصرية مع مراعات حقيقة وجود بعض الاختلافات في التواصل الغير فعلي بين
لغة ولغة وبين ثقافة وثقافة.

الإشكاليات الفرعية

- هل من الممكن ترجمة التواصل غير اللفظي في الأفلام؟
- ما استراتيجية المفضلة لترجمة معاني الرسائل من لغة إلى أخرى؟

الفرضيات

- يمكن ترجمة التواصل غير اللفظي وذلك بسبب الاختلافات الموجودة بين اللغات والثقافات المختلفة.
- يُفضل استخدام المترجمة كاستراتيجية لترجمة التواصل الغير اللفظي ونقل معنى الرسائل من لغة الى
لغة.

الفصل الأول: الترجمة السمعية البصرية

التواصل السمعي البصري يجمع بين المحتوى الصوتي والمرئي مثل الأفلام والمسلسلات وغيرها من البرامج
التلفزيونية بهدف نقل معلومات معينة إلى الجمهور. الاتصال السمعي البصري هو أي قناة لإرسال واستقبال
الرسائل من خلال ما يمكن للناس سماعه أو رؤيته. التواصل السمعي البصري مساعد للأشخاص ذوي القدرات
الكتابية، القرائية والتواصلية كما أنه مساعد للأشخاص ذوي القدرات الجيدة لأنه عندما يتم سماع شيء ما أو
رؤيته يصبح من السهل تذكره وفهمه.

مفهوم الترجمة

تعرف الترجمة على أنها أخذ نص أو كلام ذو معنى وتحويله من اللغة التي كتب بها في الأصل أو ما يسمى اللغة المصدر إلى لغة أخرى وتسمى اللغة الهدف مع الحرس على نقل المعاني بطريقة صحيحة تفاديا لتغير المعنى الأصلي للنص.

وفقًا لكاتفورد "الترجمة هي استبدال مادة نصية في لغة واحدة (اللغة المصدر) بمواد نصية مكافئة بلغة أخرى (اللغة الهدف)"

الترجمة السمعية البصرية:

الترجمة السمعية البصرية هي فرع عالمي للترجمة يشمل كلاً من الصوت والصورة لنقل الرسائل والأفكار والحوارات لمختلف البرامج السمعية البصرية من حصص تلفزيونية، ورسوم متحركة، ومسلسلات، وأفلام سينمائية ووثائقية... وغيرها. نظرًا للتطور الذي نشهده في الوقت الحاضر، طور العلماء إجراءين رئيسيين للترجمة السمعية البصرية التي يمكن أن تساعد الجمهور على فهم الرسالة بطريقة جيدة. تشير 'ناتاليا ماتكيفسكا' في بحثها إلى وجود ما لا يقل عن عشرة أنواع من الترجمة السمعية البصرية، ولكن أهم إجراءين هما الترجمة والدبلجة. (2014)

تاريخ الترجمة السمعية البصرية

تم اكتشاف الترجمة السمعية البصرية في أواخر تسعينيات القرن التاسع عشر وأوائل القرن العشرين، وقد تطورت عبر فترات مختلفة. ظهرت لأول مرة في الفترة الصامتة التي كانت فيها الأفلام صامتة وكان الجمهور قادرًا على رؤية المشاهد والشخصيات التي تتحدث وشفاهم تتحرك ولكنهم لم يتمكنوا من سماع أي شيء.

الترجمة السمعية البصرية في العالم العربي

ظهرت الترجمة السمعية والبصرية في العالم العربي لأول مرة في مصر في عام 1896، حيث أن أول سينما بنيت في الإسكندرية عام 1907. وبعدها بسنة بدأت السينما بسوريا. أما الإجراء التي تم استخدامه في العالم العربي، فالسترجة كانت هي الإجراء المفضل للترجمة السمعية البصرية العربية.

مفهوم السترجة

يعود أصل مصطلح السترجة إلى اللغة الفرنسية وهو مصطلح مشتق من كلمة (sous-titrage) في اللغة الفرنسية التي نحت منها أما في اللغة فيقابلة مصطلح (Subtitling). ويُعرف قاموس (Larousse) مصطلح السترجة أنه: "ترجمة الحوار الأصلي المنطوق في الفيلم السينمائي، وتظهر على الشاشة أسفل الصورة".

