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**Strategies For maintaining Cultural  
Identity in Children's Translation  
Case Study: "AdventureTime" Cartoon**

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## **Dedication**

*We dedicate our dissertation work to my family. First, we thank God for His blessings with special feeling to our parents for their encouragement, support and prayers were behind our success, we thank our parents on their continuous effort to reach to our achievement.*

*To strong and gentle soul who taught me to trust in Allah, believe in hard and be always proud of me to my mother.*

*To all friends whom have been standing by our side through their prayers and help*

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Finally, we would also like to thank the jury members for their time and precious remarks.

## **List of abbreviations**

**SL:** Source language

**TC:**Target culture

**AV:**Audiovisual

**AVT:** Audiovisual translation

**ST:**Source text

**TT:** Target text

**STC:** source text culture

**TTC:** Target text culture

**CR's:**Cultural references

**TS:** Target text

**Sci-Tech:**combination of science and technology

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## **Introduction**

Translation is a mental process of communication that involves sending and receiving a certain content, message or an information from one language into another to a given audience. Translation is more than just process of finding an equivalent meaning in the TL but it requires effort and time from the translator To find the right equivalent which is suitable to the recipient. TV shows were always the main source of information and because of that people around the globe had the chance to get to know each other's culture and language. Nowadays cartoons play a huge role in forming children's identity or simply teach them moral lessons, which may cause translators to face challenges in maintaining children's cultural identity in cartoons while transfer target culture.

## **Statement of the problem**

Cartoons are designed to catch the children's attention using vibrant colors, varied degrees of movement and simple themes to send a message that the children understand, these cartoons can help them acquire the language, morals, and social values. according to Naigles and Mayeux (2001) started that children can learn words and their meaning in certain circumstances from educational programs designed for them. So the main concern in the present study is the necessity to obtain the accurate equivalent using a simplified and faultless language by translators in dubbed and subtitled cartoons targeted to the arab audience.

## **The objective of the study**

The aim of this study is to determine the obstacles that translators face while dubbing and translating cartoons, also the strategies are adopted to overcome these obstacles at the same time preserve cultural features of the SL in TC

## **Research questions**

The research aims to answer the following questions:

- what are the strategies uses in translating "Adventure Time "cartoon into Arabic?
- what are challenges faces the translator for maintaining children's cultural identity ?

## **Hypothesis**

The analysis of the cartoon start from the hypotheses that :

-There significant cultural differences between English and Arabic languages the way in subtitling or dubbing are used inevitably affect the way the two cultures involved are represented.

Translator uses strategies in "Adventure Time" cartoon to convey the meaning with preserve cultural identity of children.

## **Literature review**

The following is a revision of the previous research on the Audiovisual Translation history and evolution in both media and as independent discipline.

Nowadays, the media is a source of information and a tool to educate and entertain, the history of mass media can be traced back to the days when dramas were performed in various ancient cultures, and the notion of "mass media" was generally restricted to print media up-until the post-second world war when radio, television, and video were introduced. and due to technological progress and the explosion in the number of international, national, regional TV channels the diversification of television product, and the presence of multimedia products in our lives, along with the Media's revolution and the rise of demand for AV products .audiovisual translation has seen the light as an independent and new academic field.

Jorge Díaz Cintas in his book entitle” New trends in audiovisual translation” has given an in-depth look at the history of audiovisual translation, he stated that the first studies on this field were brief and tackled a wide range of publications such as cinema, newspapers, and magazines the results of these studies were not published which made it difficult for the biographical search on the beginning of the discipline.

In 1957 the first short book 62 pages was published by lak's entitled ( le sous-titrage de film), on subtitling technique, put it's publication was very limited. the next decade and between 1960-1970 the most of the publication focused on the figure of audiovisual translation the different stages, and the differences between subtitling and dubbing and studying the reaction of the audience toward subtitling(Hesse-Quack, 1969, Myers, 1973, Reid, 1978,1983).during the 80s Marleau's has categorizes the different challenges of subtitling into four categories: technological, psychological, artistic-aesthetic, and linguistic in his book” le sous-titers un mal nécessaire” 1982 he also considers that economical factors influence the quality of the subtitled product. In the same year, Titford (1982:113) has introduced the concept of

contained translation that will become a part of audiovisual practice by Mayoral Asensio et Al(1988).the first conference of submitting and dubbing was held by the auspices of the European broadcasting in Stockholm in 1987. After this conference, more scholars become interested in audiovisual translation and more books, articles were published.such as premier(1988) Luyken et.al and Ivarsson 1992).the Latter's book that was translated from Swedish on 1986 tackled the history subtitling and an early overview of subtitling for deaf and hard-of-hearing then it was revised and updated by Carroll in 1998 mentioning the latest technical developments in digital technology at the time. The first scholar to study the semiotic nature of audiovisual translation was Delabstita his study mainly focus on the cultural but he also mentioned the analysis translations process in his catalogue of questions that guides the scholars that are interested in audiovisual translation, a similar book to his written in French titled (la Traduction, Les Langues et la Communication de Mass ) discussing the a power that media have on our the society and how language and translation are used to manipulate and force ideologies. During 90s the golden age of audiovisual translation the field has become a object of more systematic research in educational, scholarly and professional circles and saw the publication of collective volumes (ambier, 1995,1996,1998) Gottlieb (1997a, 2000). Nowadays The works of Diaz Cintas are considered a great acadimical reference on the topic of audiovisual translation.

Audiovisual translation has been presented to the academic community since 50s as a study until the 90s were the field has undergone a revolution and become a practice , the first subject to study were films , broadcasts and Tv showers, through the years the study has emerged and more subject were illustrated such as DVD, games... due to the mass media evolution (Diaz.J.Cintaz, Gunilla Anderman, 2009). Even though it has been almost three decades, there are minor studies focusing on studying translating cartoons for kids . Eithne O'Connell(2003) address this issue, in her article titled (What Dubbers of Children's Television programmes can learn from translators of children's books) by stating that why no studies are highlighting the technical difficulties and linguistic challenges are not been studied closely and how literature and screen translation (cartoons) are very similar. Another scholars who mentioned cartoons translation in their volumes are (Song.2012, Zitawi. J, 1995.1999.2003.2008 et al) Speaking about the strategies that are used in the process of dubbing and subtitling, how can translators improve the quality of dubbed and subtitled cartoons.

## **Rational**

Audiovisual products significant effect on the target audience awareness other cultured and values. In addition, audiovisual translation, as stated by Sanakaki (2007) is "form of translating that is vital and growing importance, it imposes a variety of both technical and contextual constraints. Because the multiple issues involved in audiovisualtranslation,it become the focus of several academic conferences especially if the recipient is child. This study analysing this category deeply to show the strategies uses by translator to convey the meaning and preserve the cultural identity of children ,using "Adventure Time" as its case study.

## **Limitation**

This study is limited to the contextual, syntactical and cultural scope of terms in "Adventure Time" cartoon through translating them into Arabic. Two translation for each analyzing and discusses in order to arrive at the strategies that the translator adopts in translating the cartoon with maintaining children's cultural identity

## **Methodology**

In order to investigate the strategies adopted in "Adventure Time " cartoon translated into Arabic leads the researcher to adopt a comparative analytical approach depending on watching some episodes from different seasons both the original version and its subtitled and dubbed into Arabic based on samples to compare and examine the strategies used by translators to maintaining children's cultural identity .

## **Structure**

The study is divided into three chapters,the first and second chapter will be theoretical will present relationship between language,translation and cultural in children's cartoons.the second will dealt with audiovisual translation through subtitling and dubbing whereas,the third chapter of this research is an analytical study in which all that is presented before is applied in this chapter, on subtitle or dubbed examples from "Adventure Time " cartoon as a case study in order to arrive to strategies used by translator for maintaining children's cultural identity.

# **Chapter one**

## **Translating children's cartoon**

## **1-Introduction**

This chapter is divided into two main parts. The first part aims to look at the relationship between culture, language and translation, and how culture and language are embedded in and interconnected with each other.. Lefevere (1992: 9) views translation as a type of “rewriting,” the purpose of which is to bring the original works beyond the boundaries of the original culture. The cultural problems encountered in translating cartoon , specifically translating for children, can be considered one of the major obstacles facing translators.

Translating of the children's cartoons has been ignored for a long time in the world in general, and in the Arab world in particular.(Brini,2000,p.491) Translating children's cartoon aims at making the little reader understand, and learn something from the foreign work; an issue which may promote many problems or difficulties for translating cartoon with maintaining the cultural identity of the child.Nida (1993) was aware of this issue and pointed out to the issue of cultural differences in that way: The role of language within a culture and the influence of the culture on the meanings of words and idioms are so pervasive that scarcely any text can be adequately understood without care.

## **2-Language**

Language is a way of communication, expression, and exchange that humans acquire since childhood and without any instructions or enforcement from the environment. Through language, we can tell the truth or lie, express regret, and hope. we can deploy an infinite of demands, requests, contradictions. Ranging from poetry to propaganda. Also the possession of language distinguishes the human from other animals and according to many religions and myths language is the source of life and power, to some African, a newborn child is a Kintu “athing” not yet a Muntu a “person” only by the act of learning language does the child become a human being.(Fromkin et al.,2018,P.3-4)

Henry Sweet, an English phonetician, and language scholar, stated: “Language is the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.” while Bernard Bloch and George L. Trager formulated the following definition: “A language is a system of arbitrary vocal symbols by means of which a social group cooperates.” Any succinct definition

of language makes a number of presuppositions and begs a number of questions. The first, for example, puts excessive weight on “thought,” and the second uses “arbitrary” in a specialized, though legitimate, way. (Robins et al., 2021).

### **1. Theories of language**

Studying the origins of language (human and non-human) led to different theories each one discussing what and how as creatures acquired the language.

### **2. The divine source:**

According to (W.T. Fitch, 2010, P. 390) language, origins are mentioned in the Bible for the first time in the Western tradition.

“And out of the ground the Lord God formed every beast of the field and every fowl of the air, and brought them unto Adam to see what he would call them; and whatsoever Adam called every living creature, that was the name thereof. And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field”. (Genesis 2, P. 19-20)

### **3. The Ding dong hypothesis:**

Johann Gottfried Herder insists that the origins of words are onomatopoeias in his *Essay on the Origin of Language* (1772):... his Herder’s core notion was that vocal imitation, once present, would allow our ancestors to signify all those natural sources of sound (animals, wind, etc.) in a way that would be readily understood by others. ... Indeed, many onomatopoeic words exist in present-day languages, across the planet. (Fitch, 2010: 391)

### **4. The pooh-pooh theory:**

According to expressive theories, the origin of words and language is the innate cries of pain or pleasure produced by nonhuman animals and we can see that in Darwin's Whitney's sayings.

Darwin (2004) states “The formation of different languages and of distinct species, and the proof that both have been developed through a gradual process, are curiously parallel. But we can trace the formation of many words further back than that of species, for we can perceive how they actually arose from the imitation of various sounds “he believes that the origin of language is the imitation of natural sounds, the voices of other animals. In addition, Whitney (1875) says that The basis [of the origin of language] was the natural cries of human beings, expressive of their feelings, and capable of being understood as such by their fellows.



### **The oral gesture hypothesis:**

Abbé Étienne Bonnot de Condillac was one who thought that language originated in bodily gesture, Jean-Jacques Rousseau, also noted the priority of gesture over spoken language. In his 1782 *Essay on the Origin of Languages*, he wrote: “Although the language of gesture and spoken language are equally natural, still the first is easier and depends less upon convention. For more things affect our eyes than our ears. Also, visual forms are more varied than sounds, and more expressive, saying more in less time.”

Another to recognize the importance of gesture was the German philosopher Friedrich Nietzsche. In 1900 Wilhelm Wundt wrote a two-volume work on speech and argued that a universal sign language was the origin of all languages. MacDonald Critchley was a little evasive as to whether he thought language originated in manual gestures, but at one point he did suggest that gesture must have predated speech in human evolution. Echoing Rousseau, Giorgio Fano, argued that language must have originally been mimed but accompanied by emotional cries. Like earlier authors, such as Rousseau and Fano, Gordon W. Hewes appealed to sign language as evidence that language can be accomplished by the hands, without voicing.

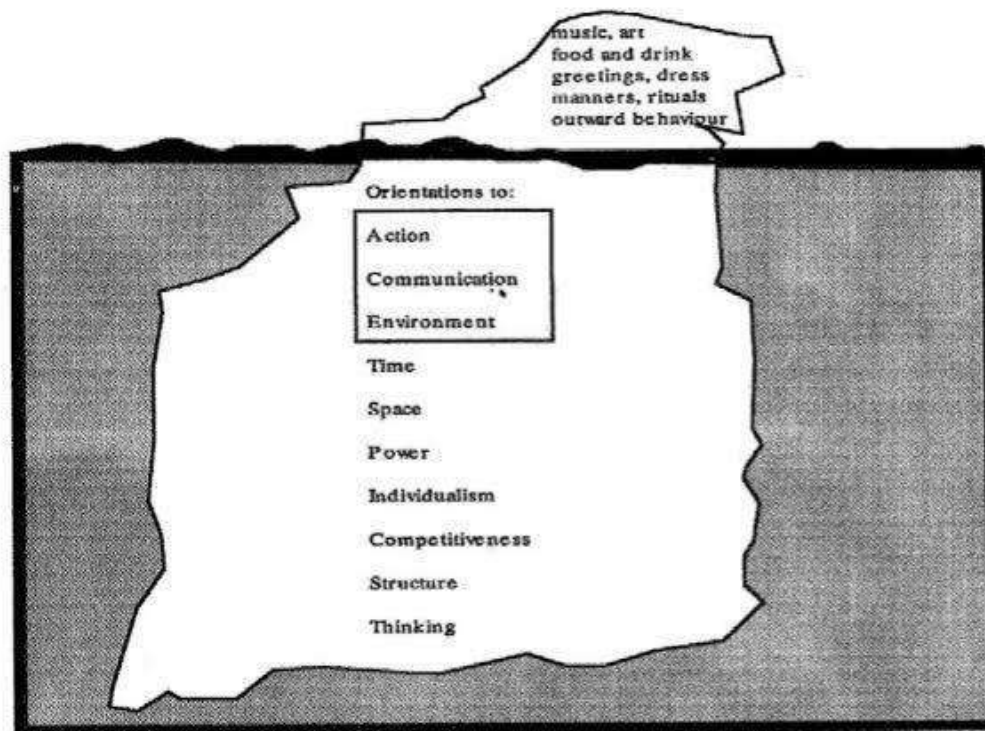
This point was subsequently strengthened by the work of Ursula Bellugi and Edward S. Klima revealing American Sign Language (ASL) to be a full language, affected by specific brain injury in very much the same way that spoken language is. Another who appreciated that sign language is a truly grammatical language was William C. Stokoe, who taught at Gallaudet University. Stokoe teamed with the anthropologist David F. Armstrong and the linguist Sherman Wilcox in a book proposing that language evolved from manual gestures, Armstrong also continued to write on the gestures.

