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Major: Translation

The Impact of Religious Ideology on The
Dubbing of Cultural items

The Arabic Version of *Gumball's Song*

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قال أحد العاملين بقناة سبيستون

كانت تأتينا تينا جاهزة بفكرها الغربي و ثقافتها الغربية. و المطلوب منا إعادة صياغة هذه الحلقات بلغة عربية فصيحة و سليمة، و بأفكار و مبادئ تتناسب معالثقافة العربية الإسلامية . تحذف كل المشاهد التي تحتوي على رموز للآلهة و الوثنية و الألفاظ التي تحمل مبادئ تخالف عقيدة التوحيد او تسيئ للأديان السماوية تحذف كل المشاهد التي تحتوي على أفكار المثلية وقد كانت كثيرة في الأنمي الياباني. تعاد صياغة الحلقات التي تحتوي على علاقات محرمة او مشبوهة بين الجنسين في المدارس او النوادي و كانت كثيرة في الكرتون الأمريكي.

يتم رفض شراء الحلقات التي لا تستطيع القناة اعادة صياغتها كليا وفق الثقافة العربية و اذكر حلقة للكرتون الشهير "ماشا و الدب" تم رفض شراؤها لأنها تدور حول ماشا و صديقها الجديد الخنزير. كل المشاهد تحذف التي تحتوي على لباس قصير او كؤوس خمر او حيوان الخنزير يتم التلاعب بها حتى تظهر بشكل سليمة نقية للطفل المشاهد.

ولا أزال اذكر حين شرحت لي المسؤولة عن تدريبي عن حساسية هذا العمل و أهميته فقالت لي : "انت مؤتمنة على جيل كامل سيرى و يشاهد م تكتبه بيديك، هذاالعمل رسالة قبل كل شيء تأكدي من قدرتك على حمل هذه الرسالة" كانت الحلقة الواحدة ذات عشر دقائق تستغرق ساعات طوال ،بل أيام من العمل حتى يشاهدها الطفل بأمان و سلام..



قناة شباب المستقبل

Dedication

‘‘This dissertation dedicated with gratitude to:

My brave soul, who never stops fighting to put this dissertation into work and keep going.

My beloved Mom the pearl and the light of my life ,who has supported me emotionally with her blessing and her prayers.

My father who has motivated me to pursuit my studies.

My sweet sisters Messouda ,Salima and Sabra who have been with me on both happy and bad moments , I ask God enables them reach their aims and protect them.

The soul of my dear grandmother MessoudaRIP.who my mother still remember her.

My friend NourElhouda who has shared me this work’’

SELKHANE MERIEME

Dedication

I dedicate my dissertation work to my family. A special feeling of gratitude to my loving parents, whose words of encouragement and push for tenacity ring in my ears. My sisters and brothers who have never left my side and are very special.

I also dedicate this dissertation to my special and close binome (Meriem) who has left no stone unturned for the completion of this very dissertation. I will always appreciate all she has done, .Ahdjer as well for helping me to master the leader dots.

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List of abbreviations

SL: source language

TL: target language

TA: target audience

CI: culture and ideology

TT: target text

ST: source text

AVT: audiovisual translation

CI: cultural items

TV-Y7-FV: TV shows for children seven years of age or older that may contain fantasy violence.

PG: Procter & Gamble

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General introduction

Translation is an activity that aims at conveying meaning or meanings of a given linguistic discourse from source language (SL) to another language (TL). The translation of ideology, with a focus on how the world 'ideology' is used in the English language. The next to be translated is handled, and the best way to represent this in translation is determined. The numerous discursive structures at work in the text are examined from this perspective. The limits are usually related to the use of language in social situations ,such as shared value and belief systems among social groups (e.g. racism, feminism).

Translation plays an important role in reflecting and conveying the ideology and culture of peoples and introducing them to each other. Where it is transferred according to the culture of the target audience. There are those who accept the ideology of others as it is, and there are as well those who do not ; this is what makes the translator somewhat restricted to a given extent.

Audio-visual translation such as dubbing and subtitling are the most common in the global distribution and consumption of filmic media. both have been seen as compromised techniques of translating speech since their introduction with the advent of sound to film ,because they interact in various ways with the original text ,sound track , or image .most countries have tended favour one from or the other since the early 1930s,while there are several types of language versioning or transfer in use in the worldwide audiovisual industries today ,and any one of them may be employed alone or in conjunction with others in some circumstances, dubbing and subtitling have remained the most well-known ,as the most contentious ,methods.

Research Question

1-To what extent does religious ideology influence the dubber's and the audience's perception in dealing with cartoon's cultural items in *The Amazing World of Gumball*

2-What procedure is mostly adopted in dealing with such CIs in cartoon to satisfy both parties (Dubbers and/or audience) in dealing with CIs in cartoon dubbing.

Hypotheses

To better examine the above-mentioned questions , we hypothesise the following:

1-Religious ideology has an impact on the choice of the CIs in the TT.