خصائص المترجمة

المترجمة نوع من أنواع الترجمة السمعية البصرية ذات قواعد ومعايير خاصة بها. إنها ترجمة محدودة بالمكان والزمان، وتؤثر هذه القيود بشكل مباشر على النتيجة النهائية التي سنحصل عليها.
ومن خصائصها:

- الحيز المكاني: تقتصر المساحة التي نحتاج إليها لتشكيل الترجمة بشكل عام على خطين يقعان عادةً في منتصف الجزء السفلي من الشاشة.
- الحيز الزمني: بالنسبة للوقت، تظهر المترجمة لمدة لا تقل عن ثانية مدة قصوى تبلغ 6 ثوانٍ على الشاشة.

عند تشكيل الترجمة، لدينا جزء تقني يحتاج فيه المترجم إلى حساب الوقت الدقيق الذي تظهر فيه الترجمة وتختفي من الشاشة بحيث تظهر الترجمة في وقت واحد أثناء الكلمات التي ينطق بها المتحدث. وأثناء المترجمة، يجب على المترجم أن يأخذ بعين الاعتبار العلاقة بين مدتها وعدد الأحرف بحيث يمكن قراءتها وفهمها.

مزايا المترجمة

- الميزة الأولى التي يمكن ذكرها هي أن المترجمة أرخص بكثير لأنها تحتاج إلى معدات أقل وتكون أسهل من الدبلجة.
- ثانيًا، تتم عملية المترجمة بشكل أسرع مقارنة بالدبلجة.
- ميزة أخرى هي أن المترجمة تساعد على تحسين المهارات اللغوية للمستقبلين. لأنهم يستمعون إلى النص الذي يتم نطقه بلغة أجنبية ويقرأون ترجمته في نفس الوقت، كما يستخدم العديد من أساتذة اللغة الإنجليزية أفلامًا مترجمة إلى الإنجليزية لتعليم اللغة الإنجليزية.

عيوب المترجمة

- لا يستطيع المشاهدون التركيز بشكل كامل على الشاشة والشخصيات والمشاهد ... لأنهم يركزون على قراءة الترجمة التي تظهر أسفل الشاشة.
- المترجم محدود بالحيز المكاني والحيز الزمني ما يجبره أحيانًا على حذف بعض عناصر الحوار الأصلي.

تحديات المترجمة:

للمترجمة تحديات كباقي الاستراتيجيات في مختلف المجالات من هذه التحديات نجد:

- تحديات تقنية:

- الحيز المكاني: يمكن أن يمثل احترام مساحة المترجمة تحديًا في بعض الأحيان.
- الحيز الزمني: كما هو مذكور في خصائص المترجمة أقصى مدة لظهورها على الشاشة هي 6 ثوان، وهذا يضع بعض الضغط على المترجم.
- تناسق وتماشى الترجمة مع النص الأصلي: يجب أن تتطابق المترجمة على الشاشة بعناية مع الحوار.
- الموقع على الشاشة

● تحديات ثقافية:

- الاختلافات بين المعايير الثقافية لمختلف البلدان.
- تشكل الفكاهة أحد أكبر التحديات الثقافية للمترجمين لأن صوت الضحك في برامج تلفزيونية معينة في بعض الأحيان يكون أكثر أهمية من المعنى.
- المصطلحات غير اللائقة والمحرمات أو المواضيع التي يكون من الصعب نوعا ما التطرق لها عند المجتمع الناطق باللغة الهدف.

● التحديات اللغوية:

يصنف Remael و Cintas التحديات اللغوية التي تتعلق بالمترجمة إلى:

- اللهجة والنطق.
- اللهجات المحلية.
- طريقة الكلام الخاصة بفرد ما.
- طريقة الكلام الخاصة بمجموعة ما.