In contrast to the previous theories, Chomsky and Saussure think that there's no evidence for the origin of language and no one know up till the present day knows what's the source of language. (Chomsky, 1988) There is a long history of the study of the origin of language, asking how it arose from calls of apes and so forth. That investigation on my view is a complete waste of time because language is based on an entirely different principle than any animal communication system. It's quite possible that human gestures [...] have evolved from animal communication systems, but not human language. It has a totally different principle. The following passage concerning the origin of language is found in Saussure's *Course in General Linguistics*:

No society, in fact, knows or has ever known language other than as a product inherited from preceding generations, and one to be accepted as such. That is why the question of the origin of speech is not so important as it is generally assumed to be. The question is not even worth asking; the only real object linguistics is the normal, regular life of an existing idiom. A particular language-state is always the product of historical forces, and these forces explain why the sign is unchangeable, i.e. why it resists any arbitrary substitution. (Saussure, 1959, p 71-72). (ARAKI, 2017, p.7-12)

### **3-Culture**

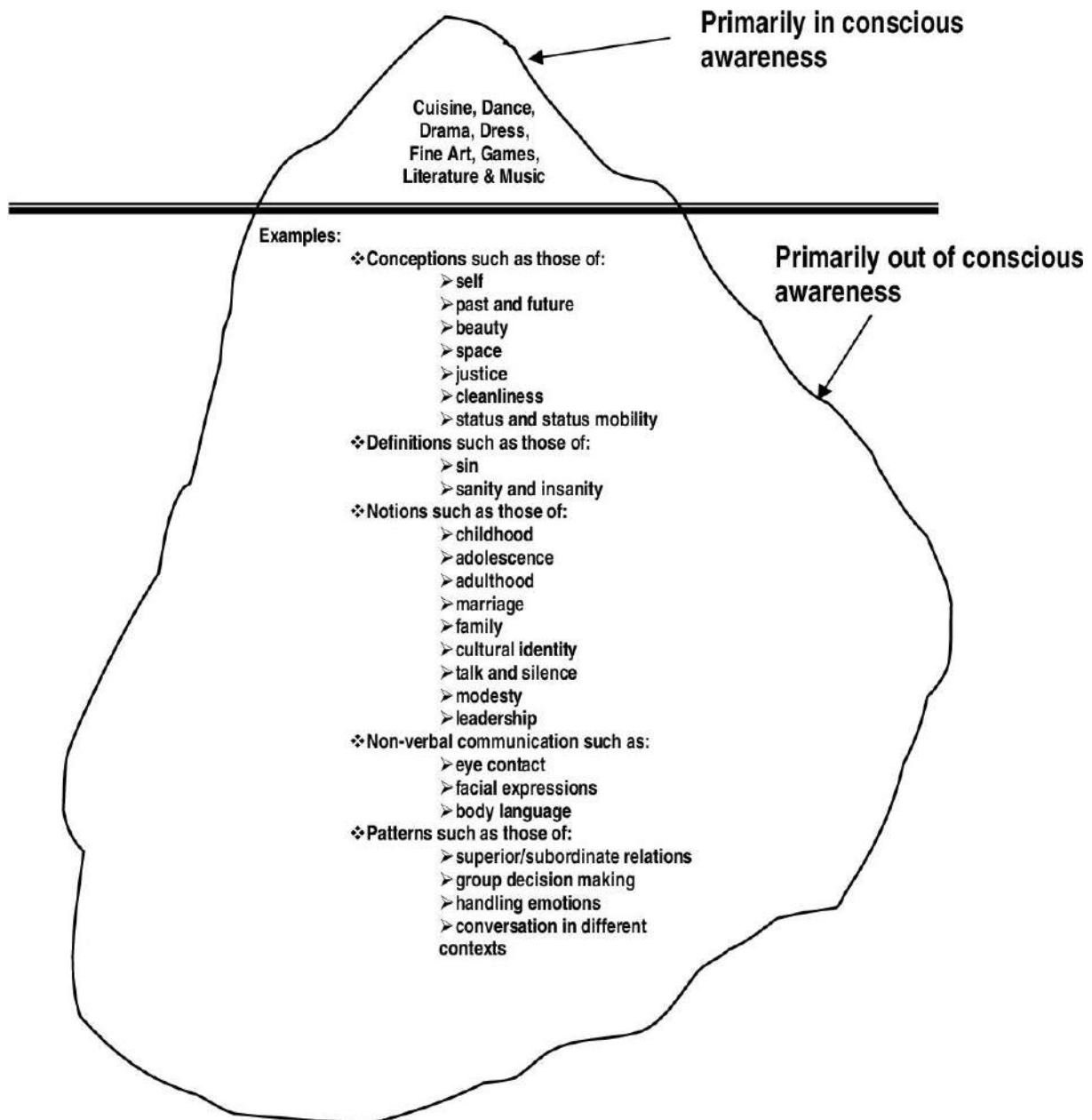
The field of cultural studies is generally held to have begun in the 1960s, initiated by the publication of a series of texts by scholars in the U.S. and Britain but there's no established definition for the term culture as there is no agreement between scholars on one definition. For instance Geertz (1973) defines culture as 'the shared patterns that set the tone' these patterns include language, religion, gender, relationships, class, ethnicity, race, disability, age, sexual orientation, family structure, nationality, and rural/ suburban/urban communities, as well as the values, symbols, interpretations, and perspectives held by group. According to Stuart Hall (1997) culture contains at least three different aspects: high culture (literature, painting, sculpture..etc) , people's life patterns ( characteristics of cultural group), and production and meaning making of it. Hall states that culture is concerned with the production and exchange of meaning and their real practical effects. ( Hall, 1959/1990) introduces the anthropological iceberg model of culture 'the Triad of Culture' which divided aspects of culture into visible, semi visible and invisible. (see figure 1)



*Figure 4: The Iceberg*

Figure 1. Hall's Iceberg Model of Culture (Adapted from Brake et al. 1995, p. 39; Katan, 1999/2004, p. 43)

Geert Hofstede (1986) defined culture as the "collective programming of the mind which manifests itself with distinguishing characteristics from one culture to another". The image of programming supports the idea that a lot of cultures are subconscious and that people behave in scripted ways they are not aware of. Fennes and Hapgood (1997) propose a model of culture in the concept of an iceberg (see Figure 2)



**Figure 2. Fennes & Hapgood's Iceberg Concept of Culture (1997)**

They basically divide culture into what is visible/primarily in awareness and what is invisible/primarily out of awareness. In true iceberg-fashion, most of what informs behavior is hidden below the surface. Fennes and Hapgood note that people take culture as self-evident and not a construction of the society they belong to. However, the list of features below the waterline illustrates how much behavior and societal mores are based on a society's cultural values such as notions of modesty, ideals governing child raising, relationship to animals, nature of friendship, and so on. (Huang, 2014, P.19-21)

## 4-Culture and translation

Culture has a huge impact on translation, translation is used as a tool to facilitate understanding between countries and nations, due to the variations in history, religious view, local traditions, and other factors that may cause many limitations. Also, translation is a process that cannot be properly applied without taking into account the cultural context and nature of ST. Nida explained that the way in which the receptor reacts should be the same as the reaction of the reader when given the original text. Culture was not taken into consideration in the beginning of translation studies and, most of scholars have considered translation as a process which involves two languages (source language and target language) without including the cultural aspect of each language. We can notice that through the following definitions:

“Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford, 1965, p. 20)

“Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (Newmark, 1981, p. 7)

Between 1980 and the beginning of 1990's, translation studies have witnessed a remarkable shift which is called “the cultural turn” translation was no longer a merely linguistic process but as a communication and interaction. Snell-Hornby (1988) described the new trends in translation studies by “the orientation towards cultural rather than linguistic transfer, they view translation not as a process of transcoding but as an act of communication; thirdly, they are all oriented towards the function of the target text (prospective translation) rather than prescriptions of the source text (retrospective translation), fourthly, they view translation as an integral part of the world and not as an isolated specimen of language” (Snell-Hornby, 1988, p. 43). The translator must take into consideration the peculiarities of each culture (source and target) and the differences that exist between them, as Oltra Ripoll (2005) states “every text [...] makes no sense and has no *raison d'être* if it is not included in a specific context, attached to the heart of a particular society and a particular culture” (Ripoll, 2005, p.75). (Ezzoubeyr, Benlakder, 2019, p.1085)

## **5-Cultural difficulties in translation**

Translating culturally specific terms seems to be one the most challenging tasks to be performed by translators, these challenges can be on culturally specific items, terminology And so on. In other words, culture and intercultural awareness is far more complex than it seems to the translator. Aixela (1996) refers to them as culture-specific items and defines them as “those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text” (Aixela, 1996, p. 58).

Mona Baker (1992) refers to them as “culture-specific concepts” and defines them as “The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as “culture specific” (Mona, 1992, p. 21) she provided examples that supports her idea about the non equivalent at the word level in her textbook in other words. (Ezzoubeyr, Benlakder, 2019, Benlakd, p. 1086)

### **a) Culture-specific concepts**

The source language word may express a meaning that's totally unknown in the target language. eg speaker of the house of commons it has no equivalent in many languages such as Russian, Chinese, and Arabic but its translated into Russian a chairman which does not reflect the role of the speaker as an independent person who maintains authority and order in parliament.

### **a) The SL concept which is not lexicalized in TL**

Some words may express a concept which is known in the target language but not lexicalized. e.g. the adjective standard meaning not extra as a product has no equivalent word in Arabic.

### **b) The Source Language Word**

which is semantically complex such as the brazilian word *arruação* ‘clearing the ground under coffee trees of rubbish and piling it in the middle of the throw in order to aid in the recovery of beans dropped during harvesting’ (ITI News, 1988: 57).

**c) The source and target languages make different distinction in meaning**

The target language may make more or fewer distinctions than the source language for example Arabic makes a distinction between going out in the rain without knowledge that it is raining (kehujanan) and going out with the knowledge that it is raining (hujan-hujan) but other languages like English and Arabic do not.

**d) The TL lacks a superordinate**

The target language may have specific words hyponyms but not general word superordinate to head the semantic field eg:

the word "pastry" in English has a different specific words in Arabic like

حلويات أو مخبوزات أو معجنات

depending on the context

**e) The TL lacks a specific term (hyponym)**

Language mostly have more general words superordinate than specific ones for instance the words عم أو خال it's hard to find an accurate equivalence for it in other languages and it's often translated to uncle in English.

**f) Differences in physical or interpersonal perspective**

A physical perspective has to do with where people or things are in relation to one another or to a place, as expressed in pairs of words such as come/go, take/bring, arrive/depart, and so on.

**g) Differences in expressive meaning**

Differences in expressive meaning are usually difficult to deal with when the target language equivalent is more emotionally loaded than the source language the term boyfriend which is accepted in most western countries but it's quite difficult to use in neutral context without disapproval.

Aixela (1996) states that the difficulty of translating these cultural references "lies, of course, in the fact that in a language everything is culturally produced beginning with language itself" (Aixela, 1996, p. 57) which means that every aspect of the language reflects the culture to which it belongs. Consequently, cultural references are the peculiarities which distinguish a culture from another and cannot be understood out of their cultural and historical context. Translation theorists have suggested various taxonomies and classifications for these

cultural references. For instance, Peter Newmark (1988) has classified cultural references into five categories; 1-Ecology, 2-material culture, 3-social culture, 4- organization, customs, ideas, and 5- gestures and habits. (Newmark, 1988, p. 95) Moreover, Newmark (1988) defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression", thus acknowledging that each language group has its own culturally specific features. He also introduced 'Cultural word' which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client, and importance of the cultural word in the text.

## **6-Introduction to cultural children's identity**

Children live in a vastly different world today. Migration and globalization have created significant economic, organizational, health and social psychological change; and this pace of change has occurred at unprecedented levels in the Past few decades. While multicultural societies have only relatively recently been acknowledged in the western world, in many parts of the developing world culturally distinct groups have co-existed in relative harmony or conflict for hundreds of years.

Amidst the waves of internal and external migration in the last two decades, are the several thousand children and young people who are victims of war and conflict; much of the conflict involves inter-ethnic relations. How such social and cultural change has affected, and is affecting children and young people's well-being should be of vital interest to child health workers, researchers and policy makers. There has been a great deal of interest in the effects of migration, the influence of culture and its impact on mental and physical health in the social sciences, at least since the 1960s [1]. Interest in the influence of culture specifically on children's health and development extends across a range of disciplines, including anthropology, sociology, philosophy and psychology. Despite this, there has been a relative lack of empirical literature in this field, especially examining children's cultural identity and emotional and psychological well-being. Certain 'cultural' practices particularly in the context of child abuse such as coining, faith healing, female genital mutilation and medical neglect have been described [1-3], but in general, interest in the biomedical sciences in this field has been minimal. But why bother about cultural identity and children's psychological well-being, when there are so many morbidities, disease entities and social forces that unfairly and disproportionately affect children of the majority world? The answer is that children's



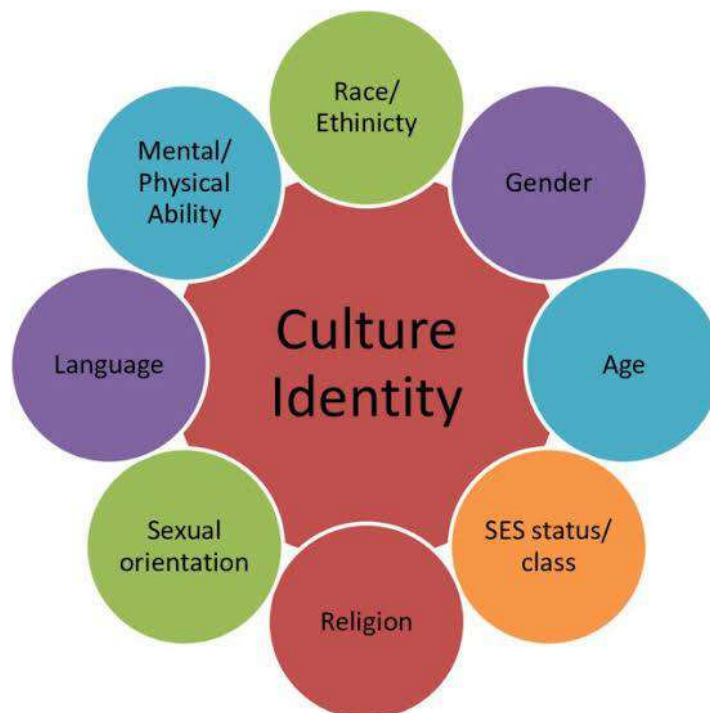
physical, emotional and psychological health is firmly embedded in their socio-cultural milieu. The unprecedented movement of populations within and outside national boundaries has sharpened and highlighted rather than diminished some forms of cultural identity for a variety of reasons. Never before has the need to understand culture and its influences on child health been more relevant.

## **6.1-Definition of cultural identity**

cultural identity is the identity of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is both characteristic of the individual but also of the culturally identical group of members sharing the same cultural identity .Cultural identity can be expressed through certain styles of clothing or other aesthetic markers Cultural identity is a subset of the communication theory of identity that establishes four "frames of identity" that allow us to view how we build identity. These frames include the personal frame, enactment of communication frame, relationship frame, and communal frame . Therefore, cultural identity become central to a person's identity, how they see themselves, and how they relate to the world.cultural identity, also referred to as group identity, social identity, or ethnic identity, refers to the common features that link an individual to social group. .