2-The strategy adopted in dealing with CIs goes along with the religious dogma of the receiver in most cases.

Methodology

In this dissertation, we investigate the impact of religious ideology on the dubbing of cultural items relying upon the quantitative/qualitative approaches with the help of the contrastive method by which we contrast the Arabic and the English CIs in the cartoon . We discuss the dubbing of culture items from English into Arabic and the difficulties which face the dubber in translating those items. As a case of study we have chosen Gumball song ‘good bye’ from other variety of different songs.

Research objective

Our overall goal behind the very topic is to investigate the following:

- ✓ Shedding light on the importance of ideology on shaping the child mapping.
- ✓ Identifying the role of ideology in drawing the main elements to be respected in transferring the CIs into any TT.
- ✓ Examining the difficulties encountered by the dubbers of cartoons containing what might be described as culture shocks

Rationale

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

Chapter one

Ideology and translation

Translation has always played a vital role in contributing to make the world diverse and with less conflict. Translation is deemed as the main means by which different ideologies and thoughts may interconnect together .

1.1 Definitions of Translation

This section will go over some of the definitions offered by professional translators and specialists.

J. C. Catford (1965), Mildred L. Larson (1984), Peter Newmark (1991), Roger T. Bell (1991). Lance Hewson, Lance Bassnett, and Mona Baker (1991).

Translating is a catch-all phrase with three distinct meanings. The word "translating" refers to both the process of translating and the end result.

Translating can be characterized as a TT's personally and interculturally driven decision among sets of homologically linked paraphrastic alternatives by a mediator.

He process of translating a language (source language) into another language (target language) without affecting its meaning is known as translation.

According to Bassnett (1991: 2), translation is defined as the rendering of a source language text into a target language (TL).

1.2 Ideology

The term ideology was coined by French philosopher Destutt de Tracy (1795) to define ideas, to be used in clarifying and improving public debate. The term has a wide range of epistemological, theoretical and historical meanings and interpretations. It is one of key terms in defining culture.

He used it to denote dominant ideas that consolidated a particular politico-economic system. The term has numerous meanings and interpretations, ranging from a set of ideas, beliefs or values used to justify the system.

In Marxist and neo-Marxist writings, the term ideology refers to a core set of ideas and values which consolidate and legitimate the existing economic system and social classes. The main function of ideology is to maintain the status quo of economically, socially and politically stratified society. (Zajda 2014)

David W. Minar describes six different ways the word *ideology* has been used:

1. As a collection of certain ideas with certain kinds of *content*, usually normative;
2. As the internal logical structure or form of thoughts inside a set;
3. By the role of ideas in human-social interaction;
4. By the role of ideas in organizational structure;
5. As in, whose goal is to persuade; and
6. As a focal point for social interaction.

An ideology, according to Willard A. Mullins, should be compared with the related (but distinct) themes of utopia and historical myth. An ideology must possess four essential characteristics: it must be able to control cognition; it must be able to influence behavior; and it must be able to influence behavior.

1. It must be able to guide one's judgments.
2. It must provide direction for action.
3. It has to be logically so Tirryeagliton outlines (more or less in no particular order) some definitions of ideologically sound .
 1. In social life, the process of producing meanings, signals, and values.
 2. A collection of ideas that are unique to a particular social group or class.
 3. Ideas that aid in the legitimacy of a powerful political position
 4. False beliefs that serve to legitimize a powerful political position
 5. Communication that is systematically twisted
 7. Forms of cognition inspired by social objectives
 6. Ideas that provide a stance for a subject
 8. Identity pondering
 9. Illusion that is socially required
 10. The intersection of discourse and power is number ten.
 11. The method through which aware social actors make sense of their surroundings
 12. Beliefs that are action-oriented
 13. The linguistic and perceptual realities are mixed up
 14. Closure of semiotics[15]: 197
 15. The unavoidable means via which individuals express their relationships with a social framework.
 16. The process by which social life is transformed into a natural reality .(John 2

1.3 Forms of Ideology

Ideology comes in a variety of forms. But keep in mind that each justifies or challenges existing or new class connections, as well as people's relationships to the means of production. Some of them are:

- ✓ Ethical: Assumptions concerning right and wrong behavior.
- ✓ Political: Democracy. Aristocracy. Theocracy. Monarchy. Equality. etc.
- ✓ Epistemological: The nature of “truth” and means of finding it.
- ✓ Science, for example, vs. Faith vs. Reason.
- ✓ Legal: Concepts of “justice”. Both the laws and means of enforcing them.
- ✓ Economic: Distribution of wealth.
- ✓ Gender and Sexuality: The “proper” role of men, women (and children) within a culture.
- ✓ The definition of “marriage”, inheritance, sexual mores.

Race: Not only the role of race in society *but the very definition and existence of race*.

Ex: Science argues race does not exist. Slavery predicated on racial distinctions. *Heart of Darkness and Things Fall Apart*.

Religious: Old Testament vs. New. Middle Eastern Islam vs. Western Christian Democracy.