الفصل الثاني: التواصل غير اللفظي:

المقدمة:

يشير التواصل غير اللفظي بين الناس إلى الطريقة التي ينصتون بها، وينظرون، ويتحركون، ويتفاعلون، ويخبرون الشخص الذي يتواصلون معه سواء كانوا مهتمين أم لا، وما إذا كانوا صادقين، ومدى استماعهم وتركيزهم. عندما تكون إشارات الناس غير اللفظية متطابقة مع الكلمات التي يقولونها، فإنها تزيد من مستوى الثقة والوضوح. أما في حالة عدم تطابقها فيمكن أن تولد نوعا من التوتر وعدم الثقة والارتباك. أما في حالة عدم تطابقها فيمكن أن تولد نوعا من التوتر وعدم الثقة والارتباك.

التواصل غير اللفظي:

يمكن تعريف التواصل غير اللفظي على أنه أداة اتصال لا يتم التعبير عنها بالكلمات المعتادة ويمكن العثور عليه باسم التواصل الغير كلامي. ويعرف جون غرين التواصل الغير اللفظي على أنه كل ما نقوم به باستثناء

الكلمات التي نستخدمها في تفاعلاتنا وجهًا لوجه، لذا فهي تتضمن تعابير الوجه والإيماءات والاتصال بالعين. . . حتى الملابس والمجوهرات التي نرتديها.

يقول Edward G. Wertheim في بحثه أن الاتصال غير اللفظي يتكون من أربعة أجزاء:

- بصري: وهو ما يعني لغة الجسد، ويشمل الإيماءات والتواصل البصري والحركة وتعابير الوجه والوضعية.
- لمسي: وهو يتعلق أكثر باللمس مثل القبلات والعناق والمصافحة.
- صوتي: يمكن تغيير معنى الكلمة حسب نغمة صوت المتكلم.
- استخدام الوقت والمساحة والصورة.

خصائص التواصل غير اللفظي:

وفقًا جوزيف أ. ديفيتو، فإن الاتصال غير اللفظي له خمس خصائص:

- قد يكون التواصل غير اللفظي مقصودًا أو غير مقصود.
- التواصل غير اللفظي يأخذ الأسبقية على التواصل اللفظي زمنيًا.
- غالبًا ما يكون التواصل غير اللفظي غامضًا وقد يكون له معانٍ مختلفة اعتمادًا على شخصية المستخدم والتأثيرات العائلية والثقافة.
- التواصل غير اللفظي مستمر، لأن المرء يتواصل باستمرار من خلال السلوكيات غير اللفظية.
- التواصل غير اللفظي متعدد القنوات.

أنواع التواصل غير اللفظي:

هناك العديد من الأنواع المختلفة للتواصل غير اللفظي وهي تشمل ما يلي:

- تعابير الوجه
- الإيماءات
- اللغوي
- لغة الجسد والوضعية
- مقدار المساحة التي يشعر الناس أنه من الضروري وضعها بينها وبين الآخرين.
- نظرات العين
- اللمسات
- الرموز
- الصمت