According to Macmillan Dictionary of Anthropology, it refers to: “the identification of self-conception held in common by a group of people.” Smith 1986: 145). In addition, Malesevic (2006:13) handles the question of cultural identity through shedding light on its two fundamental derivatives: ”ethnic identity” and “national identity”. He points out that cultural identity is related to the fact of determining one’s thoughts and beliefs with regard to the cultural values that he shared with his group. Gilbert defines cultural identity as: “membership of a cultural group. It is, therefore, necessarily a collective cultural identity, shared by other members if the group.”( Gilbert 2010, 02). In an attempt to tackle both personal and cultural identity, John Edward (2009:19) explores personal identity through highlighting the concept of “uniqueness”. He believes that this uniqueness comes through interaction and connection with the “others”. i.e. “no man is an island, entire of itself”. Hence, there is no real distinction between personal and social identity, the former constructs itself from the latter. Moreover, Paul Gilbert (2010: 66) suggested a typology that puts to the fore the various implications and meanings of the concept. He distinguished between:

1. Identity as standing: in which concepts like nationalism, religion, language are of paramount importance in determining the group's identity
2. Identity as center: mainly concerned with the belief of the centrality of one's identity
3. Identity as face and as affiliation: this meaning of identity refers to the personal and social culture
4. . Identity as home: the home is also referred to as identity either literally or metaphorically
5. . Identity as mission and as mere label: related to migrants or group of settlers who find themselves interacting with natives, and try to give the impression that they do assimilate the native identity.



**Figure (03) Model of culture identity**

## **6.2-Children's culture in the Arab world**

Children in Arabic countries grow up under a variety of influences, from religion, culture, family and friends. Each of these factors have varying degrees of influence depending on the context in which each child is situated. However, through the studies and cultural expositions

we have observed so far, there is one hypothesis that can be stated which unifies many of the factors children face in Arab countries: religion and the influence of friends impact the actions and behaviors of children on a much greater degree than the teachings of parents. Through this study, each of these three aspects (religion, childhood, and family) will be explored and the ultimate influence on childhood will be explored. Before conducting any further analysis, Arab culture is rooted in family. The three factors of religion, friends and family all have a large role in shaping the behaviors of children. However, there is a significantly greater acceptance by children of influences coming from religion and peers than from parents. This stems from the personal freedom and choice children have in choosing and exploring the former two, as opposed to the obligation they have in listening to their parents.

## **7-Translation of children's cartoon**

The translators need to use their creativity to hide, delete or change things in the original which appear to be improper in the target language culture. However, there are areas where translators could use their creativity which is not imposed by the unacceptable cultural elements in the original, but to make the cartoons more educational and/or entertaining for the target language audience. The translator tries to remove the elements in the original that appear foreign to the target language audience (Chaume 2007: 213; Ruiz 2007: 219).

Translation, in this case, is to replace the elements culturally foreign with what is perceivable to the target language audience (Venuti 1995: 18).

The language used in such translation should be the real language for the audience, rather than a foreign language in disguise of the linguistic structure of the target language. Venuti (*ibid.*: 17) also states: "Translation is a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation." In different cultures, the same signifier may introduce different significations, and the same reference may denote different referents. If such difference is not smoothed away in translation, the text in the target language will possibly appear unnatural and awkward to the target language audience, Shavit (1986: 112-115) points out that unlike translating for adults, when translating for children, translators are "permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding it," so as to adjust the original text and make it educationally appropriate for the children according to the target language society's standard of values, and to bring the text to the level of children's ability of comprehension. The

translated text should relate to the “existing model of the target system.” Shavit's norms of translating children's books also apply to translating cartoons for children. However, due to the characteristics of audiovisual medium, screen translators might have less room for their creativity than book translators in the respect of changing the plot. The focus of screen translators' attention to manipulation of the original is mostly on the re-creation of the language in the dialogue. Since dubbing can hide the original text.

## 7. Translation Strategies

The term ‘translation strategy’ can be defined as “a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another” (Lörscher 1991: 76). Also, as stated by Chesterman (1997: 89), translation strategies are goal-oriented and problem-centred procedures based on the choices the translator has made from among several alternatives. To choose the most appropriate strategy, the subtitler should take into consideration a number of additional factors, for example, the knowledge, reading speed and age of the intended audience, and the nature of the cartoon or programme.

To choose the most appropriate strategy, the subtitler should take into consideration a number of additional factors, for example, the knowledge, reading speed and age of the intended audience, and the nature of the movie or programme. Likewise, if the subtitle is concise, synchronised and matched perfectly with the contents and context of utterances it will help determine the performance of strategies chosen by subtitlers. Therefore, translators need to bear in mind all the above mentioned regulations and the technical restrictions when creating subtitles. They usually adapt various strategies to avoid breaking these restrictions and to meet the needs of the target audience.

Strategies for subtitling CR's:

In his article Abdallah, N. M. (2019) has cited different strategies for translating cultural bound-terms proposed by scholars, such as Cintas and Ramel, Pedersen,

According to Diaz Cintas and Ramel (2007) there are six for translating cultural references or cultural bound terms, in their words. These strategies are:

**Transposition:** in transposition, the ST cultural items are subtitled into equivalent TT cultural concepts. For example, translating “girlfriend” as (مخطوبة fiancée). The TT item may not be equivalent to the ST idiom but it sounds culturally acceptable in the target language.

**Calque or literal translation:** this is a literal translation accompanied with little changes. For example, translating ‘she screamed when she saw the snake’ as لقد صرخت عند رؤيتها الثعبان

**Explication:** in this strategy, the subtitler attempts to explain the ST cultural item in a way that makes it comprehensible and accessible by the target audience. For example, translating ‘baby shower’ as (هدايا تقريبا يولد لطفل هدايا) gifts for an expected baby).

**Cultural adaptation:** there are three types of cultural adaptation that are explained below.

**Limited universalization:** in this case, a subtitler replaces a ST culture-bound item with another cultural item from the source language which is more common and accessible for the target language viewers. For example translating “hit the nail on the head’ as ‘right on”, and which is equivalent to (صائبا او دقيقا) (accurate or precise).

**Absolute universalization:** in this case, a subtitler replaces the SL culture-bound item with another neutral item that conveys the meaning of the ST expression. For example translating ‘black sheep’ as (العار او التافه) (petty or dishonor).

**Cultural substitution or naturalization:** in this case, a subtitler replaces the SL culture-bound item with another TL cultural item that conveys a similar meaning of the ST item. For example, translating “it is raining cats and dogs” as (القرب كأفواه تمطر إنها) (it is raining like the openings of a jar).

**Generalizations:** in this case, a subtitler decides to use a hypernym for a ST word in the target language. For example, translating gays or lesbians as (شواذ) (eccentrics).

**Loan:** this can happen with names that are transferred to the TL. For example, subtitling ‘John’ as جون

Pedersen (2011) proposed model, which is deemed as the most comprehensive one for translating culture bound terms (Horbacauskiene et al., 2016). Pedersen proposed six strategies that are classified into ST-oriented strategies and TT-oriented strategies. The ST-oriented strategies are:

**Retention:** it occurs when the culture-bound term is rendered into the target language completely (complete retention) or slightly adapted (TL-adjusted). It is the most faithful strategy to the ST as it renders the ST term completely to the TT (Pedersen, 2005). This strategy is mostly in translating nouns.

**Specification:** it is divided up into addition and completion, and this occurs when the culture-bound term is left without translation, and it is then indicated by adding more information. This can happen through explicitation or addition. Explicitation occurs for the purpose of rendering some implicit meaning explicit or explicating a shortened name or acronym. This can take place in translating acronyms or names by adding first or last name to clarify the meaning (Pedersen,2005). Addition happens when the translator adds some information that is latent to the ST for clarification purpose.

**Direct translation:** this is used for translating names of institutions and common names (Pedersen, 2005). It is in a word-for-word translation, which is subdivided into calque and shifted. Calque is kind of exotism that conveys intact literal translation.

As for TT-oriented strategies, they are:

**Generalization (superordinate term or paraphrase):** it occurs when the culture-bound term is rendered less specifically in the TT than it is in the ST. in other words, the ST expression is rendered into a more general term. This involves the use of hypernyms and hyponyms. This is similar to addition, as in addition we use hypernyms while in generalization hyponyms will be used.

**Substitution (cultural or situational):** it happens when a ST culture-bound term is replaced by a TT culture-bound term.

**Omission:** it happens when the ST culture-bound term is omitted and not rendered to the TT.

## **8-Conclusion**

As a conclusion, this chapter has reviewed the relation between language, culture and translation. And how the three of them are related, language is a way of expressing thoughts, ideas, and emotions used by humans and non-humans while these ideas form a culture that is a set o believes, customs, and traditions and the role of translation in linking these two, on the other hand, the main problems that appear during the process of transferring cultural terms also the factors that forms a child's identity such as environment.

**Chapter two**

**Audiovisual  
translation /subtitling  
and Dubbing**



## **1-Introduction**

Audiovisual translation is one of the newest fields of translation studies, it was initially overlooked by translation theory. The theories and studies aimed at improving the results of translating activity to meet the expectations of the recipient, therefore the main objective of this chapter is to shed a light on the field of AVT, and how technology development has played a major role in developing different types such as dubbing and subtitling. These two main strategies that have been used since the silent movies period and following the appearance of sound in Audiovisual programs according to many scholars the latter had less academic attention and the majority of these studies were limited on defining ,comparing and identifying the main factors behind chosen one of those strategies upon the other. Finally this chapter highlights the history of subtitling in the Arab world and the main factors behind chosen subtitling over dubbing.

### **1.2 Audiovisual translation (AVT)**

Audiovisual translation (AVT) is arguably one of the most common forms of translation that is used and consumed in an increasingly expanding market. For several decades, most countries in the world have developed their own traditions of the movie industry. Movies are, consequently, considered a very influential and powerful tool for conveying ideas, values, and information. Besides, movies are considered to be one of the foremost art forms consumed by millions of people around the globe. In addition, as referred to in the introduction, the amount of time adults and children spend in watching audiovisual products is growing and actually, people nowadays spend more time watching television than in any other activity. We still lack a proper historiography of audiovisual translation and its study today. Working from a markedly descriptive translation studies (DTS) stand, Delabastita (1989;1990) was one of the first scholars to tackle the semiotic nature of audiovisual productions by discussing the translational implications that the multiple signs and channels that make up a film have for dubbing and subtitling. In 1990s was AVT's golden age, the field became the object of more systematic research in translation.

According to Díaz Cintas (2003: 194), the term ‘film translation’ was the first term to be used in the field of AVT. Likewise, the term ‘screen translation’ indicates materials that are distributed via the screen, which mean television, cinema, and computer screen and excludes other translations designed for theatre and radio (Díaz Cintas, 2003: 194; Díaz Cintas and Remael, 2007: 12). Orero (2004) acknowledges that this term “opens the door for inclusion of

the translation of products that so far had escaped more accurate categorization, such as computer games, web pages and CD-ROMs". While Multimedia translation, also sometimes referred to as Audiovisual translation, is a specialized branch of translation which deals with the transfer of multimodal and multimedial texts into another language or culture.

'Multimedia translation' is restricted to those products where the message is transmitted through multiple media and channels (Díaz Cintas and Remael, 2007: 12). Multimedia translation combines AVT (particularly dubbing and subtitling), programming skills and Sci-Tech translation (Chaume 2004: 40). 'Multimedia translation' can be found in interactive games for PCs and consoles. It is necessary for the translator to keep both dubbing and subtitling synchrony, paying special attention to visual and acoustic virtual reality created in the game. Audiovisual translation is a powerful activity, a highly significant form of intercultural communication, and one of the main objectives of this volume is to stimulate the exchange of ideas from language to another.

### **1.3 Types of AVT**

The aim of this section is to describe the translation types of audiovisual translation available today after a century of AVT practice. The focus will be on the major AVT modes - e.g. dubbing and subtitling. However, before describing these types, a historical view of its development should be useful. Despite its short history, AVT is constantly adding to existing types. Its practice dates back to the era of silent movies, when intertitles were introduced between frames in order to narrate the story plot (Bartolome & Cabrera, 2005: 89). It cannot be denied that dubbing and subtitling are still the major types, but other AVT types are now emerging in certain areas. There seems to be many factors behind this growth which helped in promoting AVT. In fact, AVT is part of the show business, and thus, economic interests are a factor behind the wide use of AVT. Generally speaking, subtitling and dubbing are linked to economic conditions. Countries with economic potentials for technological development - such as France - can afford dubbing, poorer countries - such as some Eastern European

countries— settle for subtitling or voice over. However, there are other reasons for choosing different AVT types: a) local habits and traditions make it unlikely that an audience used to a certain practice will accept a change; b) cultural reasons in some societies might recommend the original soundtrack; c) political requirements or censorship policy might be the deciding factor; d) historical reasons might also be crucial (ibid: 91). This does not mean that one type is better than another, but it partially accounts for the distribution of AVT modes throughout

countries. New technologies are changing AVT norms in different countries. The United States, for instance, has traditionally been reluctant to accept foreign audiovisual products; however, new audiovisual markets are being explored by means of subtitles, because the audience is now used to emails and chat formats, which are similar to this AVT type (Díaz Cintas 2003: 52-53). In addition, despite the great amount of research that is being carried out in AVT, there does not seem to be common agreement on the number of AVT modes. In fact, the figures vary significantly depending on the author consulted. Less than a decade ago, scholars could only name five AVT modes (Chaves 2000, Agost 1999, Luyken 1991) or ten types of transfer in the field of AVT as shown in the taxonomies established by Luyken (1991), Gambier (1996), and Díaz Cintas (1999), whereas nowadays some could list up to 13 modes (Díaz Cintas: 195, cited in Anderman & Rogers, 2003). Furthermore, the distribution of modes and countries does not follow a one-to-one norm; a given country does not necessarily develop only one mode of multilingual translation. Some countries may develop some modes and not others, depending on media and audience preferences and needs. Traditionally, two types of AVT have come to the fore: ‘intralingual translation’ (also known as captioning) where there is no change of language, and ‘interlingual translation’ which implies transfer from one language into another.

### **1.3.1 Intralingual AVT**

In this kind of translation the source language is the same as the target language. Intralingual AVT is meant to meet the needs of the hearing impaired, and involves rendering the dialogues into written subtitles. There are four main types of intralingual AVT: “subtitling for the deaf and hard of hearing, audio description for the blind, live subtitling, and surtitling for the opera and theatre” (Denton & Ciampi, 2012: 401). Since this type is not related directly to the study, the focus will be on the following type which is more relevant to this study.

### **1.3.2. Interlingual AVT**

The purpose of interlingual translation is to make audiovisual productions available and comprehensible for audiences who cannot understand the original language, and thus improve the chance of exporting it. Scholars including Luyken et al. (1991), Gambier (1994: 276), Karamitroglou (2000) and Díaz Cintas and Remael (2007) have proposed different forms of interlingual AVT. Luyken et al. (1991: 40), for instance, differentiates between two forms: firstly, subtitling, which is divided into two sub-categories,

a) traditional subtitling and

b) simultaneous subtitling;

secondly, re-voicing, which is sub-divided into three types,

a) dubbing,

b) voiceover / narration

c) free commentary.

Gambier (1994: 276) adopts a wider classification:

a) subtitling,

b) simultaneous subtitling,

c) dubbing,

d) interpreting (pre-recorded and consecutive),

e) voiceover,

f) narration,

g) commentary,

h) multilingual broadcast,

i) subtitles and supertitles and

j) simultaneous translation.