1.4 Cultural Identity and Translation of Literature

In the study of language, understanding culture as practices with which people engage becomes centrally important. Identity is undoubtedly one of the key points in these development. This means that in the language study it is not just a question of learning about another culture, but of coming to understand themselves in relation to some other cultures.

Being Intercultural involves more than just knowing about another culture, it means understanding how one's own culture shapes perceptions of the world and of our relationship with others. The intercultural Education implies the transformational engagement of the learner in the act of learning.

Romanian translations of Chinese works could help to build and re-build (without stereotypes) cultural identity, of the image of China in Romania. The idea of cultural imagination comes always in discussions when the Self and the Other seek to be represented; especially in Western society.

Cultural identity, in the present context, should be seen as an endless practice in which the Self and the Other change and influence each other. In the reception of the Other, "banality is refused to him, the image of the other must be loaded with meaning" (Boia, 2006, p. 117).

The Reflection of the Other is a component of the social and cultural imagination, which reports to otherness offers the possibility of defining one's own identity.

In translation studies, identity is seen as a basic notion of the study of language and how it is translated into different languages and cultures after the «cultural turn», translations no longer confirm the borders and no longer create the centre – periphery dichotomy; but identify the pluricentrist. Arthur Lovejoy (1940) explains that in this process of comparison to Otherness, the Other is guided by some basic ideas ("unit ideas"). The History of Ideas is a project which aims to pursue these ideas as manifested throughout time and in different languages.

The reception of translation involves the discovery of these "unit ideas" in the text, and implicitly the source culture. Most of the texts selected for my doctoral research project have obvious cultural aspects of China's past and present. Lovejoy argues that there are ideas embedded in the language which guide the construction of their reality, whether or not people are aware of them.

1.5 Religion & Ideology

Most persons think that religions differ profoundly from ideologies. On reflection, however, the two terms offer many similarities (Dubuisson1998).

The French dictionary Robert defines religion as a "system of beliefs and practices involving relations with a superior principle, and specific to a \r group". Definitions in English dictionaries show similarly the proximity of the words religion and ideology.

Relations and ideologies are systems of beliefs that are built on a dual interpretation of the World and the existence of other worlds – heavenly or terrestrial.

Religions rely on a conception of human nature, while ideologies stress its unity and its materiality. Both give a sense to life – salvation in the Next World for religions, happiness and human fulfilment for ideologies.

Because of these similarities and differences, religions and ideologies share a similar aim – to give a sense to human life – but along different lines. They are at the same time complementary and competitive.

1.6 Interactivity between Religions and Ideologies

A deeper analysis stresses also the interaction between religions and ideologies.

Religions have often borrowed some features to the ideologies with which they competed.

Roman Catholicism developed in this way a growing interest in the social dimension of Christ's message since Leon XIII's Encyclical *Rerum Novarum* of the 15th of May 1891.

It culminated in the theologies of liberation which flourished mainly in South America in the 1950s, 1960s and 1970s.

This conversion of a part of the Roman Catholic Church to the rhetoric of social struggles and a lesser interest in the salvation of individual souls, had a double effect on Roman Catholics.

It seduced a part of the working class, but left unsatisfied those who were endeavoring for the salvation of their souls. The interaction between religions and ideologies is now taking new forms.

The philosophies of History and Progress appear no more as a good platform of beliefs.

New religious movements and sects (Wilson 1990) draw a part of their inspiration from the ideologies of self-fulfillment or of those of nature's protection (Corten 1997). In Brazil, for instance, the Universal Church of the Kingdom of God, founded in 1977 by Edir Macedo, owes a part of its success to the incorporation of new themes into old Christian ones. Its theology underscores the omnipresence of Evil forces, from which one frees oneself through practices of exorcism. It is at the same time a theology of prosperity.

Poverty is diabolical, and God is portrayed as a rich parent who loves his children and wishes all of them prosperity. Success is a proof of the divine presence in the life of people. The Theology of Prosperity restores the body to favor, as explained by Ricardo Mariano. A perfect health, a material prosperity and the felicity are the rights of the Christians as announced in the Bible [...].

Through the mediating sacrifice of His Son, God has already done all that He could do for humanity, since his favors have become from then on affordable for men and women. They have to decree, require, vindicate, be faithful in their quest and generous in their offerings, as prescribed by God, in order to enjoy the benedictions they are entitled to. (Mariano 1998 .p 225) And Mariano goes on:

The theology of Prosperity is promoting a strong inversion into the Pentecostal system. It emphasizes the move back to the faith in this life, instead of giving priority [...] to the abrupt apocalyptic end of this World and the bliss of the blessed elected to the celestial paradise. It

contrasts with the traditional biblical terms of self-sacrifice [...] asceticism, negation of carnal pleasures and Worldly things.

Instead of that, it values the faith in God as a mean to obtain physical wellbeing, wealth, happiness and power. (Mariano 1998 p, 226)

1.7 Ideology & Culture

Kloeber and Kluckhohn's syncretic concept of culture shows that they are in sync. Materiality refers to ideas, values, worldviews, and cosmologies. Religions equate God and metaphysic Reason, but give room for mystery. Ideologies stress the role of reason.