- تعابير الوجه: من المعروف أن التواصل والسلوك غير اللفظي يمكن أن يختلف بين الثقافات ولكن تعابير الوجه للسعادة والغضب والحزن والخوف هي نفسها في جميع أنحاء العالم. تعبيرات الوجه هي أسهل نوع من التواصل غير اللفظي لفهمها لأنها تنقل معلومات أكثر من الأنواع الأخرى.
- الإيماءات: الإيماءات هي نوع من التواصل غير اللفظي الذي يتم فيه الاتصال من خلال الحركات الجسدية المرئية مثل التلويح والتوجيه واستخدام الأصابع للإشارة إلى الأرقام.
- اللغوي: يشير التواصل الغير الفعلي اللغوي إلى التواصل الصوتي المنفصل عن اللغة الفعلية. يوجد تأثير قوي لنبرة الصوت على معنى الجملة. عندما يُقال بنبرة صوت قوية، قد يشعر المستمعون بالموافقة والحماس. ونفس الكلمات إذا قيلت بنبرة مترددة قد تعبر عن الرفض وعدم الاهتمام.
- لغة الجسد والوضعية: يمكن أن تنقل الوضعية والحركة أيضًا قدرًا كبيرًا من المعلومات. نما البحث في لغة الجسد بشكل ملحوظ منذ السبعينيات ينقل الناس رسائل عديدة عبر طريقتهم في المشي والتحدث والوقوف والجلوس.
- مقدار المساحة التي يشعر الناس أنه من الضروري وضعها بينها وبين الآخرين: غالبًا ما يشير الناس إلى حاجتهم إلى "المساحة الشخصية"، وهو أيضًا نوع مهم من التواصل غير اللفظي. يتأثر مقدار المسافة التي نحتاجها ومقدار المساحة التي ندرك أنها تخصنا بعدد من العوامل بما في ذلك المعايير الاجتماعية والثقافية والعوامل الظرفية وخصائص الشخصية ومستوى الألفة.
- نظرة العين: النظر والتحديق ورمش العين من السلوكيات غير اللفظية الهامة والعيون تلعب دورًا مهمًا في التواصل غير اللفظي، ويمكن للعين أن تخبر الكثير عما يشعر به الشخص دون الحاجة للكلم.
- : التواصل عن طريق اللمس هو سلوك آخر غير لفظي مهم يستخدم على نطاق واسع. عن طريق اللمس، يمكن للمرء التعبير عن مجموعة واسعة من العواطف. ومع ذلك، تختلف طرق اللمس المقبولة اعتمادًا على الجنس والعمر والوضع النسبي والألفة والخلفية الثقافية للأشخاص.
- الرمز هو شيء يمثل فكرة أو كيان مادي أو عملية ولكنه يختلف عنها. الغرض من الرمز هو إيصال المعنى. على سبيل المثال على خريطة، قد تمثل صورة خيمة موقعًا للتخييم أو وردة حمراء ترمز إلى الحب والاهتمام.
- الصمت أداة قوية للتواصل. قد يكون لها معنى إيجابي أو سلبي. يعتمد تفسير الصمت على مدى معرفتنا بالشخص ومدى إدراكنا لمزاجه، وحالته العاطفية، وخلفيته.

التواصل غير اللفظي في العالم العربي:

يتكون العالم العربي من 22 دولة ولكل منها ثقافتها الخاصة وطريقتها الخاصة في التواصل، وهنا قائمة

ببعض التواصل غير اللفظي المشترك في العالم العربي:

- في أجزاء من الخليج، عندما يرتب شخصاً ما على رأسه براحة يده فهو يعني حرفياً "على رأسي" وهو تعبير عن الامتنان.
- يدل وضع اليد اليمنى على موضع قلب المرء على تحية حارة وتستخدم هذا الإيماءة بشكل شائع عندما يرى الأصدقاء بعضهم البعض من أماكن بعيدة ويرغبون في تحية بعضهم البعض.
- يتم التعبير عن الرفض برفع الذقن مع صوت باللسان في أن واحد يمكن استخدام هذا التعبير في سياقات مختلفة، ويستخدمه الآباء عادة تجاه أطفالهم.
- يعتبر عرض أسفل القدمين أو الأحذية لشخص آخر تصرفاً وقحاً.
- تعتبر حركة جمع أصبع السبابة والإبهام في شكل دائرة ومد باقي الأصابع الثلاثة الأخرى حركة تهديد.
- توجيه كف اليد للأسفل وإيماءة متكررة نحو الداخل بالأصابع يعني "تعال هنا" يعتبر من غير اللائق القيام بهذه الحركة مع راحة اليد موجهة للأعلى، لأنها حركة تستخدم للحيوانات.

التواصل غير اللفظي في العالم الأوروبي:

فيما يلي قائمة ببعض أشهر حركات اليد في أوروبا ولغة الجسد الأوروبية:

- تقبيل الأنمال: يستخدم عدد من الأوروبيين، خاصة في إيطاليا وفرنسا وإسبانيا، قبلة أطراف الأصابع. هذا عندما يجمعون إبهامهم وأطراف أصابعهم معاً، ويقبلونهم بخفة وحماس، ثم يلقون أيديهم في الهواء. إنها لفظة إيجابية تعني أن شيئاً ما لذيذ أو رائع، وغالباً ما يستخدم لوصف مذاق الطعام.
- شد الجفن هو عندما يضع شخص إصبعه في منتصف جفنه ويسحب الجلد لأسفل، وهو أمر شائع في فرنسا وإيطاليا وإسبانيا واليونان. في فرنسا واليونان، تكون الإشارة أكثر للتحذير، من أجل القول على أنهم يراقبونك أو يشاهدونك. أما في إسبانيا وإيطاليا، تعتبر الحركة أكثر ودية حيث تستعمل للإشارة بأن شخصاً ذكياً.
- نفخ الذقن: رفع الذقن وتحريك اليد تحته هو حركة شائعة في إيطاليا وهي طريقة مهينة لإخبار أي شخص "لا". تُعرف هذه الحركة في فرنسا باسم "اللحية" وتستعمل لغرض استعراض الرجولة.
- إيماءة الرأس: في معظم البلدان الأوروبية، تشير إيماءة الرأس إلى الموافقة على شيء ما لكن في بعض الأجزاء من أوروبا الشرقية، مثل اليونان وبلغاريا وتركيا، فهذا يعني العكس "لا".
- النقر على الأنف في معظم البلدان في أوروبا يعني أن شيئاً ما هو "سري للغاية" ولا يجب التحدث عنه، وفي إيطاليا تعني هذه الحركة "احترس"! كان يعني في الأصل أيضاً أن شخصاً ما ذكياً. يعتبر تهديداً في فرنسا وبلجيكا ويمكن أن يعني أيضاً أن الأشخاص الذي يقومون بهذه الحركة يعرفون شيئاً لا يعرفه أحد آخر.

- علامة "حسنا" وهي نفس حركة التهديد في العالم العربي "حركة جمع أصبع السبابة والإبهام في شكل دائرة ومد باقي الأصابع الثلاثة الأخرى" لكنها تعتبر من حركات اليد الأوروبية الإيجابية التي تعني ان كل شيء على ما يرام. ولكن في فرنسا تعني هذه الحركة "صفرًا" أو "لا شيء" أو "لا قيمة له"، كما أنها حركة مهينة في كل من اليونان وإيطاليا وتركيا.
- رفع الإبهام (ممتاز): يستخدم العديد من الأشخاص في الولايات المتحدة والمملكة المتحدة هذه الحركة كدلالة لقول "نعم" أو التعبير عن الإعجاب. ولكنها تعتبر حركة مهينة في سردينيا واليونان.

لمحة عن فيلم 'A thousand word/ألف كلمة' وسبب اختياره:

ألف كلمة هو فيلم أمريكي ذو طابع كوميدي درامي، مدته 91 دقيقة وتم عرضه للمرة الأولى بتاريخ التاسع من مارس 2012 بعد أربع سنوات من تصويره في أغسطس 2008 باللغة الانجليزية بالولايات المتحدة الأمريكية. تدور أحداث الفلم حول وكيل أدبي ماهر (جاك مكال)، يحاول الوصول إلى وسيط روجي ليفوز بتوكيل نشر كتابه، مستغلاً دهاء المعهود، وسحر كلامه، لكن السحر ينقلب على الساحر، حيث تحدث له مفارقة غريبة، ويجد أن شجرة هائلة نمت في حديقة منزله، ولا يعرف سبباً لذلك، تتحكم تلك الشجرة في مصيره، ومن بعدها تنقلب حياته رأساً على عقب. يجد جاك نفسه مرتبطاً بالشجرة التي تمت بحديقة بيته وكلماته هي المسؤولة عن موته أو حياته حيث تسبب كل كلمة ينطق بها جاك أو يكتبها بسقوط ورقة من تلك الشجرة وبمجرد سقوط جميع الأوراق يفقد جاك حياته. مع إجبار جاك على اختيار كلماته واقتنائها بحذر، يصبح التواصل مع الآخرين صعباً ومليئاً بسوء الفهم. كلفه سوء الفهم هذا صفتين ووظيفته وزوجته كارولين. التي انفصلت عنه عندما اعتقدت أن صمته المفاجئ دلالة على أنه لم يعد يحبها.

بسبب عدم قدرة جاك على الكلام يجد نفسه مضطر على استعمال طرق غير الكلام للتعبير عن أفكاره واحتياجاته مما يجعل الفلم مناسب لموضوع دراستنا لتفوره على العديد من المشاهد ذات طرق مختلفة للتواصل الغير الفعلي.

في الجزء التطبيقي قمنا بأجراء مقارنة بين الترجمة الموجودة في النسخة المسترجة والترجمة الموجودة في النسخة المدبجة لمعرفة أي الإجراءين مناسب أكثر لترجمة التواصل الغير اللفظي في الاعمال السمعية البصرية.