More recently, Karamitroglou (2000: 4) studied and analysed the typologies identified by Gambier (1994: 277) and Luyken et al. (1991: 40) and categorised audiovisual language transfer methods into the following: subtitling, dubbing, narration (including voiceover) and free commentary. Díaz Cintas and Remael (2007: 12) suggest the

following forms of AVT, subtitling and re-voicing, which includes dubbing, voiceover, partial dubbing,

narration, interpreting and live performance (opera, conference, etc.). It should be noted here that subtitling and dubbing are considered the most popular forms of AVT.

## **4. Dubbing vs Subtitling**

The development and spread of mass communication in new multimedia formats has brought about the birth of new types of translation generally grouped under the umbrella term 'audiovisual translation' (AVT), of which subtitling, dubbing, and voiceover are the principal forms. (Cintas, 2013, p 273).

According to (Nornes, Ariza, cited in Al Owais, 2012, p.22) During the silent movies era there was no problem concerning the language transfer as there were intertitles that made it easy for the viewer to understand the concept of the movie segments but with the evolution in movie production, and the appearance of sound in movies which made it impossible to simply replace intertitles, so two main strategies were used to translate these movies: subtitling and dubbing, these two methods were adopted by European countries, Asian countries, and some north African countries. smaller countries such as Spain used subtitling due to economical, ideological, and cultural factors; while larger countries used dubbing because of nationalistic and preferences for familiar linguistic and cultural elements that could be achieved through dubbing.

Advantages and disadvantages of dubbing and subtitling

subtitling and dubbing are two methods for language transfer in the translation of mass audiovisual communication such as film and television. (Jorde o Coelh, 2003:2) the two strategies have different characteristics and have not received enough attention from the discipline translation of studies (Ibid). (Mustafa, 2012, p.6-12)

-characteristics of subtitling and dubbing

### **4.1-Subtitling advantages**

1. subtitling is considered the most neutral, minimally mediated method that involves the least interference with the original .

Szarkowska (2005:10). For this reason, it can be argued that subtitling makes the audience experience the flavor of the foreign language as well as the sense of a different 'other' culture.

This is due to the fact that the original soundtrack is preserved.

2. Subtitling may have a role in language learning (Serban 2004:6) and in a better understanding of the narrative network of a film. As Mera (1998:75) mentions,

"hearing the real voices of the characters not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to status, class and relationship".

3. It is not expensive. In other words, subtitling is cheaper to meet the needs of film markets since it provides subtitles that are more economical and easier to produce (Szarkowska 2005:10).

4. It is not expensive. In other words, subtitling is cheaper to meet the needs of film markets since it provides subtitles that are more economical and easier to produce (Szarkowska 2005:10).

In spite of the above advantages, subtitling is characterized by having some disadvantages which are listed below:

1. Having an intrinsic nature, subtitling involves significant cuts in the length of the dialogue (Ibid). Consider the following example from the movie Alvin and the Chipmunks (2009):

- I agree 99%+1, you do the math: IN this case the translator omitted the additional elements in the sentence such as +99%+1, you do the math. And replaced it with ٪٩٩ بنسبة which means the same thing.

- انا موافق بنسبة ٩٩%

2. There is greater loss of information because of compression. "(Serban 2004:6)

3. The attention of the audience is split between soundtrack, image and subtitles (Ibid).

4. It spoils the image (Ibid). However; this can be a relative issue that depends on a film reception in a certain country. In other words, wherever people are accustomed to watch a subtitled film instead of a dubbed one, a subtitle is not spoiling the image for them. Whereas, in case of people who are accustomed to watch a dubbed film instead of a subtitled one, the case is just the opposite.

Dubbing, on other hand, has its own advantages and disadvantages which are examined below.

### **4.3 The advantages of dubbing are as follows**

1. It does not distract attention from the image (Serban 2004:7).
2. It represents the 'ideal' form of film translation in terms of 'faithfulness', "on the assumption that strictly linguistic considerations should not determine the overall value of a translation "(Szarkowska 2005:9).In dubbing, faithfulness is not only considered in terms of the theatrical sense but also in terms of phonological synchronization (Pienkos,1993:131 cited in Szarkowska 2005;9).

- Synchronism can be defined as "coincidence in a point of time"(Paquin 1998:2).

Phonological synchronism can be achieved when there is a perfect match between the lips of screen actor and the sounds produced by the studio actor. This includes words, breathing, screams, grunts, ect. (Ibid).

-Fodor(1976) he proposes a method of work concerning the phonetic synchronism where bilabial and labiodental consonants should be replaced with the same ones in TL, and the same thing should be done to vowels, where around vowels should be replaced with round ones ;much insistence is on bilabials /b,m,p,w/ and labiodentals /f,v/ in addition, fodorinsistes that the dubbing actors should mimic every single movement of the on screen actor. An example of phonetic synchronism was mentioned by zeinab Mubarak supporting Fodor's method, So for example if we have a character that says "so" and because we do not have many monosyllabic words in Arabic ending in "o" we cannot use its Arabic equivalent ثم which necessitates closed lips. In addition to keeping the synch, a dubbing translator has to watch another element, which is how the sentence is divided up.

It is considered better for children who have not yet learnt to read and for people with poor reading skills (Serban 2004:7).

### **4.4 Dubbing disadvantages are the following**

Dubbing is much more expensive than subtitling and it takes more time (Serban 2004:8). It may also involve loss of the original soundtrack (Ibid).The voices of dubbing actors can be repetitive after sometime. As (Szarkowska 2005:8) mentions," the unity of the soundtrack inevitably undergoes reprocessing and it is more difficult for the viewer to believe and trust the new voices of-often very famous-actors". She then gives an interesting example of one dubbing country, Italy, where certain dubbing actors always perform the voice of the original actor. A situation that can cause insuperable problems, as was the case of one Italian dubbing

actor who dubbed the voices of both Robert De Niro and Al Pacino for many years until the two actors faced each other in the movie Heat (1995). Therefore, another Italian dubbing actor was needed to take the place of one of the two stars. This, in turn, dissatisfied the Italian audience because they felt that incredibility was lost when Pacino's voice was not the voice they were used to hearing (Ibid).

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. An example is a scene from the movie Kingdom of Heaven (2005) that has recently been dubbed into Arabic. In the scene, three characters meet: the first speaks English, the second speaks Arabic and the third is a translator who translates for these two persons. However, in the Arabic dubbed version, all of these three characters speak standard Arabic, which of course does not make any sense. Moreover, the role of the translator cannot be sensed by the viewer:

- أنا حكيم إبلين. - يقول إنه حكيم إبلين.

- حكيم إبلين مسبقا، فقد قابلته في دمشق.

- إنه يقول حكيم إبلين مسنا لقد قابلته في دمشق.

## 5. Definition of subtitling

Diaz Cintas(2010) defines subtitling as a translation practice that consists of rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on screen (letters, banners, inserts) or is transmitted aurally in the soundtrack (song lyrics, voices off). As opposed to dubbing which completely erases the original dialogue, subtitling preserves the original text, both aurally and visually, while adding an extra layer of information. Given the multimedia nature of the material with which they work, subtitlers are expected to opt for solutions that strike the right balance and interaction between all these audio and visual dimensions. To achieve this, they must take into consideration the fact that viewers have to read the written subtitles at a given speed while watching the images at the same time. The constraining nature of the subtitling environment



has always been brought to the fore when discussing this type of translation, leading scholars in the past to label it as an example of ‘constrained translation’ (Titford 1982).

According to Luyken et al. ( Georgakopoulou, 2009,p.21 ) subtitling is a :... condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a postproduction activity.

Also Díaz-Cintas and Remael (2007: 8) define subtitling as a transfer mode which:

consists of presenting a written text, generally on the lower part of the screen, that endeavours 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.

## **6.Types of subtitling**

The majority of studies on subtitling classifies subtitling into two aspects : the linguistic aspect and the technical aspects.Gottlieb (Bartoll, 2004,p.53) provides a classification for these aspects:

Linguistically:

6. Intralingual subtitling : within the same language. Both of local programmes, subtitles in the same language for deaf and hard of hearing,subtitles for people learning languages fall within this group.
7. Intrelingualsubtitling : between two languages.

He also refers to intrelingual subtitling as vertical subtitles that transcribe oral discourse, and for intrelingual submitting as diagonal: that involves two dimensions and crosses, thus formal oral discourse in the original language to the written of the target language. He also calls this type of submitting oblique

Technically:

1. Open subtitles: which go with the original film or television version. According to

Gottlieb, all the film subtitling belongs within this category, as “ Even today, electronic subtitling is limited to television and video” (Op.cit.:72).

Closed subtitles: which can be voluntarily added ; both to teletext and satellite channels, which offers various subtitled versions to different frequencies.

Ivarsson (1992:35) classification focuses on the technical aspect and it deals with subtitling for cinema and television along with:

2. Multilingual subtitling: where the subtitling appears in more than one language, as is often done in bilingual states .
3. Teletext subtitling: on television and for hard of hearing.
4. Reduced subtitling : which is similar to teletext, but reduced because it deals with the subtitling of news or live events, such as sports broadcast.
5. Subtitling live (in real time): that could be the same as the former, but is carried out using special apparatus that allows faster writing.
6. Translation of opera, theatrical works, conference, etc.

On the one hand Linde(1999:2) distinguishes between two types of subtitles :

Intrelingual subtitling and Intralingual.

On the other hand, Lukylen (Bartoll, 2004, p. 54) distinguishes between traditional subtitling with subcategories of subtitling in complete, reduced, and bilingual sentences and simultaneous subtitling.

Bartoll( 2004,p.55) suggests that all the previous classifications of subtitling should be added to the two main perspective of technical and linguistic parameters. Technical parameters refer to the various options under which subtitles fall. Such as :

1. Placing :centred and non-centred subtitles that are always found in the same place or not, and it's directed to the deaf and hard of hearing .
2. The filling subtitles: refers to whether these forms an inseparable part of the the audiovisual product and are therefore separable from it , like electronic subtitles.
3. Localization: here Bartoll distinguishes between:

3.1 Subtitles: refers to text that goes underneath images; intertitles: refers to the text that goes between two images , and surtitles: refers to the text that goes above images

4. The mobility of subtitles: refers to whether the subtitles move while they appear or are fixed.
5. Optionality: which distinguishes between optional or closed subtitles, and non-optional or open subtitles.
6. Time: pre-recorded and simultaneous subtitles made practically at the same time as the audiovisual products projection.
7. Color: is considered within the technical group, though this sometimes changes, depending on the interlocutors or according to whether the film is in black and white color.

When it comes to the linguistic parameters, the relationship between the source and target language is the first parameter here, and where the languages are the same or different. Here, when two languages are involved, subtitles are seen as translations, while when only one language is involved, subtitles are seen as transcriptions. Where intralinguistic subtitles are concerned – in other words, transcriptions – Bartoll (2004, p. 57) differentiates between transcriptions intended for the hard of hearing, and those intended for language students or amateur and karaoke singers.

The purpose of subtitles is also another linguistic parameter where Nord (as cited in Bartoll, 2004, p. 56–57) differentiates between what he calls Instrumental Subtitles and Documentary Subtitles. Instrumental Subtitles refer to subtitles aimed at people who either do not understand the source oral language or cannot hear it; these subtitles can be either transcriptions or translations and are done with the purpose of communicating in the target language. Documentary subtitles, on the other hand, refer to transcription subtitles done with the purpose of learning; the subtitles are aimed at people who want to learn languages or for singing. (Al Owais, 2012, p.21)

## **6.1 New types of subtitling**

Following the technology development new types of subtitles have emerged within the audiovisual products, . Two major new developments worth mentioning, either linguistically or technically, are interlingual subtitling for the deaf and hard of hearing and amateur subtitling.

## **1. Interlingual subtitling for the deaf and hard of hearing (SDH)**

Along the linguistic line, the new type that has emerged recently is the interlingual subtitling for the deaf and hard of hearing (SDH). The type of subtitling most often designated for the hearing impaired is intralingual subtitling. But this brings to the fore the question if those people with hearing problems only watch programmes in their mother tongue and never in a different language. Common sense tells us that the possibility of the latter cannot be ruled out.

With the assumption that standard interlingual subtitles can provide enough information for all, this type has not been adequately accounted for in many countries. For instance, in Portugal, Greece and the Scandinavian countries, interlingual subtitling for the deaf and hard-of-hearing is —rarely seen as a specific kind of subtitling (Díaz Cintas & Anderman, 2009,

p.13). But the awareness is being heightened that interlingual subtitling for the deaf and hard of hearing differs from that for the ordinary viewers with no hearing problems, for the standard interlingual subtitles don't cater for this special group of audience and turn out to be inappropriate for their needs. Josélia Naves, who takes special interest in this subject, points out that the standard interlingual subtitles have two drawbacks: either they offer more information than those deaf viewers can digest, or they need to add more for the adequate transference of the whole semiotic message (Díaz Cintas & Anderman, 2009). In a word, the needs of this special group should be adequately dealt with in order to gain true access to audiovisual material.

This type is made technically possible by the advent of digital television and DVDs in particular. The film *Thelma & Louise* (Ridley Scott, 1991), for instance, can be bought on DVD with two sets of subtitled in German incorporated, one for ordinary viewers and the other for the hearing impaired (Díaz Cintas, 2006). Those technologies enable the deaf viewers to watch programmes in a number of languages usually unavailable in cinema. Despite the fact that some DVDs now do carry the option of interlingual SDH, it is by no means a common practice in most countries.

## **2. Amateur subtitling**

As the nature of AVT foreshadows its close link with the latest technical developments, the emergence of new audiovisual products, like Internet, videogames or DVDs and the new computer-based techniques, necessitates new subtitling possibilities. Thanks to the ubiquity of

the Internet and the use of freeware computer programs, another new type is made possible, namely amateur subtitling. What falls into this category includes fansubbing. It is said that fansubs came into existence in the late 1980s (Bogucki, 2009, p.49). Fansubs are originally subtitles —of various Japanese anime productions made unofficially by fans for non-Japanese viewers (ibid.). But now this activity goes well beyond those Japanese anime productions to cover any foreign film or program, as the following describe:

A fansub (short for fan-subtitled) is a version of a foreign film or foreign television program which has been translated by fans (as opposed to an officially licensed translation done by professionals) and subtitled into a language other than that of the original.. (Lui, 2014,p.1107)

## **6.2 Subtitling in the Arab world.**

There are fewer studies concerning audiovisual translation in the Arab world, one of the fewer researches available in this field is made by Muhammed Y. Gamal in his paper Egypt's audiovisual translation scene Gamal offers an overview of AVT in the Arab world. The use of subtitling and dubbing in the Arab world started in the early 1990s when channels started broadcasting imported media (Gamal, 2008).

The first cinema in the Arab world was in 1907 in Egypt and showed experimental films. In 1927, Egypt produced its first silent film. Egypt had its own theatre movement and several acting schools by that time. The first company involved in AVT in the Arab world was the famous Anis Ebaid company in Egypt. Its name has appeared on almost every foreign film that was shown in Egypt and Arab countries between 1944 and 1989 (Gamal, 2008). The first form of AVT that was used for translating imported film was subtitling. The idea was that American films were not dubbed because "Dubbing was deemed too dangerous to the fledgling cinema industry in Egypt" (2008). In addition, subbing was cheaper and faster. Speed had to be taken into account because American films were subtitled in Egypt and distributed to other Arab countries.