Study conducted in blissful ignorance of the post-structural and post-modern paradigms, which would later emphasize the non-essential, 'constructed' nature of culture and all academic interpretations of it. Their proposed syncretic definition foreshadows these latter developments in some ways.

'Ideology' is the idea that there is an 'ideology' in culture and society, as well as the notion that cultural systems are conditioned by past action and condition future action (as long as it is accepted that 'action' is always 'ideologically motivated or rationalized).

'Ideology' means 'a system of collectively held normative and reputedly factual ideas, beliefs, attitudes and behaviors advocating a particular pattern of social relations and arrangements'. An initial objection might be that this method confines ideology to a linguistic realm, obviating consideration of its larger semiotic, ceremonial, artistic, technological, and

material representation in external reality, which becomes the exclusive domain of 'culture' by default. It can also include 'non-discursive' features like 'distinctive gestures, rituals, attitudes, forms of artistic activity, and so on'. Please enter enough text to summarize. Following the logic of this universalizing 'anthropological' approach to ideology,

it becomes possible to see it as a latent 'aspect' of all human cultural and its material products, though one that only becomes apparent when a specific heuristic perspective is applied to it, rather like how light behaves with the properties of a wave or a beam depending on the particle physics experiment to which it is subjected.

Ideology is an integral part of the human drive to plan, rationalize, and legitimize action or behavior. It takes on a political dimension when its products are viewed from the outside in terms of their function in maintaining or challenging the social, economic, or political status quo.

An ideal type of 'ideology' as a cultural construct, one that gives it an elective affinity with culture, begins to emerge from the fog on the lines of Alexander Hamilton's *Metaphysics for Man and Ideology* (1962) at the end of the British Revolution.

Ideology is a relatively cohesive, dynamically evolving set of collectively held ideas or beliefs, whether expressed verbally or in some other semiotic, performative, ritual, artistic, or behavioral form. Its main socio-psychological function is thus the normative one of providing human beings with a sense of identity, purpose, and reality.

All human culture has an ideological dimension, but only when viewed through the lens of religion. As a result, it plays a crucial role in social conditioning, acculturation, and the continuation of the past through tradition. This includes the formulation and implementation of revolutionary programs aimed at creating radically new conditions.

Even totalitarian leaders' utterances can be treated as genuine convictions with an intellectual, culture-constitutive dimension. Once stated in speeches, decrees, and newspaper articles, they serve the aims of "cynical" propaganda and mass-manipulation. All Renaissance artworks can be thought of as having an ideological component. Political parties, institutions and institutions can no longer be reduced to their 'essentialistically' deceptive function of obscuring and manipulating reality for the benefit of hidden stakeholders - i.e. Institutional forces or political parties - but they can still play an important role in shaping public opinion on issues that affect people's lives. (Griffen 2006)

Conclusion

This chapter examined all what is related to translation in its different aspects. Ideology and culture. It tackled all the major features of culture & ideology. It also introduces the second chapter underlying two main types of translation dubbing and subtitling.

Chapter two

Dubbing Cultural items

Introduction

Dubbing and subtitling are types of audiovisual translation. The translator tackles some difficulties in this two process to convey the meaning from SL into TL. Especially in transmitting the culture items. Culture is the principal component of society and it differs from one society to another. The translator translate according to the culture of the target audience. In this chapter will discuss the definition of culture and its elements and the definition of dubbing and subtitling and the difference between them and the strategies and the techniques of dubbing.

Part 1: culture items

1.1. Culture

In the past, it was related to various disciplines such as philosophy, literature , music, sociology and anthropology. As for culture ,as a definition, it is the way of thinking and the way of life that a person lives and which he acquires through the society to which he belongs or lives in ,which is set of intellectual religious, moral, social and political beliefs. And arts, laws, customs, traditional and languages. ‘It is a collective programming of the mind that distinguishes the members of one group pr category of people from others ‘’ (Hofstede, 1984) . It doesn’t have laws or fixed rules , it differs from one society to another and from one generation to another ‘ the culture of a society is the way of life of its members ,the collection of ideas and habits, norms and values , which they learn , share and transmit from generation to generation. (Linton Ralph Linton 1945) . For anthropologists and other behavioural scientists, culture is the full range of learned human behaviour patterns. The term was first used in this way by the pioneer English Anthropologist. Edward B. Tylor in his book, primitive culture, published in 1871. Tylor said that culture is ‘that complex whole which in clouds knowledge, belief, art, law, moral, custom,and any other capabilities and habits acquired by man as a member of society.’

Culture has two types’ material and nonmaterial culture.

Material culture: consists of concrete and physical by manmade like tools, buildings, furniture, automobiles,booksetc.

Nonmaterial culture:consists of abstract objects creations, such as language, ideas, beliefs, rules, skills, family patters, work practices, and political and economic systems.