كوكب القرد هو فيلم خيال علمي أمريكي من إخراج "مات ريفز" وتأليف "مارك بوماك" و"ريك جافا". يتكون من ثلاثة أجزاء: نهوض كوكب القرد، بزوغ كوكب القرد وحرب لأجل كوكب القرد. واخترنا العمل على الجزئين الثاني والثالث كنموذج لدراستنا دون الجزء الأول لاحتوائهم على مشاهد غنية بالتواصل الغير الفعلي.

بزوغ كوكب القردة:

وجد في القلم قرده معدلة جينياً ذات نسبة ذكاء عالية وقدرة على التواصل بلغة البشر (اللغة الانجليزية) ولغة الاشارات ويعود ذكائها الى نتيجة ادوية وتجارب اجريت عليهم لغرض تطوير دواء لمعالجة مرض الزهايمر. بعد أن نجحت هذه الاخيرة في السيطرة على العالم؛ وإجبار ما تبقى من الجنس البشري بالخضوع للأمر الواقع، يصبح العالم على وشك شهود حرب شرسة جديدة؛ بعد أن قررت مجموعة من البشر المقاومة؛ ومحاولة التصدي لسيطرة القرده. صدر الفلم في 11 يوليو، 2014 في الولايات المتحدة وفي 28 أغسطس، 2014 في الشرق الأوسط.

حرب لأجل كوكب القرده:

"تواصل رحلة (سيزار)، حيث يُرغم هو وزملائه القرد -خلال هذا الجزء- على خوض حرب طاحنة ومميتة مع جيش من البشر بقيادة كولونيل منزوع الرحمة، وبعدها تعاني القرد خسائر جسيمة لا يمكن تصورها، يصارع سيزار غرائزه المظلمة ويسعى بنفسه إلى الانتقام لصالح سلالته؛ فيخوض مع الكولونيل معركة ملحمية ستحدد مصائرهما وكذلك مستقبل الكوكب." (ويكيبيديا)

تحليل مشهد من المشاهد المستهدفة من فيلم "ألف كلمة / A thousand words"

وجدنا المثال التالي في المشهد في الدقيقة 28.10 أين اغتاض 'جاك' من الشجرة البوذية التي تتساقط أوراقها حسب عدد الكلمات التي ينطق بها 'جاك' فقام بحركة بيده التي ترمز الى كلمة بذينة شائعة الاستعمال عند المجتمع الغربي فسقطت ورقتان وهذا يدل على أنه حتى الإيماءات هي وسيلة للتعبير. اقترحنا إضافة "تبا لك" كسترحة ليس فقط لمساعدة مشاهدين النسخة المترجمة على الفهم ولكن أيضاً لتخفيف حدة العبارة لأن المجتمع العربي يميل إلى أن يكون أكثر تحفظاً عندما يتعلق الأمر بمثل هذه الأقوال. وبما أن نسختنا المدبلجة باللغة الفرنسية والثقافة هي نفسها تقريباً ، فلم تكن هناك حاجة إلى ترجمة / سترحة لأن هذه الإيماءة تُستخدم بنفس الطريقة في الثقافة الفرنسية. وفهم المجتمع الفرنسي للمحرمات ليس هو نفسه المجتمع العربي.

تحليل مشهد من المشاهد المستهدفة من فيلم " بزوغ كوكب القرده / Dawn of the Planet of the

" Apes

وجدنا المثال التالي في المشهد في الدقيقة 07.17. استخدم سيزر لغة الاشارات لينصح ابنه بالتفكير قبل الاقدام على أي فعل ، وتم ترجمتها في النسخة الأصلية الى "فكر قبل أن تتصرف ، يا بني"، و الى 'فكر في الامر قبل أن تقدم عليه با بني ' في النسخة المسترحة. لكن لم تتوفر النسخة المدبلجة على أي ترجمة و من الصعب على المشاهد أن يفهم ماذا كان يقول 'سيزر' لابنه أن يفكر في أفعاله أولاً لذلك إقترحنا إضافة 'fiston ،Réfléchis avant d'agir' كسترحة في النسخة المدبلجة لمساعدة المشاهد لفهم الفلم.