The subtitled films into Arabic have followed the same European style of placing two lines at the bottom of the screen but with specific characteristics such as censoring "explicit sexual language....swear words" and offensive reference to God, the prophets and Holy book (Gamal, 2008). The language appearing on-screen became a genre on its own and was labeled as "Televese"(Gamal, 2008). Consequently, movies of different genres had their terminology. Overall, when subtitling into Arabic, the language that appeared on screen was "formal" and "refined" (Gamal, 2008).

Since most of the arab countries have their own dialect “ Ammeyia” AVT products translators and companies tend to use classical Arabic that it has fixed rules and don’t change which makes it a better choice for subtitling imported movies, cartoons...and so on. While “Ammeyia” is left for local media . (Alwan, 2011,p. 30-32)

## **Conclusion**

This chapter discusses the distinctive features of AVT and highlights its particularity and uniqueness within the field of TS. Due to the huge number of people it reaches; the large quantity of translated audiovisual products and the audience’s reception, audiovisual translation is considered as the most important translational activity of our time. In addition, because of the recent increase in communication between languages and cultures, all the experts are in agreement that AVT definitely plays an important and prominent role around the world. This chapter also observed that both subtitling and dubbing are influenced by many restrictions which make these two types of AVT very different from the literary translation. Even though both modes have similarities, the differences between them require a more specific approach. As the constraints are very different, the final results are also very different. It has also been discussed that the number of studies on the field of AVT is growing. This growth is looked at as an expected improvement which is linked to the influence of AVT in modern societies. This is why the number of publications and conferences on AVT is increasing every day. The advantage is that it is a relatively new discipline, which is attracting more and more interest.

**Chapter three**

**Analysis of**

**“Adventure Time”**

**Cartoon**

## **Introduction**

As discussed in the previous chapters, subtitling CRs in particular seems to be a challenging task that requires the subtitler to use a number of strategies. The most challenging situation arises when no equivalent item exists in the target culture and/or if it is unknown to the target audience. In other words, problems in translation can be summarized into two main areas; either the target language does not have adequate structural means to translate the expression of the source language, or it does not have a corresponding expression to that of the source language. Accordingly, subtitlers must then find an adequate alternative that will bridge the cultural gap between the original cartoon and the audience. In general, every translator/ subtitler, when translating, has a concept or scheme in his or her mind of how he/she would deal with various issues that may occur in the process, even though this might be only subconscious and not planned beforehand. Therefore, the main objective of this chapter is to summarise in a synoptic way the common strategies used in translation in general, subtitling in particular. This chapter also underlines those strategies that can be applied to the translation of CRs, as illustrated in chapter three and those from Adventure Time Cartoon which will be examined in the following chapter.

## **2- The corpus**

The first season of Adventure Time, an American animated television series created by Pendleton Ward, premiered on Cartoon Network on April 5, 2010 and concluded on September 27, 2010. The season was produced by Cartoon Network Studios and Frederator Studios. The series is based on a short produced for Frederator's Nicktoons Network animation incubator series Random! Cartoons. The season follows the adventures of Finn, a human boy, and his best friend and adoptive brother Jake, a dog with magical powers to change shape and size at will. Finn and Jake live in the post-apocalyptic Land of Ooo, where they interact with the other main characters of the show: Princess Bubblegum, The Ice King, Marceline the Vampire Queen, Lumpy Space Princess, and BMO. Adventure Time is a smash hit cartoon aimed primarily at kids age six to eleven. It's also a deeply serious work of moral philosophy, a rip-roaring comic masterpiece, and a meditation on gender politics and love in the modern world. It is rich with moments of tenderness and confusion, and real terror and grief even; moments sometimes more resonant and elementally powerful than you experience in a good novel, though much of Adventure Time's emotional force is visually evoked—conveyed through a language of seeing and feeling rather than words.



The heroes of Adventure Time, a boy in a white helmet named Finn, and his shape-shifting mutant dog/adopted brother, Jake—spend their days fighting evil, playing games, saving (and, sometimes, dating) princesses, learning secrets, and exploring their half-ruined home world of Ooo, as well as other worlds and dimensions. They possess a blind optimism that is as clueless as it is comforting: Whether they are fighting a swamp giant, trapped in a garbage-strewn cave or testing the super-spicy instant bath serum in the palace of Princess Bubblegum, they are (almost always) brave and kind; they want to have fun and they mean no harm. Finn and Jake are also full of a magical quality that real children have of resilience, and of seeing the world as if for the first time.

<b>Characters</b>	<b>Voice</b>
<b>Jake</b>	<b>John Dimaggio</b>
<b>Finn</b>	<b>Jeremy Shada</b>
<b>Iceking</b>	<b>Tom Kenny</b>
<b>PrincessBubblegum</b>	<b>Hynderwalch</b>
<b>BMO</b>	<b>Niki Yang</b>

## **Methodology**

The study examine the strategies which used in translating carton into Arabic for maintain children's cultural identity .we are focus on translating Adventure Time Cartoon the research uses both comparative and analytical methods in order to evaluating wether the translator succeed or failed in protect the cultural identity of the child. A number of samples from different episode of “Adventure time” will be analyzed with reference to the translation strategies and the audience type. The analysis willfocus on the strategies used by the Arab translators in translating Adventure time cartoon for children as well as the reasons beyond adopting a particular strategy. More specifically, the analysis will investigate how the Arab translators deal with children's cartoon when translating them into Arabicand which translation strategies are commonly used.

## Data analysis

This study will highlight ten verses on the two translations of the original Adventure Time cartoon's episodes which have the cultural and the religious specificities and their translation into Arabic are chosen in order to be analysed from this web site

<https://fastwiss.wixsite.com/fansub/adventure-time> We symbolize to the episode by E and season by Sand then in each example we mention the season ,episode and the title of the episode .Samples have been selected on the basis of the sexual, violence and content and terms that are inappropriate for Arab kids at a young age. And then we will contrast the source text to the target text .

### Pattern1:S10 E13 : 6:36 minutes



### Analysis:

On this episode the heroine princess bubblegum was planning to start a war against her uncle gumblert that she created as it was seen in previous episodes, so while setting her attack plan she promised her army if they won the battle they will get rewarded by taking a bath in the blood of the enemy as it was referred to as “sauce” as a sign of victory as it’s been practiced by some ancient civilizations, so the subtitle took into consideration the age of the audience and the language style that might affect the children’s identity and their behavior as it encourages them on violence and omitted the word Sauce: دماء

### Pattern 2: S10 E13 16:44 minutes

Come along with me

- Ballonmall .



### Analysis:

In these examples the subtitler has rendered the expressions using transposition, we can see that the first example mall was rendered as متجر which's shop in English and it's smaller than

the mall, cause balloons are usually sold in shops in the Arab countries instead of malls. Which might cause a confusion to the children.

### Pattern 3: S9 E6 4:18 minutes

Ring of fire

- I'm going to propose to my girlfriend this weekend.



**Analysis:**

The word girlfriend was rendered literally by the subtitler even though this word is not accepted in the Arab world because in Islam relationships outside of marriage are prohibited .

## Pattern 4:S8 E2 6:09 minutes

Do no harm

- I just wanted a TLC from a cute girl .



**Analysis:**

On this episode the hero Finn is replacing the princess doctor, so in this scene the Ice King thought that the female doctor is the one that is going to treat him and he was shocked when he saw Finn instead, this shows that the only reason that Ice King is in the hospital is to satisfy his weird pleasures by a girl not to get treated.

Pattern 5:S8 E4 1:53

High strangeness

- Don't be jealous of my alien consorts, Mr. Pig, I love you the most .



### Analysis:

On this scene tree trunks (elephant) it's representing the monogamous relationship were she told her husband about her relationship with one or more aliens besides him and she confirmed to him that she loves him more, this scene can effect children Islamic morals, traditions and make them think that it's totally normal for a married woman to have affairs with other men apart from her husband.

Therefore the word consorts:was subtitled as husbands to be more acceptable in the Arab culture and to fit the age of the audience .

### Pattern 6: S8 E 7 1:43 minutes

The invitation

- You need to feel them guns?



### Analysis:

In this example it can be noticed that the pie man used the word guns to express his muscles and strength and while the translator used Limited universalization strategy. The first term which is too vague has been substituted by another one in order to express the meaning directly to the target audience. To make the meaning be more comprehensive and credibility specially for the children ,the translator expressed the meaning of the pie man and in the same time attempted to avoid the use of the word “guns” which refers to war and violence in order not to hurt the target audience and to maintain the cultural identity of the Arab child .

**Pattern7: S8 E 7 1:43Minute**





## Analysis

In this episode the translator should use dynamic strategy instead of using the literal one. The translator used literal to make the example less offensive for children while the meaning of the expression “-----“ has sexual connotations in the source language the subtitler used literal strategies while he can used the dynamic one to convey the meaning correctly so the translator is not so successful in compensating loss here .

### Pattern8:S8 E8 1:43 minutes

Whipple the happy dragon

- El-le-fly, el-le-fly, emerge from the chrysalis.



## Analysis:

The elephant on this segments are chatting a summons for calling an elephant with fly like wings, summons is a kind of demonic ritual that is done to call other worldly spirits or creatures. It's similar to black, whitewitchcraft in the Arab community and it's considered forbidden, the idea of summons it's not suitable for children cause it effects their morals and values .

### Pattern9:S8 E8 7:03 minutes

Whipple the happy dragon

- I don't care for this cocktail party one bit Joshua.



**Analysis:**

In this example the translator used literal translation strategy while he can omit or substitute the word cocktail party with an equal cultural reference related to the target audience's culture or translated it simply into "party" because this makes so much loss without gaining the exact meaning, the cocktail party in the SL have special occasion, when the translator used حفل الكوكتيل narrow the meaning for the audience specially for children so he can replace it by الحفل directly to express the right expression to maintain their cultural identity.

**Pattern10:S8 E25 4:20**

Ketchup

- You don't need a pill to be chill.



### **Analysis:**

The example shows that the translator subtitles the word “----“ into “-----“ in addition to explaining” pill” which means مخدرات. Maybe the translator wanted to transmit to the Arab children that to be happy does not require a pill but such a message from the translator cannot be detected by children as intended by the translator. Expressing explicitly the idea of “ pill” would make the child wonder what if the pill really can make any person feel happy .We believe that the translator has failed by opting for explanation strategy to render the meaning .

### **Conclusion**

Based on the analysis of some samples selected from” Adventure Time”, the third chapter has depicted the strategies employed to deal with the content of foreign cartoons translated for the Arab children. It was shown that several translation strategies are applied in order to maintain children’s cultural identity and that the translators are responsible to render the content and taking into account that translating for children is not only to transfer a audiovisual material from one language into another but it is also to shape the identity of children

## **conclusion**

This study aims to represent the strategies adopted by translators of cartoons to maintain cultural identity of the children.

Chapter one dealt with the various definitions of language, theories tackling the origin of language stated by scholars and the effect of culture on translation, and the gap created due to translating without paying attention to the culture by citing the strategies proposed by Baker, Newmark and Aixela for translating culturally specific terms. On the other side, we highlighted the elements which play a role in creating children's in the world as well as the Arab child.. Moreover, we introduced the importance of translator creativity in the process of translating cartoons due to many reasons like cartoons aren't only a tool to entertainment but they can be used for educational purposes.

Chapter two has introduced a general idea about the history of Audiovisual translation and its types through the two famous techniques which are dubbing and subtitling translation in cartoons and how the translator deals with different cultures when subtitling cartoons to the Arab world and distinguishes the different types of subtitling in translation for maintain the cultural identity of the children .

Chapter three has been devoted to a number of strategies that can be used by subtitle translators. Which strategy is the most appropriate depending on how CRs can be understood easily by the intended audience and on the availability of an equivalent of the CRs to be translated in the target culture. Moreover, chapter three has shown how these strategies are used to subtitle "Adventure Time" by analyzing a number of samples in order to detect the strategies adopted by the translator to maintain the Arab children's identity .

This study aims at identifying the main strategies used by the translators to render " the Adventure Time cartoon" and to analyze the translation of certain culture-bound terms on the basis of Cintas , Ramel and Pedersen model .Most of these strategies were used except for explication, cultural adaptation, and loan. We have noticed that naturalization strategy was used to render some idiomatic expressions that used in translating cartoon , whereas generalization strategy has been used in most of the episodes to illustrate culture -bound words that are very common and belong to the STC rather than TTC, for example, sundaes ice cream.

We have noticed that subtitling Cartoons is more challenging than Dubbing due to the fact that the translator doesn't have much freedom in dealing with some expression since the audience can listen to the original dialogue so he tends to use some of strategies that might help with reducing Cultural shock and preserve SC in some cases.

This study has revealed a group of findings as follows:

1. Referring to the audience factor, the age of the targeted children is very important in the translation process. As mentioned before, there are three main age stages for children through which a child passes.
2. Concerning the cultural factor, Venus always attempts to make the culture of the ST or the content readily available to the target audience. When translating a text that has culturespecific content, they take into consideration the culture, religion and values of the Arab society.
3. To render the English ST into Arabic, translators use different translation strategies such as addition, omission and substitution or they just transfer it literally to achieve rendering the original message and effect. It is used when there are equivalents in the TL and culture, so the audience can get the idea.
4. In zero compensation cases, the translator chooses to delete whole scenes or words because there is no appropriate equivalent in the target culture that covers the loss in meaning.
5. The translator is limited in subtitling where he uses Direct translation more than other strategies because the audience has access to the original dialogue

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بعنوان:

استراتيجيات الحفاظ على الهوية الثقافية لدى الترجمة للطفل  
الرسوم المتحركة "وقت المغامرة" انموذجا "

تحت إشراف: أ. يحيايوي ليلي

من إعداد: بورزام سامية

جودي نجلاء

تمت مناقشتها تحت إشراف اللجنة المكونة من:

أ. بلعربي أحمد نور الدين رئيسا

أ. يحيايوي ليلي مشرفا

د. كوداد محمد مناقشا

السنة الجامعية: 2021/2020



# ملخص البحث

## المقدمة

الترجمة هي عملية نقل معنى من لغة المصدر إلى لغة الهدف، وقد شهد مجال دراسات ترجمة عامة وترجمة للممارسة خاصة تطور عبر سنوات و توسع في عدة مجالات حيث شمل البرامج السمعية البصرية التي صبحتنا لمصدرالرئيسي للمعلومات التي تتيح للناس في جميع أنحاء العالم التعرف على ثقافة ولغة بعضهم البعض. تعتبرالرسوماالالكترونيةفيالوقتالحاضر واحةمناكثروسانلاإعلامشيوعامشاهدة من قبل الأطفال إبتدأ من سن ثلاث سنوات، علاوة على ذلك، تلعب الرسوم المتحركة دورًا كبيرًا في تكوين هوية الأطفال و مساهمة في تلقيهم دروس وعبر ، مما يجعل المترجمين في مواجهة بين الحفاظ على الهوية الثقافية للطفل في نفس الوقت نقل العناصر الثقافية للغة الأصل .

## الإشكالية

صممت الرسوم المتحركة لجذب انتباه الأطفال باستخدام ألوان جاذبة الإنتباه و مؤثرات صوتية و حركية ،وموضوعات مبسطة يفهمها الأطفال،ويمكن أن تساعدهم هذه الرسوم الكرتونية في اكتساب اللغة والأخلاق والقيم الاجتماعية و هذا أحد الأسباب الذي جعل محور هذه لدراسة هو ضرورة الحصول على المكافئ ل الغوي الصحيح وهذا عن طريقة استخدام لغة مبسطة وخالية من الأخطاء من قبل المترجمين في ترجمة رسوم الكرتون مدبلجة ومترجمة التي تستهدفالطفل العربي.