1.2.Culture and ideology:

For Hall the concept of ideology is:

By ideology I mean the mental frameworks—the languages, the concepts, categories, imagery of thought, and the systems of representation –which different classes and social groups deploy in order to make sense of, define, figure out and render intelligible the way society works. (Hall, 1996 p26)

The allusion to mental frameworks is similar to Hofstede's software of the mind or culture as mental programming but Hofstede (1991) is discussing 'culture' .Hall is discussing 'ideology' I suppose they are the same thing in this regard . However , in the positive view (i.e.Hofstede's) , we take culture as it is , as something that can be measured .in the critical , Marxist view, what Hofstede and others refer to as 'culture 'is merely a portion of the sum of what I refer to as culture , and it deserves far greater scrutiny. Individualism ,for example , is an ideology in a society. However ,Hofstede refers to the entire country , but Hall(1996:26)refers to various classes and social groups .when looking at this ,both sides may be correct in some ways.

1.3 Items of culture

Newmark's cultural categories Peter Newmark (1988 ,p103) categorises cultural words in five different groups:

1-Ecology: according to Newmark (1988:103) this category comprises animals, plants, local winds, mountains, and plains among others. Such examples are bush and Tundra (ibid-96)

2-Material culture :(ibid. :103) it belongs concepts like food, clothes, housing, transport and communications as example Newmark presents palazzo and kimono (ibid.97)

3-Social culture: refers to work and leisure, and is exemplified by patisserie and boule (ibid.98-99,103)

4-Gestures and habits: it refers to how people of different cultures behave differently in certain situations, as when greeting each other with a hand shake or a kiss. (ibid.:102)

According to Harry M Johnson the elements of culture is cognitive elements, beliefs, values and norms and symbols.

1-Cognitive elements

Peoples' culture includes knowledge of what is going on about the physical and social world, whether primitive peoples or advanced societies, that is, they must have a balance of knowledge in order to survive and adapt to the development of science and technology for advanced societies and knowledge of the physical world, each society has about its social organisation and the formation of its ideology.

2-Beliefs

Beliefs distinguish between cultures. Each culture has its own beliefs to satisfy its spiritual and religious purpose, which empirically are neither true nor false. For example, for an Eskimo shaman, “ if the patient dies despite the shaman’s efforts, the shaman will have an explanation that makes it possible for him to continue to believe in evil spirits.

3-Values and norms

The values and norms differ from one society to another, and it is difficult to define and classify them accurately. Such as the moral, political and religious values that help in the formation of social relations between members of society , for example beef is a value of a meal for the residents of the United States but not in India.

4-Symbols

Symbols in culture are the presence of something that happened in the past , present or future that helps in expressing and understanding the behaviour of individuals among themselves. There are artificial invented symbols used in social life, such as the shot at the beginning of race, sun rise.

Basic elements of culture:

1-Language: is the most element of culture. A system of symbols that allows people to communicate with one another .(sapir , 1921) says language is purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily of symbols. According to (finocchiaro, 1965) language is a system of arbitrary , vocal symbols which permit all people in a given culture , or other people who have learned the system of that culture to communicate or interact.

1-Language is arbitrary.

2-Language a social.

3-Language is systematic.

4-Language is vocal, verbal and sound.

5-Language is non-instinctive conventional.

6-Language is productive creative.

7-Language is a system of communication.

8-Language is human and structurally complex.

2-Norms: are rules and expectations by which a society guides the behaviour of its members .It’s vary from society to society. Social norms one set of values that regulates the behaviour of members of society , these are the standards of group behaviour that regulate that conduct of

individuals. For example covering your mouth when coughing, shaking hands when you meet someone ...etc.

Types of norms

1-**Folkways**: refers to simple everyday norms based on customs , traditions , etiquette.

2-**Norms has two types**

-**Positive norms** Ex : respecting elder ,protecting children.

-**Negative norms**: strictly enforced norms Ex : murder , harsh words or gestures.

3-**Taboo**: a norm so strong that it often brings revulsion if violated. Ex cannibalism, violation 4-**rituals**: behaviour that occur in a relatively fixed sequence. And that tend to be repeated periodically. In religious or in tradition like marriages, funerals, graduation.

5-**Norms can be formal or informal**

-Formal norms: are written down and involve specific punishments for violators.

-Laws: are the most common type of formal norms. Supported by codified social sanctions.

-**Informal norms**: are unwritten standards of behaviour understood by people who share a common identity. When individuals violate informal norms , people may apply informal sanctions.

3-**Values**: Values are an important element of culture, as social behavior is viewed as partly caused by dominant values and ideologies (Leung & Bond,1989).are principles believed by individual that help him to decide what is right and wrong , values are vary from individual to another. Ex : honestly , courage , kindness....etc . According to M. Haralmbos :''a value is a believes that something is good and worth having and worth striving.

Classification of values :

1-**Democratic values**: freedom of thought, equality of opportunity , gender equality freedom of speech .