تحليل مشهد من المشاهد المستهدفة من فيلم " حرب من أجل كوكب القرده / War for the Planet of

"the Apes

وجدنا المثال التالي في المشهد في الدقيقة 09.37 أين ظهر (موريس) وأخير (سيزر) أن هناك 63 فردًا مقتولًا مستخدمًا لغة الإشارات. تمت إضافة 'Sixty-three dead' كسترجة في النسخة الاصلية و '63 عدد القتلى' في النسخة المسترجة و لكن لم توفر النسخة المدبلجة أي ترجمة أو شرح لذلك إقترحنا إضافة '63 morts' في النسخة المدبلجة.

Abstract

This study attempts to investigate the two strategies; subtitling and dubbing, in translating nonverbal communication in movies (Audiovisual Translation). Since nonverbal communication is communicating without using any kind of meaningful words, the use of the two strategies differs from when they are used in verbal communication. Therefore, we hypothesized that subtitling as a reliable strategy is more suitable to be used in this case. To confirm this view, we used a comparative analytical method in which we compare the original

English version of the corpus we have chosen “A Thousand Words” & “Dawn of the Planet of the Apes” & “War for the Planet of the Apes” and their Arabic subtitled version and French dubbed version. The results show that subtitling is really more suitable to be used especially in scenes containing facial expression, gestures, body language and postures. However, dubbing can help in transmitting the message better when we are dealing with tone and sarcasm.

Key words: *Audiovisual translation, Nonverbal communication, Subtitling, Dubbing*

الملخص

تهدف هذه الدراسة إلى البحث في الاستراتيجيتين المترجمة والدبلجة في عملية ترجمة التواصل غير اللفظي في الافلام اي في ميدان السمع البصري. بما أن التواصل الغير اللفظي هو عبارة عن أداة اتصال لا يتم التعبير عنها بالكلمات المعتاد استعمالها والذات معنى، فإن الاستراتيجيتين في هذه الحالة يختلف استخدامهما.

ومن افتراضنا أن المترجمة هو الإجراء المعتمد والاكثر ملاءمة في هذه الحالة. و لتثبت صحة الفرضية، اعتمدنا على المنهج التحليلي المقارن حيث قارنا بين النسخة الأصلية الإنجليزية و النسخة المترجمة بالعربية و النسخة المدبلجة بالإنجليزية للفيلمين اللذين اخترناهما «A Thousand Words» و «Dawn of the Planet of the Apes / War for the Planet of the Apes» " ألف كلمة" و "كوكب القردة".

وقد أظهرت النتائج أن المترجمة أكثر ملاءمة للاستخدام في المشاهد التي تحتوي على تعبيرات الوجه والإيماءات ولغة الجسد والوضعية. أما الدبلجة تساعد أكثر في نقل الرسالة بشكل أفضل في المشاهد التي تحتوي على نبرات وطبقات الصوت والسخرية.

الكلمات المفتاحية: الدبلجة. التواصل غير اللفظي. المترجمة الترجمة السمعية البصرية

Résumé

Cette étude tente d'étudier les deux stratégies le sous-titrage et le doublage, dans la traduction de la communication non verbale dans les films (traduction audiovisuelle). Puisque la communication non verbale communique sans utiliser aucun type de mots significatifs, l'utilisation des deux stratégies diffère de celle utilisée dans la communication verbale. C'est pour cette raison qu'on suppose que le sous-titrage en tant que stratégie fiable est plus approprié pour être utilisée dans ce cas. Pour confirmer ce point de vue, nous avons utilisé une méthode d'analyse comparative dans laquelle nous comparons la version originale anglaise du corpus que nous avons choisi «A Thousand Words» et «Dawn of the Planet of the Apes / War for the Planet of the Apes » et leurs versions sous-titrées (arabe) et doublée (française). Les résultats ont démontré que le sous-titrage est vraiment plus approprié à être utilisé, en particulier dans les scènes contenant des expressions faciales, des gestes, un langage corporel et des postures. Cependant, le doublage peut aider à mieux transmettre le message lorsqu'il s'agit de ton et de sarcasme.

Mots clés : *La traduction audiovisuelle, La communication non verbale, le sous-titrage, le doublage.*