## أهداف الدراسة

تهدف هذه الدراسة إلى تحديد الصعوبات التي يواجهها المترجمون أثناء دبلجة أو سطرجة الرسوم لمتحركة، و ماهي أهم استراتيجيات التي يستعين بها المترجم للتغلب على هذه العقبات وفي نفس الوقت للحفاظ على السمات الثقافية للغة الأم في اللغة الهدف .

## فرضيات

- ماهي التحديات التي يواجهها المترجم في الحفاظ على الهوية الثقافية للأطفال؟

ماهي لإستراتيجيات المستخدمة لترجمة مسلسل الكارتون وقت المغامرة إلى اللغة العربية؟

دراسات سابقة

ذكر Cintas في كتابه المعنون "New Trends In Audiovisual Translation" أنه في عام 1957 تم نشر أول كتاب قصير 62 صفحة تحت عنوان "le sous-titrage de film" حول تقنية السطرجة من قبل lack ، خلال الفترة الممتدة ما بين 1960-1970 ركزت معظم المنشورات على شكل الترجمة السمعية البصرية ، والمراحل المختلفة ، والفرق بين الترجمة والدبلجة ودراسة رد فعل الجمهور تجاه الترجمة (Hesse-Quack ، 1969؛ Myers ، 1973 ، Reid ، 1978 ، 1983 ) . في التسعينات قام Marleau بتصنيف التحديات المختلفة للترجمة إلى أربع فئات: تكنولوجية ونفسية وفنية وجمالية ولغوية في كتابه "le sous-titre un mal nécessaire" عام 1982 ، كما اعتبر أن العوامل الاقتصادية تؤثر على جودة المنتجات المترجمة .

قدم Tifford مفهوم الترجمة المضمنة التي أصبحت جزءًا من الممارسة السمعية البصرية من قبل (Mayoral ، 1988 ؛ et al 1988) (Asensio) ، تم عقد أول مؤتمر للسطرجة والدبلجة برعاية الإذاعة الأوروبية في ستوكهولم في عام 1978. بعد هذا المؤتمر ، أصبح المزيد من الباحثين مهتمين بالترجمة السمعية البصرية و نشرت المزيد من الكتب والمقالات مثل (برومير ، 1988 ؛ لويكن ؛ إيفارسون 1992 وآخرون). تناول هذا الأخير الذي تمت ترجمته من السويدية في عام 1986 تاريخ الجوانب التقنية للترجمة المرئية. ونظرة عامة على الترجمة المرئية للصم وضعاف السمع ثم تم تحديثها من قبل كارول في عام 1998 مشيرة إلى أحدث التطورات التقنية في التكنولوجيا الرقمية في ذلك الوقت. كان ديلاستيتا أول عالم يدرس الطبيعة السيميائية للترجمة السمعية البصرية ، وتركز دراسته بشكل أساسي على المنعطف الثقافي ، لكنه لم يتجاهل أبدًا تحليل عملية الترجمة في كتابه للأستلة . كتاب مشابه لكتابه بالفرنسية بعنوان (la Traduction ، les Longues et la Communication ) (de Mads في التسعينيات من القرن الماضي ، أصبح مجال الترجمة السمعية البصرية موضوع بحث ذا اهتمام أكبر في الأوساط التعليمية والمهنية وشهد نشر مجلدات جماعية (Gottlieb 1997a,2000; ambier, 1995,1996,1998) تعتبر أعمال Diaz Cintas في الوقت الحاضر مرجعًا أكاديميًا رائعًا حول موضوع الترجمة السمعية البصرية. على الرغم من مرور ما يقرب من ثلاثة عقود منذ أن أصبحت الترجمة السمعية البصرية ممارسة وتناولت مواضيع مثل الأفلام والبرامج الإذاعية والبرامج التلفزيونية ، إلا أن هناك دراسات ثانوية تركز على دراسة الترجمة الكارتونية.

## الفصل الأول

ينقسم هذا الفصل إلى قسمين رئيسيين حيث يتطرق أولها إلى العلاقة بين اللغة و الثقافة و الترجمة و ماهي العوامل التي تساهم في ترابط و تداخل بين اللغة و الثقافة أما في المقابل يتطرق الجزء الثاني الى المعينات التي يشكلها الاختلاف الثقافي في ترجمة عامة و أفلام الكارتون خاصة .تعتبر ترجمة أفلام الكارتون هي أداة تعليم للأطفال فهي تعرف بالثقافة الغربية عن طفل و تساهم في توسيع معرفته و كل هذا قد يشكل عائق للمترجم الذي يجب عليه مراعاة الإختلافات الثقافية و محافظة على هوية الثقافة للمتلقي في نفس الوقت .

### اللغة

1. اللغة كانت ولازالت وسيلة تواصل بين الأفراد التي يكتسبها الشخص منذ الطفولة و بأقل جهد ممكن و بواسطتها يمكن لشخص التعبير عن حزن و أمل..... أو حتى الكذب في بعض الأحيان وهي التي تجعل البشر مميزين عن غيرهم من الكائنات الحية الأخرى، فافي بعض الثقافات الأفريقية ينعت الرضيع ب Kintu بما أنه لم يكتسب اللغة و تعني الكلمة أن الرضيع لم يصبح إنسان كامل و بمجرد بدئه الكلام يصبح Muntu.

### نظريات الترجمة

معظم النظريات التي تطرقت الى أصول نشأة اللغة البشرية و لا بشرية إختلفت في موضع من أين وكيف نشأة اللغة .

#### أ- نظرية الإلهام الإلهي أو التوقيفي

يرى مؤيدون هذه النظرية أن اللغة غريزة و إلهام من الله تعالى و يستندون إلى أدلة عقلية مقتبسة من الكتب المقدسة كما ورد في التوراة (( وجبل الرب الإله من الأرض كل الحيوانات البرية ، و كل طيور السماء ، فأحضرها إلى آدم، ليرى ماذا يدعوها، وكل ما دعا به آدم ذات نفس حية، فهو إسمها فسمى آدم جميع بهائم، و طيور السماء وجميع حيوانات

البرية))<sup>٦</sup>

#### ب- نظرية المحاكاة

هي نظرية ترى أن الإنسان أنشأ بداية اللغة عن طريق تقليده للأصوات التي كان يسمعها حوله في الطبيعة، أصوات الرياح و الحيوانات والمياه و الأشياء. وتسمى هذه الكلمات عند علماء الغرب: Onomatopoeia هذه النظرية معروفة أيضا باسم نظرية "البو-واو" (Bow-wow) عند ماكس ميلر و هو من أكبر علماء القرن التاسع عشر .

#### ج- نظرية التنفيس عن النفس

هذه النظرية تذهب الى ان لغة الإنسان بدأت بصورة تعجبية عاطفية، صدرت عن الإنسان للتعبير عن ألمه أو سروره أو نفوره ، وما إلى ذلك من الأحاسيس المختلفة و من أشهر مؤيدي هذي النظرية هو داروين .

#### د- نظرية الإستعداد الفطري

هي نظرية التي يرى أن الله خلق الإنسان مفطورا على قدرة استحداث أدوات الإتصال اللغوي وأن الإنسان مفطور على القدرة على التعبير عن أنفعالاته و هذي النظرية التي أذاعها ماكس موللر و دعاها . Ding dong

في المقابل ذلك كلا من تشومسكي و سوسير يؤمنون بأنه لحد الساعة لا يوجد أي دليلة على مصدر اللغة و كيف يكتسبها الإنسان، ولقد حاول تشومسكي تفسير اكتساب المعرفة اللغوية عند الطفل، هل هو فطري أم وليد البيئة؟ وقد ذهب إلى فرضية قوامها أن جميع البشر يولدون بقدرة فطرية على اكتساب اللغة وهو ما أسماه بجهاز امتلاك اللغة. فمنهج الذي سمي بـ"المنهج التوليدي" يفترض أن العقل خلاق؛ فهو يكتسب اللغة؛ بل ويطورها بشكل غريزي حتى يكون الطفل مالكا للغة منذ سن الرابعة أو الخامسة؛ إذ يعتمد تشومسكي على الملكة اللغوية لدرجة تسميتها بمعجزة اللغة، ويهمل عوامل البيئة والمهارة والتجربة وغيرها

### الثقافة

لقد بدأت الدراسات الثقافية وبشكل رسمي في بدايات الستينات و قد شهدت العديد من المنشورات التي أنجزت من قبل محاضرين أمريكيين و بريطانيين إلى أنه رغم قدم هذا المجال لحد الآن لم يتفق المختصين على تعريف موحد لكلمة الثقافة وذلك راجع لإستعمالات هذا المصطلح المتعددة .

## الترجمة والثقافة

ان للثقافة تأثير كبير على الترجمة، حيث تُستخدم الترجمة كمنهجية لتقريب بين البلدان والأمم و تعريفها ببعضها البعض، ويرجع إلى الاختلافات التاريخية و إلتواءات الدينية و العادات و التقاليد المحلية. كما أن الترجمة لا يمكن تطبيقها بشكل صحيح و مراعاة طبيعة السياق الثقافي. أوضحني أن الترجمة الصحيحة تجعل القارئ يشعر أن النص قد كتب باللغة الأم. لمتولى الثقافة إهتمام من قبل المنظرين بداية دراسات الترجمة، و اعتبر معظم العلماء الترجمة عملية تتضمن لغتين (لغة المصدر و اللغة الهدف) و تتضمن الجانب الثقافي للغة.

## صعوبات الترجمة الثقافية

ترجمة المصطلحات الثقافية هي من أكثر المهام صعوبة التي يتعين على المترجم القيام بها و تمكنه هذه التحديات في إيجاد مقابل لمصطلحات ثقافياً معينة و ما لذلك. بعبارة أخرى، ان الوعي الثقافي المترجم هو أهم عامل في عملية الترجمة.

## الهوية الثقافية للطفل في العالم والعالم العربي

أدت العولمة و الهجرة التي شهدتها معظم البلدان النامية في سنوات الأخير إلى إحداث تغييرات نفسية و جسدية و إجتماعية و نفسية على معظم سكان المناطق النامية و خصوصاً شبابها و أطفالها الذين يعتبرون أكثر المتأثرين بهذه العوامل التي من شأنها التأثير على هويتهم الثقافية و صعوبة الحفاظ عليها في ظل هذه الظروف . فالهوية الثقافية هي شعور الانتماء إلى مجموعة ما و إدراك الشخص لنفسه و إنتمائه إلى جنسية و دين و طبقة إجتماعية معينة و جيل أو مكان ويتم التعبير عن الهوية الثقافية بطرق مختلفة عن طريق الملابس أو غيرها الهوية الثقافية هي من فروع نظرية الهوية الإجتماعية.

ينشأ الأطفال في الدول العربية متأثرين بالدين و الثقافة و الأسرة و محيطهم و لهذه العوامل درجات متفاوتة من التأثير على الطفل فمن خلال الدراسات التي أجريت على الهوية الثقافية إلى حد الساعة هنا كفرضية واحدة تم ذكرها تجمع العديد من العوامل التي تؤثر على هوية الأطفال في الدول العربية و عي الدين و الأسرة و المحيط حيث تلعب هذي العوامل الثلاثة: الدين و الأصدقاء و الأسرة دوراً كبيراً في تشكيل سلوكيات الأطفال.

## استراتيجيات الترجمة

تتدخل العديد من العوامل في طريقة إختيار المترجم الإستراتيجيات ترجمة الأفلام و البرامج و من أهمها عمر الجمهور، سرعة القراءة، و الخلفية المعرفية وطبيعة الفيلم أو البرنامج. فعادة ما يقومون بتكييف استراتيجيات مختلفة لتجنب كسر هذه القيود وتلبية احتياجات الجمهور المستهدف .

ومن أهم الإستراتيجيات المستعملة في ترجمة المصطلحات الثقافية التي اقترحها كلا من ديازسينتاسوراميلو بيدرسون

التحويل: في حالة التحويل ، تتم ترجمة العناصر الثقافية للنص المصدر إلى مفاهيم ثقافية مكافئة للنص الهدف

الترجمة الحرفية: و فيها يتم تحويل تراكيب النحوية في اللغة المصدر إلى أقرب ما يعادلها في اللغة الهدف، ولكن مع ترجمة الكلمات المعجمية منفردة و خارج السياق أيضا

التفسير: في هذ ، يحاول المترجم الفرعي شرح العنصر الثقافي بطريقة تجعله مفهومًا من قبل الجمهور المستهدف.

التكيف الثقافي: هناك ثلاثة أنواع من التكيف الثقافي التي يتم شرحها أدناه

عالمية محدودة: في هذه الحالة، يستبدل المترجم عنصرًا مرتبطًا بثقافة النص المصدر بعنصر ثقافي آخر من اللغة المصدر يكون أكثر شيوعًا ويمكن فهمه من قبل المستقبل.

التعميم المطلق: في هذه الحالة، يستبدل المترجم العنصر المرتبط بثقافة الأم بعنصر محايد آخر ينقل معنى تعبي

الاستبدال الثقافي: في هذه الحالة يستبدل المترجم العنصر المرتبط بثقافة اللغة المصدر بعنصر ثقافي آخر في اللغة الهدف ينقل معنى مشابهًا لعنصر النص المصدر .

التعميمات: في هذه الحالة ، يقرر المترجم الفرعي استخدام لكلمة في اللغة الهدف..

القرض: يمكن أن يحدث هذا مع الأسماء التي يتم نقلها إلى اللغة الهدف مثال جون

"John "

اقترح Pedersen ستة استراتيجيات تم تصنيفها إلى استراتيجيات موجهة لترجمة للنص المصدر واستراتيجيات موجهة نحو النص الهدف. وهي:

الاحتفاظ: يحدث عندما يتم تحويل المصطلح المرتبط بالثقافة إلى اللغة الهدف تمامًا (الاحتفاظ الكامل). إنها الإستراتيجية الأكثر أمانة للنص المصدر لأنها تكييف أو تعديله مصطلح النص المصدر بالكامل إلى النص الهدف هذه الإستراتيجية هي في الغالب في ترجمة الأسماء .

المواصفات: يتم تقسيمها إلى إضافة وإكمال ، ويحدث هذا عندما يُترك المصطلح المرتبط بالثقافة بدون ترجمة ، ثم يُشار إليه بإضافة مزيد من المعلومات. يمكن أن يحدث هذا من خلال التوضيح، يحدث التوضيح بغرض جعل بعض المعاني الضمنية صريحة أو شرحًا لاسم مختصر أو اختصار. يمكن أن يحدث هذا في ترجمة الاختصارات أو الأسماء بإضافة الاسم الأول أو الأخير لتوضيح المعنى تحدث الإضافة عندما يضيف المترجم بعض المعلومات الكامنة إلى النص المصدر لغرض التوضيح.

الترجمة المباشرة: تستخدم لترجمة أسماء المؤسسات والأسماء الشائعة (بيدرسن ، 2005). إنه في ترجمة كلمة بكلمة ، والتي تنقسم إلى calque وتحول Calque. هو نوع من الغرابة التي تنقل الترجمة الحرفية السليمة.