2-**Humann values**: truth, right conduct , peace , love and non-violence .

3-**Family values** : honestly , love for God ,service to education and training sharing meals.

4-**National values** : truth ,life , liberty , pursuit of happiness . justice and fairness , peace and security, equality of opportunity , responsibility .

5-**Religious values**:Islamic , Christianity , Judaism , Buddhism.

6- **Spiritual values** : belief in God , honestly, generosity ,tolerance , patience.

7- **Professional values** :

-Treat pupils with dignity.

-Build relationships rooted in mutual respect.

-Observe proper boundaries appropriate to a teacher s' professional position.

Types of values

1-Individual values: these are the values which are related with the development of human personality or individual norms of recognition and protection of human personality such as honesty, loyalty, honour etc.

2-Collective values : values connected with the solidarity and of the community or collective norms of equality , justice solidarity are known as collective values.

Values for children: they are norms and values that include a set of characteristics and principles that parents want to inculcate and teach to their children from a religious , moral , social and psychological, such as religion , belief in God, patience , kindness, self-confidant , respect ,etc.

4-Beliefs: belief is something that a person holds as being true and comes from experiences, culture and background or education . According to JoderikChishohm’’as dispositions to act as if certain things as true’’ but for Hillary Putman’’ as mental states that fill a particular’’ Also beliefs is change over time according to many factors like knowledge and culture.

5-Sanctions: positive or negative reactions to the ways in which people follow or broke norms, including laws and punishments.’’ sanctions are means of law enforcement ‘’(Bowden &farall).for (Masaka)’’ cause in response to wrongful acts’’ Ex Olympic medal, imprisonment.

6-Symbols: Symbols form the backbone of symbolic interaction. They condense very complex ideas and values into simple material forms so that the very presence of the symbol evokes the signified ideas and values. A symbols is anything (sing, sound, gestures , emblem) that carries a particular meaning recognized by people who share culture . Language is an important symbolic aspect of culture. Ex : a flag , a word.

7-Traditions and customs

1-Customs: is a traditional way of behaving or doing something that is specific to a particular place time or society or group of people. Custom if passed down for generations, can become a tradition. Ex: eating dinner at six in the evening.

2-Traditions: the transmission of customs or beliefs from generation or the fact of being passed on in his way. Tradition is a custom that have been transmitted through generation. Ex: celebrating birthday.

8-Social collectives: such as a groups : organization , communities, institutions, classes and even any smell societies are also collectively produced symbolic social constructions , they have real impact on our lives ,such as context for interaction, local cultures , status ,roles , identity , and the self.

9-Cultural integration: refers to how interconnected complimentary , and mutually supportive the various elements of culture are:

- 1-Diversity, complexity, and integration.
- 2-Variation with modern mass cultures.
- 3-The mass media and cultural integration.

Part 2: Audiovisual translation

2.1 History of dubbing

Dubbing is commonly used and has been studied in all over the world this term explored by Izard (1992) Chaume (2012:6-10),who presents a ‘‘global map of dubbing in Europe , Asia , American , Oceania and in some countries such as India ,Turkey , France , Spain , Iran , Italy , Japan , Korea , Peru and Slovakia and Hungary. The origin of dubbing goes back to the 1920s and the advent of sound -films which known as ‘‘talkies’’. The first dubbed movie was *The Jazz singer* made in America in 1927 (Alan Crosland , 1927) and its production entitled the end of the ‘‘interlines ‘‘a characteristic of silent film. Its removal and the emergence of audible speech increased the linguistic barriers between the new films and foreign audiences so that films would be re –made and played actors fluent in the desired foreign languages. However, the re-shooting was too expensive and dubbing actors didn’t have the same impact on audiences as Hollywood stars (Karamitroglou 8) consequently, re voicing emerged as an alternative solution to the new linguistic problem.

The term ‘‘dubbing ‘‘ was coined in those years to refer to technology that would permit sounds and noises to be inserted into movies using a miscer (Poalinelli and Difortinato,2005) .the actors has reproduced the same utterances and synchronize them with the lip moments the shot images, which eventually, made film producers realize that the same technique could also be applied to foreign languages, this was of ‘‘ interlingual dubbing nowadays simply known as dubbing (ibid 9)

2.2 Definition of dubbing

It’s a type of audio-visual translation, ‘‘specific revoicing technique that attempts to cover entirely the spoken source text with a target text adjusted to fit the visible-lip movements of the original utterances’’ (Ibid 5). According to Shaum,2012 ‘‘dubbing consists of replacing the original track of film of a films (or any audio-visual text) source language dialogues have been recorded in the target language . It’s also known with traduction total (cory ,1960) it’s involves replacing the original sound track contain the actors’ dialogue with a TL recording that procedure the original message ensuring that the sounds and the actors’ lip movements are synchronised in such a way that the target viewers are led to believe that the actors on screen are actually speaking their language .

According to Fodor (1969) synchrony has three types the first one is phonetic synchronic also called lip synchrony , takes care of fitting the target text into the mouth openings of the on screen characters , particularly in stance of close-ups. In this part of the translators or dialogue writers don't translate the sentence as unit but as syllables and letters by respecting vowels (a,e,o) bilabial (b.p.m) and labio- dental consonant (v.f) which in clos-ups can be easily noticed by viewers. The second is the translation with actors' movements and gestures, coined as character synchrony by fodor (1969), and relabelled as kinetic synchrony by Whitman hinsen (1992) .

The aim of this synchronic is to fit target voices with the personality and the physical appearance of the person on screen like shaking a head or body.

2.3 Dubbing vs subtitling

2.3.1 History of subtitling

Due to the importance of the image in our daily life, which we see on TV screens , shops , advertisements and phones ... in order to become more meaningful , the word had a great role in understanding image since thirties , and through it came the need of subtitling In order to be understood in all languages and published everywhere. It appeared without sound as film producers were looking for a way to combine the textual context with the image being played on the screen. Movies originally produced without sound which known sound film or talkies in 1930. The advent of talkies makes movie producers were looking for a way to include some sort of textual context for the images playing on screen the using intertitles in this process.

Intertitles an anthology at intersection of writing & visual art edited by Jess Schandler, Aimee Selby, Hana Norali& Lynton Talbot .It is a word or a group of words (such as dialogue in a silent movie or information movie about a setting that appear on screen during a movie but are not a part of screen. It also know title cards which is a piece of filmed ,printed text edited into the midst of the photographed action at various points the picture Uncle Tom's Cabin in 1903 as an example. Subtitle technology had evolved to visually approximant what we have to day. Soon the famous Japanese films of kurosawer , Italian neorealism and French new wave began to be consumed over sea and shown with classical tom of screen subtitles. By the 1960s technics and scientists began to experiment with adding subtitle adding subtitles to TV channels. the main purpose of this was to provide access to the deaf and hard of hearing , and in 1973.the first public prodcasts with subtitles were show during the silent movie era and the first film ever made was in 1896.The story of Kelly Gang were the first full future was released in 1906. It was without during the silent the silent movie era, intertitles or title cards were used in lieu of speech or complex narrative in a movie.

2.3.2 Definition of subtitling

Subtitling is the technique of translating film or translation dialogue or speech _audiovisual translation into text that is usually displayed at the bottom of the screen which is time –coded in synch with the audio. Subtitles are timed are timed –transcription closed captioning which is text on screen representing speech and sound effects that may not be audible to people with hearing impairments, synchronised closely as possible to the sound .(re-speaking) ‘’subtitling may be defined as translation practice that 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 ,graffit inscriptions, placards and the like) , and the information that is contained on the sound track (songs , voices off) Diaz –Cintas and Alineremale , 2017). According to them, subtitles has three components; the spoken word , the image , and subtitles. Subtitles must appear in synchrony the image and dialogue on screen long enough for viewers to be able to read them. Vog (1977 p120) defines subtitling as a printed translation of the film dialogue which is projected simultaneously near the bottom of the screen.

2.3.3 Similarities of dubbing and subtitling:

Dubbing and subtitling both of them are type of audiovisual translation.

Both of them are means of converting the screen content.

Both are newly used in mass media though subtitling is precedent.

Both do use high sophisticated techniques that need experience in soft and hard wares.

Both are used to spread the media content

2.3.4 Differences between dubbing and subtitling:

Dubbing

- The original text is reformulated to natural speech
- It uses local language
- It is more expensive and needs more time
- It needs actors and actresses to present accurate representation.
- It focuses on synchronisation of lips movement on the shot image
- Viewers can enjoy the movie
- Dubbing for illiterate and blear-eyed

Subtitling

- It keeps the original text
- It keeps the foreign language
- It is cheaper and takes less time.
- Written text on the lower part of the screen it appears in the image

- It focuses on the spoken word , the image and subtitles
- Viewers need effort and concentrate for watching the movie
- Subtitling for deaf and hard hearing

2.4.Dealing with Dubbing

HurtadoAlbir uses the term technique to refer specific verbal processes used to achieve translation equivalences and that are visible in the (TT). It used to deal with specific problems that can be found in the translation process, (HurtadoAlbir and Mohina 2002.5.11) proposes eighteen translation techniques it's not for only (AVT) but could be used for dubbing, especially to deal with culturally an chord elements.

A)**Adaptation:** to replace a ST cultural element with one from the target culture. I e changing, baseball for fubol.

B)**Compensation:** to introduce a ST cultural element of information or stylistic effect in another place in the TT because it can't be reflects in the same place in ST like expressing humour.

C)**Established equivalent:** to use a term expression that is recognized by the dictionary by the linguistic use. as the equivalent in the target language (TL)

D)**Generalisation:** to use a more general or naturel term. I e translating the French terms guichet ,fenêtre or devanture all different kinds of windows in English.

E)**Borrowing:** to use another language's word or expression without any change. I.e. Internet in Arabic.