أما بالنسبة للاستراتيجيات الموجهة نحو TT

التعميم (المصطلح الفائق أو إعادة الصياغة): يستعمل عندما يتم تقديم المصطلح المرتبط بالثقافة بشكل أقل تحديدًا في النص الهدف منه في النص المصدر. بمعنى آخر ، يتم تحويل تعبير إلى مصطلح أكثر تعميمًا الاستبدال (ثقافي أو ظرفية): يحدث عندما يتم استبدال مصطلح مرتبط بثقافة النص المصدر بمصطلح مرتبط بثقافة النص الهدف.

الإغفال: يحدث عندما يتم حذف المصطلح المرتبط بثقافة النص المصدر ولا يتم تحويله إلى النص الهدف

## الفصل الثاني

الترجمة السمعية البصرية هي واحدة من أحدث مجالات دراسات الترجمة ، وقد تم تجاهلها في البداية من قبل نظرية الترجمة . تهدف النظريات والدراسات إلى تحسين نتائج نشاط الترجمة لتلبية توقعات المتلقي ، وبالتالي فإن الهدف الرئيسي من هذا الفصل هو تسليط الضوء على مجال الترجمة السمعية البصرية ، وكيف لعب تطور التكنولوجيا دورًا رئيسيًا في تنمية



مختلف أنواع مثل الدبلجة والسترجة .هاتان الاستراتيجيتان الرئيسيتان اللتان تم استخدامهما منذ فترة الأفلام الصامتة وبعد ظهور الصوت في البرامج السمعية البصرية وفقاً للعديد من الباحثين ، لم تحظ هذه الأخيرة باهتمام أكاديمي وكانت غالبية هذه الدراسات مقتصرة على تحديد ومقارنة وتحديد العوامل الرئيسية وراء اختار واحدة من تلك الاستراتيجيات على الأخرى . أخيراً ، يسلم هذا الفصل الضوء على تاريخ الترجمة في العالم العربي والعوامل الرئيسية وراء الترجمة المختارة بدلاً من الدبلجة.

### الترجمة السمعية البصرية

إن الترجمة السمعية البصرية (AVT) هي واحدة من أكثر أشكال الترجمة شيوعاً التي يتم استخدامها واستهلاكها في سوق يتوسع بشكل متزايد لعدة عقود ، طورت معظم البلدان في العالم تقاليداً الخاصة في صناعة السينما .وبالتالي ، تعتبر الأفلام أداة مؤثرة وقوية للغاية لنقل الأفكار والقيم والمعلومات .إلى جانب ذلك ، تعتبر الأفلام من أهم أشكال الفن التي يستهلكها ملايين الأشخاص حول العالم . فإن مقدار الوقت الذي يقضيه البالغون والأطفال في مشاهدة المنتجات السمعية والبصرية أخذ في الازدياد ، وفي الواقع ، يقضي الناس في الوقت الحاضر وقتاً أطول في مشاهدة التلفزيون أكثر من أي نشاط آخر . ما زلنا نحدد تأريخاً مناسباً للترجمة السمعية البصرية ودراستها اليوم من أوائل العلماء الذين تناولوا الطبيعة السيميائية للإنتاج السمعي البصري من خلال مناقشة الآثار الترجمة التي تنطوي عليها الإشارات والقنوات المتعددة التي يتكون منها الفيلم . الدبلجة والسترجة .في التسعينيات كان العصر الذهبي للترجمة السمعية البصرية ، أصبح هذا المجال موضوعاً لمزيد من البحث المنتظم في الترجمة.كان مصطلح "ترجمة الأفلام" هو المصطلح الأول الذي يتم استخدامه في مجال الترجمة السمعية البصرية. بأن هذا المصطلح "يفتح الباب لإدراج ترجمة المنتجات التي لم يتم تصنيفها بدقة .في حين أن ترجمة الوسائط المتعددة ، التي يشار إليها أحياناً بالترجمة السمعية البصرية ، هي فرع متخصص من الترجمة يتعامل مع نقل النصوص متعددة الوسائط ومتعددة الوسائط إلى لغة أو ثقافة أخرى .تقتصر "ترجمة الوسائط المتعددة" على تلك المنتجات حيث يتم نقل الرسالة من خلال وسائط وقنوات متعددة ومهارات البرمجة والترجمة العلمية التقنية .ويمكن العثور على "ترجمة الوسائط المتعددة" في الألعاب التفاعلية لأجهزة الكمبيوتر ووحدات التحكم .من الضروري أن يحافظ المترجم على تزامن الدبلجة والسترجة، مع إيلاء اهتمام خاص للواقع الافتراضي المرئي والصوتي الذي تم إنشاؤه في اللعبة .تعتبر الترجمة السمعية البصرية نشاطاً قوياً ، وشكلاً مهماً للغاية من أشكال التواصل بين الثقافات ، وأحد الأهداف الرئيسية لهذا المجال هو تحفيز تبادل الأفكار من لغة إلى أخرى.

## أنواع الترجمة السمعية البصرية

أنواع الترجمة للترجمة السمعية البصرية المتاحة اليوم بعد قرن من ممارسة الترجمة السمعية البصرية .على سبيل المثال الدبلجة والسترجة ومع ذلك ، قبل وصف هذه الأنواع ، يجب أن تكون النظرة التاريخية لتطورها مفيدة .على الرغم من تاريخها القصير ، فإن الترجمة السمعية البصرية تضيف باستمرار إلى الأنواع الحالية .تعود ممارسته إلى عصر الأفلام الصامتة ، عندما تم إدخال العناوين البينية بين الإطارات من أجل سرد حبكة القصة.لا يمكن إنكار أن الدبلجة والسترجة ما زالتا النوعين الرئيسيين ، ولكن هناك أنواع أخرى من الترجمة السمعية البصرية تظهر الآن في مناطق معينة . تعد الترجمة السمعية البصرية جزءاً من الأعمال الاستعراضية ، وبالتالي ، تعد المصالح الاقتصادية عاملاً وراء الاستخدام الواسع للترجمة السمعية البصرية .بشكل عام ، ترتبط السترجة والدبلجة بالظروف الاقتصادية .يمكن للبلدان ذات الإمكانيات الاقتصادية للتطور التكنولوجي - مثل فرنسا - أن تتحمل تكلفة دبلجة البلدان الفقيرة - مثل بعض دول أوروبا الشرقية البلدان - استقر على الترجمة أو التعليق الصوتي .ومع ذلك ، هناك أسباب أخرى لاختيار أنواع مختلفة من الترجمة السمعية البصرية: (أ) تجعل العادات والتقاليد المحلية من غير المحتمل أن يقبل الجمهور المعتاد على ممارسة معينة التغيير ؛ (ب) الأسباب الثقافية في بعض المجتمعات قد توصي بالموسيقى التصويرية الأصلية ؛ (ج) المتطلبات السياسية أو سياسة الرقابة قد تكون العامل الحاسم ؛ (د) قد تكون الأسباب التاريخية حاسمة أيضاً .هذا لا يعني أن نوعاً ما أفضل من الآخر ، لكنه يفسر جزئياً توزيع أوضاع الترجمة السمعية البصرية في جميع أنحاء البلدان .تعمل التقنيات الجديدة على تغيير معايير الترجمة السمعية البصرية في بلدان مختلفة .الولايات المتحدة ، على سبيل المثال ، كانت تقليدياً مترددة في قبول المنتجات السمعية والبصرية الأجنبية . ومع ذلك ، يتم استكشاف أسواق سمعية بصرية جديدة عن طريق الترجمة ، فإن توزيع الأنماط والبلدان لا يتبع معيار واحد لوحد ؛ لا يطور بلد ما بالضرورة طريقة واحدة للترجمة متعددة اللغات .قد تقوم بعض البلدان بتطوير بعض الأوضاع دون غيرها ، اعتماداً على تفضيلات واحتياجات الجمهور ووسائل الإعلام .تقليدياً ، ظهر نوعان من الترجمة السمعية البصرية في المقدمة: "الترجمة بين اللغات" (المعروفة أيضاً باسم التسمية التوضيحية) حيث لا يوجد تغيير في اللغة ، و "الترجمة بين اللغات" التي تعني النقل من لغة إلى أخرى.

## الترجمة السمعية البصرية داخل اللغة

في هذا النوع من الترجمة ، تكون اللغة المصدر هي نفس اللغة الهدف .تهدف الترجمة السمعية البصرية داخل اللغة إلى تلبية احتياجات ضعاف السمع ، وتتضمن تحويل الحوارات إلى ترجمة مكتوبة .هناك أربعة أنواع رئيسية من الترجمة السمعية البصرية داخل اللغة: "الترجمة السمعية للصم وضعاف السمع ، والوصف الصوتي للمكفوفين ، والترجمة الحية ، والترجمة الصوتية للأوبرا والمسرح .

### الترجمة السمعية البصرية بين اللغات

الغرض من الترجمة بين اللغات هو جعل المنتجات السمعية البصرية متاحة ومفهومة للجماهير الذين لا يستطيعون فهم اللغة الأصلية ، وبالتالي تحسين فرصة تصديرها .، على سبيل المثال ، يفرق بين شكلين: أولاً ، الترجمة المرئية ، والتي تنقسم إلى فئتين فرعيتين ، أ) الترجمة التقليدية و ب) الترجمة الفورية .ثانياً ، إعادة التعبير ، والتي تنقسم إلى ثلاثة أنواع ، أ) الدبلجة ، ب) التعليق الصوتي / السرد ج) التعليق الحر (27) تصنيفاً أوسع :أ) الترجمة المرئية ، ب) الترجمة المترجمة ، ج) الدبلجة ، د) الترجمة الشفوية (المسجلة مسبقاً والمتتالية ) ، هـ) التعليق الصوتي ، و) السرد ز) التعليق ، ح) البث متعدد اللغات ، ط) ترجمات و ترجمات و ي) الترجمة الفورية .في الآونة الأخيرة ، (وطرق نقل اللغة السمعية البصرية المصنفة إلى ما يلي: الترجمة المرئية والدبلجة والسرد (بما في ذلك التعليق الصوتي) والتعليق المجانياً لأشكال التالية من الترجمة السمعية البصرية والترجمة وإعادة الصوت ، والتي تشمل الدبلجة والتعليق الصوتي والدبلجة الجزئية ،

### الدبلجة والسترجة

أدى تطور وانتشار وسائل الاتصال الجماهيري في صيغ جديدة للوسائط المتعددة إلى ولادة أنواع جديدة من الترجمة مجمعة بشكل عام تحت مصطلح شامل "الترجمة السمعية البصرية (AVT) " ، والتي تعتبر الترجمة الصوتية والدبلجة والتعليق الصوتي هي الأشكال الرئيسية لها ، وفقاً خلال عصر الأفلام الصامتة ، لم تكن هناك مشكلة في نقل اللغة حيث كانت هناك عناوين داخلية قامت بتسهيل على المشاهد فهم مفهوم مقاطع الفيلم .ولكن مع التطور في إنتاج الأفلام ، وظهور الصوت في الأفلام مما جعل من المستحيل استبدال الترجمات ببساطة ، لذلك تم استخدام استراتيجيتين رئيسيتين لترجمة هذه الأفلام: الترجمة والدبلجة ، وقد تم اعتماد هاتين الطريقتين من قبل الدول الأوروبية والدول الآسيوية .وبعض دول شمال إفريقيا .استخدمت البلدان الأصغر مثل إسبانيا الترجمة المرئية لأسباب اقتصادية وأيديولوجية وثقافية ؛ بينما استخدمت الدول

الأكبر الدبلجة بسبب القومية والتفضيل للعناصر اللغوية والثقافية المألوفة التي يمكن تحقيقها من خلال الدبلجة. مزايا وعيوب الدبلجة والترجمة المرئية والدبلجة طريقتان لنقل اللغة في ترجمة الاتصالات السمعية البصرية مثل الأفلام والتلفزيون للاستراتيجيتين خصائص مختلفة ولم تحظيا بالاهتمام الكافي من الترجمة الانضباطية للدراسات خصائص المترجمة و الدبلجة

### - مزايا الترجمة

1 تعتبر الترجمة المرئية هي الطريقة الأكثر حيادية وذات الحد الأدنى من التوسط والتي تتضمن أقل تداخل مع الأصل لهذا السبب ، يمكن القول أن الترجمة المرئية تجعل الجمهور يختبر نكهة اللغة الأجنبية بالإضافة إلى الشعور بثقافة "أخرى" مختلفة. هذا يرجع إلى حقيقة أن الموسيقى التصويرية الأصلية محفوظة. 2. قد يكون للترجمة دور في تعلم اللغتين في فهم أفضل لشبكة سرد الفيلم. كما يذكر ميرا ، "إن سماع الأصوات الحقيقية للشخصيات لا يسهل فقط الفهم من حيث الحوار المحدد أو بنية الحبكة ، بل يعطي أدلة حيوية للوضع والطبقة والعلاقة. 3. "أنها ليست باهظة الثمن. بعبارة أخرى ، تعتبر الترجمة المصاحبة أرخص لتلبية احتياجات أسواق الأفلام لأنها توفر ترجمات أكثر اقتصادا وأسهل في الإنتاج. أنها ليست باهظة الثمن. بعبارة أخرى ، تعتبر الترجمة المصاحبة أرخص لتلبية احتياجات أسواق الأفلام لأنها توفر ترجمات أكثر اقتصادا وأسهل في الإنتاج أينما اعتاد الناس على مشاهدة فيلم مترجم بدلاً من فيلم مدبلج ، فإن العنوان الفرعي لا يفسد الصورة بالنسبة لهم. في حين أنه في حالة الأشخاص الذين اعتادوا مشاهدة فيلم مدبلج بدلاً من مشاهدة فيلم مترجم ، فإن الحالة تكون عكس ذلك تمامًا. الدبلجة ، من ناحية أخرى ، لها مزاياها وعيوبها.

### - مزايا الدبلجة

1. لا يشتت الانتباه عن الصور .
2. إنه يمثل الشكل "المثالي" لترجمة الفيلم من حيث "الإخلاص" ، "على افتراض أن الاعتبارات اللغوية الصارمة لا ينبغي أن تحدد القيمة الإجمالية للترجمة. "يعتبر فقط من حيث المعنى المسرحي ولكن أيضًا من حيث التزامن الصوتي، -يمكن تعريف التزامن بأنه "صدفة في نقطة زمنية يمكن تحقيق التزامن الصوتي عندما يكون هناك تطابق تام بين شفاه ممثل الشاشة والأصوات التي ينتجها ممثل الاستوديو. وهذا يشمل الكلمات ، والتنفس ، والصراخ) يقترح طريقة عمل تتعلق بالتزامن الصوتي حيث يجب استبدال الحروف الساكنة ثنائية اللغة والشفوية بالأحرف الساكنة في اللغة الهدف ، ويجب فعل الشيء نفسه مع حروف العلة ، على أن الممثلين الدبلجة يجب

أن يقلدوا كل حركة فردية للممثل الذي يظهر على الشاشة .يجب على مترجم الدبلجة مشاهدة عنصر آخر ، وهو

كيفية تقسيم الجملة .يعتبر أفضل للأطفال الذين لم يتعلموا القراءة بعد والأشخاص الذين يعانون من ضعف

مهارات القراءة

### عيوب الدبلجة

أعلى بكثير من المترجمة وتستغرق وقتًا أطول وقد ينطوي أيضًا على فقدان الموسيقى التصويرية الأصلية ، حيث يمكن أن تتكرر أصوات الممثلين الدبلجة بعد فترة، "تخضع وحدة الموسيقى التصويرية لا محالة لإعادة المعالجة ويصعب على المشاهد تصديق الأصوات الجديدة للممثلين المشهورين جدًا . "موقف يمكن أن يسبب مشاكل لا يمكن التغلب عليها . ( . يمكن ملاحظة عيب آخر عندما يحتوي فيلم مدبلج على بعض المشاهد التي يتحدث فيها الممثلون لغتين ، خاصة إذا قيل أن إحدى هاتين اللغتين هي اللغة الهدف للفيلم المدبلج .بالإضافة يجب الا يشعر المشاهد بوجود المترجم .

### تعريف المترجمة

المترجمة المرئية المترجمة كلمة مشتقة من أصل فرنسي هي (Sous-titrage) وهي نفس كلمة (Subtitle) بالإنجليزية التي تعني: الترجمة المرئية بشريط أسفل الشاشة .وتُعرف المترجمة على أنها عملية ترجمة تعرض في أغلب الأحيان نصًا مكتوبًا في الجزء السفلي من الشاشة، وهذا ليس دائمًا، فعلى سبيل المثال في اليابان تعرض المترجمة على الجانب الأفقي الأيمن من الشاشة.على أنها ممارسة ترجمة تتكون من من المتوقع أن يختار المترجمون الحلول التي تحقق التوازن الصحيح والتفاعل بين كل هذه الأبعاد الصوتية والمرئية .لتحقيق ذلك ، يجب أن يأخذوا في الاعتبار حقيقة أنه يتعين على المشاهدين قراءة الترجمات المكتوبة بسرعة معينة أثناء مشاهدة الصور في نفس الوقت .لطالما تم إبراز الطبيعة المقيدة لبيئة الترجمة المرئية في المقدمة عند مناقشة هذا النوع من الترجمة ، المرئية.

للصم وضعاف السمع (SDH) على طول الخط اللغوي ، فإن النوع الجديد الذي ظهر مؤخرًا هو المترجمة المرئية بين

اللغات للصم وضعاف السمع .(SDH) نوع الترجمة المرئية في الغالب المخصص لضعاف السمع هو الترجمة الصوتية داخل اللسان .لكن هذا يبرز السؤال عما إذا كان الأشخاص الذين يعانون من مشاكل في السمع يشاهدون البرامج بلغتهم

الأم فقط وليس بلغة مختلفة .يخبرنا الفطرة السليمة أنه لا يمكن استبعاد إمكانية هذا الأخير .مع افتراض أن الترجمة القياسية بين اللغات يمكن أن توفر معلومات كافية للجميع ، لم يتم أخذ هذا النوع في الاعتبار بشكل كاف في العديد من

البلدان .على سبيل المثال ، في البرتغال واليونان والدول الاسكندنافية ، نادراً ما يُنظر إلى الترجمة بين اللغات للصم وضعاف السمع على أنها نوع معين من الترجمة لكن الوعي يتزايد بأن الترجمة بين اللغات للصم وضعاف السمع تختلف عن تلك الخاصة بالمشاهدين العاديين الذين لا يعانون من مشاكل في السمع ، لأن الترجمة بين اللغات القياسية لا تلبى احتياجات هذه المجموعة ، الذي يهتم بشكل خاص بهذا الموضوع.

### الترجمة في الوطن العربي

هناك عدد أقل من الدراسات المتعلقة بالترجمة السمعية البصرية في العالم العربي ، ومن بين الأبحاث القليلة المتاحة في هذا المجال التي أجراها محمد جمال في ورقته البحثية مشهد الترجمة السمعية البصرية في مصر ، يقدم جمال نظرة عامة على الترجمة السمعية البصرية في العالم العربي .بدأ استخدام الترجمة والدبلجة في العالم العربي في أوائل التسعينيات أولاً سينما في الوطن العربي كانت عام 1907 في مصر وعرضت أفلاماً تجريبية .في عام 1927 أنتجت مصر أول فيلم صامت لها .كان لمصر حركة مسرحية خاصة بها والعديد من مدارس التمثيل في ذلك الوقت .كانت أول شركة تعمل في مجال الترجمة السمعية البصرية في العالم العربي هي شركة أنيس عبيد الشهي وضع سطرين في أسفل الشاشة ولكن بخصائص محددة مثل فرض الرقابة على "اللغة الجنسية الصريحة ... كلمات الشتائم" والإشارة المسيئة إلى الله والأنبياء . أصبحت اللغة التي تظهر على الشاشة نوعاً خاصاً بها وتم تصنيفها على أن " ، كانت اللغة التي ظهرت على الشاشة "رسمية" و "مصقولة" نظراً لأن معظم البلدان العربية لديها لهجة خاصة بها التي لديها قواعد ثابتة ولا تتغير مما يجعلها خياراً أفضل لترجمة الأفلام المست..

### استنتاج

يناقش هذا الفصل السمات المميزة للترجمة السمعية البصرية ويسلط الضوء على خصوصيتها وتفردتها في مجال الترجمة السمعية البصرية .بسبب العدد الهائل من الناس تصل ؛ الكمية الكبيرة من المنتجات السمعية والبصرية المترجمة واستقبال الجمهور ، تعتبر الترجمة السمعية البصرية أهم نشاط ترجمة في عصرنا .بالإضافة إلى ذلك ، نظراً للزيادة الأخيرة في التواصل بين اللغات والثقافات ، يتفق جميع الخبراء على أن الترجمة السمعية البصرية تلعب دوراً مهماً وبارزاً في جميع أنحاء العالم .لاحظ هذا الفصل أيضاً أن كلا من الترجمة والدبلجة يتأثران بالعديد من القيود التي تجعل هذين النوعين من

الترجمة السمعية البصرية مختلفين تمامًا عن الترجمة الأدبية .على الرغم من وجود أوجه تشابه بين كلا الوضعين ، فإن الاختلافات بينهما تتطلب نهجا و تحديداً

### الفصل الثالث .

#### المقدمة

كما تمت مناقشته في الفصول السابقة ، يبدو أن ترجمة السجلات التجارية على وجه الخصوص مهمة صعبة تتطلب من المترجم استخدام عدد من الاستراتيجيات .ينشأ الموقف الأكثر تحدياً عندما لا يوجد عنصر مكافئ في الثقافة المستهدفة و / أو إذا كان غير معروف للجمهور المستهدف .بمعنى آخر ، يمكن تلخيص مشاكل الترجمة في مجالين رئيسيين ؛ إما أن اللغة الهدف لا تحتوي على وسائل هيكلية مناسبة لترجمة تعبير اللغة المصدر ، أو أنها لا تحتوي على تعبير مطابق لتعبير اللغة المصدر .وفقاً لذلك ، يجب على المترجمين أن يجدوا بديلاً مناسباً من شأنه سد الفجوة الثقافية بين الرسوم المتحركة الأصلية والجمهور .بشكل عام ، لدى كل مترجم / مترجم فرعي ، عند الترجمة ، مفهوم أو مخطط في ذهنه حول كيفية تعامله مع مختلف القضايا التي قد تحدث في هذه العملية ، على الرغم من أن هذا قد يكون فقط اللاوعي وليس المخطط له مسبقاً .لذلك ، فإن الهدف الرئيسي من هذا الفصل هو تلخيص بطريقة شاملة الاستراتيجيات الشائعة المستخدمة في الترجمة بشكل عام ، والترجمة بشكل خاص . يؤكد هذا الفصل أيضاً على تلك الاستراتيجيات التي يمكن تطبيقها على ترجمة .

#### المنهجية

تبحث الدراسة في الاستراتيجيات المستخدمة في ترجمة الكرتون إلى اللغة العربية للحفاظ على الهوية الثقافية للأطفال ، وركز على ترجمة، حيث يستخدم الباحث كلا من الأساليب المقارنة والتحليلية من أجل تقييم ما إذا كان المترجم ينجح أو يفشل في حماية الهوية الثقافية للمترجم .الطفل .سيتم تحليل عدد من العينات من حلقة مختلفة من "وقت المغامرة" بالرجوع إلى استراتيجيات الترجمة ونوع الجمهور .سيركز التحليل على الإستراتيجيات التي يستخدمها المترجمون العرب فيسترجع وقت المغامرة رسوماً للأطفال بالإضافة إلى الأسباب وراء تبني استراتيجية معينة .وبشكل أكثر تحديداً ، سيبحث التحليل في

كيفية تعامل المترجمين العرب مع الرسوم المتحركة للأطفال عند ترجمتها إلى اللغة العربية واستراتيجيات الترجمة المستخدمة بشكل شائع.

## تحليل البيانات

ستسلط هذه الدراسة الضوء على عشر أبيات من ترجمتين من حلقات الرسوم المتحركة الأصلية فيسترجمة الرسوم المتحركة وقت المغامرة اللغة العربية ليتم تحليلها من كل مثال نذكر الموسم والحلقة وعنوان الحلقة. تم اختيار العينات على أساس الجنس والعنف والمحتوى و مصطلحات غير مناسبة للأطفال العرب في سن مبكرة. وبعد ذلك سنقوم بمقارنة النص المصدر بالنص الهدف.

## استنتاج

تهدف هذه الدراسة إلى عرض الاستراتيجيات التي يتبناها مترجمو الرسوم المتحركة للحفاظ على الهوية الثقافية للأطفال . تناول الفصل الأول التعاريف المختلفة للغة ، والنظريات التي تناولت أصل اللغة التي ذكرها العلماء وتأثير الثقافة على الترجمة ، والفجوة التي نشأت بسبب الترجمة دون الالتفات إلى الثقافة من خلال الاستشهاد بالاستراتيجيات لترجمة المصطلحات المحددة ثقافيًا .من ناحية أخرى ، سلطنا الضوء على العناصر التي تلعب قاعدة في تكوين الأطفال في العالم وكذلك الطفل العربي .. وعلاوة على ذلك ، قدمنا أهمية إبداع المترجم في عملية ترجمة الرسوم الكاريكاتورية لأسباب عديدة مثل الرسوم الكرتونية .ر فقط أداة للترفيه ولكن يمكن استخدامها للأغراض التعليمية .قدم الفصل الثاني فكرة عامة عن تاريخ الترجمة السمعية البصرية وأنواعها من خلال تقنيتين مشهورتين هما الدبلجة والترجمة في الرسوم المتحركة وكيف يتعامل المترجم مع الثقافات المختلفة عند ترجمة الرسوم الكرتونية إلى العالم العربي ويميز أنواعها المختلفة .الترجمة في الترجمة للحفاظ على الهوية الثقافية للأطفال .تم تخصيص الفصل الثالث لعدد من الاستراتيجيات التي يمكن لمترجمي الترجمة استخدامها .ما هي الاستراتيجية الأكثر ملاءمة اعتمادًا على كيفية فهم السجلات التجارية بسهولة من قبل الجمهور المستهدف وعلى مدى توفر ما يعادل من السجلات التجارية المراد ترجمتها في الثقافة المستهدفة .علاوة على ذلك ، أوضح الفصل الثالث كيف تُستخدم هذه الاستراتيجيات في الترجمة من خلال تحليل عدد من العينات من أجل الكشف عن الاستراتيجيات التي يتبناها المترجم للحفاظ على هوية الأطفال العرب .تهدف هذه الدراسة إلى تحديد الاستراتيجيات الرئيسية التي يستخدمها المترجمون لتقديم "رسوم متحركة لوقت المغامرة" ولتحليل ترجمة بعض المصطلحات المرتبطة .تم استخدام



معظم هذه الاستراتيجيات باستثناء التوضيح والتكيف الثقافي والقرص. لقد لاحظنا أنه تم استخدام استراتيجية آ. لقد لاحظنا أن ترجمة الرسوم المتحركة أكثر صعوبة من الدبلجة نظرًا لحقيقة أن المترجم لا يتمتع بحرية كبيرة في التعامل مع بعض التعبيرات حيث يمكن للجمهور الاستماع إلى الحوار الأصلي لذلك يميل إلى استخدام بعض الاستراتيجيات التي قد تساعد في ذلك. التقليل من الصدمة الثقافية والحفاظ على هوية الثقافة في بعض الحالات كشفت هذه الدراسة عن مجموعة من النتائج على النحو التالي: بالإشارة إلى عامل الجمهور ، فإن عمر الأطفال المستهدفين مهم جدًا في عملية الترجمة. كما ذكرنا سابقًا ، هناك ثلاث مراحل عمرية رئيسية للأطفال يمر بها الطفليما يتعلق بالعامل الثقافي ، تحاول فينوس دائمًا جعل ثقافة النص المصدر أو المحتوى متاحًا بسهولة للجمهور المستهدف. عند ترجمة نص يحتوي على محتوى ثقافي معين ، فإنها تأخذ في الاعتبار ثقافة ودين وقيم المجتمع العربي -لتحويل النص الإنجليزي إلى اللغة العربية ، يستخدم المترجمون استراتيجيات ترجمة مختلفة مثل الإضافة والحذف والاستبدال أو يقومون فقط بنقله حرفياً لتحقيق تأدية الرسالة الأصلية وتأثيرها. يتم استخدامه عندما يكون هناك مكافآت في اللغة الهدف والثقافة ، بحيث يمكن للجمهور الحصول على الفكرة -4. في حالات التعويض الصفري ، يختار المترجم حذف مشاهد أو كلمات كاملة لأنه لا يوجد معادل مناسب في الثقافة الهدف يغطي الخسارة في المعنى. المترجم محدود في الترجمة حيث يستخدم الترجمة المباشرة أكثر من الاستراتيجيات الأخرى لأن الجمهور لديه حق الوصول إلى الحوار الأصلي

### الملخص

تهدف هذه الدراسة إلى البحث عن إستراتيجيات في ترجمتي الدبلجة و المترجمة في مجال السمعى البصري التي من شأنها المحافظة على الهوية الثقافية للطفل ،تسمح الترجمة السمعية البصرية بتصادم الإختلافات الثقافية و هذا ما يرغم المترجم على الإستعانة ببعض الإستراتيجيات لتجنب حدوث سوء الفهم خاصة ما إذ كان المتلقي طفل .ماعملا عليه هو تبني المنهج تحليلي المقارن من حيث المقارنة بين الحلقات الأصلية باللغة الإنكليزية و النسخة العربية المدبلجة للمدونة التي إختارناها المتمثلة في المسلسل الكرتوني "وقت المغامرة" بغية التعرف على الإستراتيجيات المعتمدة من طرف المترجم لتدارك إختلاف الثقافات من جهة و الحفاظ على هوية الطفل الثقافية من جهة أخرى ..

الكلمات المفتاحية "ترجمة السمعية البصرية. الثقافة. المترجمة. الدبلجة . الاستراتيجيات . الهوية

## **Abstract**

This study aims to search for strategies in the translation of dubbing and subtitling in the audio-visual field, which preserve the cultural identity of the child. The audio-visual translation allows the clash of cultural differences, and this is what forces the translator to use some strategies to avoid misunderstanding, especially if the recipient is Child. What we have worked on is adopting the comparative analytical approach in terms of comparing the original episodes in English and the Arabic dubbed version of the blog we have chosen represented in the cartoon series “Adventure Time” in order to identify the strategies adopted by the translator to remedy the differences of cultures on the one hand and preserve the identity of the child culture on the other hand.

**Key words: audiovisual translation. culture. strategies. Dubbing .subtitling ..identity.**