According to HurtadoAlbir methods are the way in which translators deal the text as a whole and develop of translating according to certain principles. Venuti's(1995) explains translation dichotomy such as foreignizing VS domesticating .

2.5 Foreignizingvs domestication

Foreignizing –allowing the futures of the source language to influence the language of the target text.According to venuti, the former refers to a reduction of the foreign text to target language cultural values, bring the author back home , while the letter is pressure on those cultural values to register the linguistic and cultural differences of the foreign text , sending the reader abroad.(venuti 1995:20) generally speaking ,domestication designate the type of translation in which a transparent , fluent style is adapted to minimize the strangeness of the foreign text for target language readers while foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth&Cowie 1997:59)

2.6 -Strategies of Translation in Dubbing

1. Fillers

In the case of short loops, fillers are used. Short loops occur when the original text is shorter than the target text, resulting in lips continuing to move after the source text has ended. The dubber translators use fillers to achieve lip synchrony. Fillers should be used with caution by a dubber translator. This is to ensure that the source text's meaning is preserved and accurately transferred to the target text.

2.Omissions

In cases of long loops, a dubber translator may omit words. When the original text exceeds the target text, the result is a long loop. The lips must be synchronized during the dubbing process, so a dubber translator must omit portions of words. Otherwise, during the process, not all words will fit. Dubber translators purposefully omit information. Unless forced by circumstance, they make every effort to avoid omitting any given word. The guiding factor is that the source text's meaning should not be changed during the translation process to the target text. Much of the dubbertranslators' strategy has been detailed explained in Chapter 3 of the book.

3. Filler and Omission Effectiveness

When lip synchrony is achieved and the original message is not altered, the effectiveness of fillers and omissions to the dubber translators is achieved. Omissions and fillers, as previously stated, are not licenses for dubber translators to sway and tamper with the meaning of the original text. It should be noted that fillers and omissions should be used with caution in the final dubbed version of a text to ensure that they serve their intended purpose.

2.7. Difficulties of dubbing:

- The audiovisual translator has to be careful the visually-anchored elements to maintain coherence between what the audience can see and hear. These visual elements limit the translator's options and freedom when translating.
- Synchronization is also the limitation of AVT, it proposes by shaume (2012:15-18) which the biggest priority more than faithful rendering of the source text.

Field challenges:

- The dubber translator have to collect in information for purposes of dubbing the original version because of various dialects the translator needs to get native speaker this dialects.
- Matching of the voice. The target text should not in any contradict the original text not only in meaning but also in the presentation and quality of their voices. The audience haven't find a difference between original version of a film and dubbed version.

Technical challenges

The challenge which faces the dubber translator is recorded voices, while they are working. They lost the voices because of a various infection or the machine braking down. This will force them to re –take the whole process by going back to the filled this become very expensive and time consuming.

1-Challenges Faced by the Industry in English-Language Dubbing:

Textual parameters:

- Adequate lip synchronisation.
- Natural-sounding dialogue.
- Cohesion between dubbed dialogue and visuals.
- Fidelity to source text.
- Agreeable phonaesthetics. Miggiani (2021) https://jostrans.org/issue36/art_spiteri.pdf

Non-textual parameters:

- Suitable voice selection.
- Convincing voice performance.
- Natural-sounding intonation.
- Appropriate sound quality³.

2-Non-Textual Parameters: Respective Challenges and Strategies

2.1. Sound Mixing and Editing)Miggiani, 2019, p. 143–148(

2.2. Voice Selection, Performance, Deliver (Whitman-Linsen, 1992) ,)Miggiani, 2019, pp. 74–75)

3. **Textual Parameters: Respective Challenges and Strategies.** (Krings, 1986, p. 268; Chesterman, 2000, p. 82), (Miggiani, 2019, pp. 88–91)

3.1Text adaptation workflow:

- Language-focused preadaptation.
- Identification of pauses and rhythm in a given dialogue line .
- Insertion of dubbing notations and tempo markers (if applicable) .
- Dialogue line rewriting to match duration (by resizing the length).
- Dialogue line rewriting to ensure that body language and words correspond.
- Dialogue line rewriting to match lip movements.
- Postadaptation language fine-tuning

3.2. Lip Synchronisation Strategies

Adequate lip synchronisation or lip-synch is no doubt one of the quality standards that can have a huge impact on viewer reception. In professional practice the term is used with a broad meaning and encompasses:

- Timing: matching the duration, that is, the start and end of dialogue lines (referred to as isochrony in audiovisual translation (AVT) studies).
- Tempo: matching the internal rhythm and mouth flap frequency (can be referred to as rhythmic synchrony) (SpiteriMiggiani, 2019, 2021).
- Lip movements: matching the mouth articulatory movements, in particular bilabial consonants, labiodental consonants and lip-rounded vowels (referred to as phonetic synch in AVT studies).

3.1. Timing and Tempo (Fodor 1976, p. 31), (Miggiani 2019, pp. 76–79) and (Mompeán 2020, p. 30).

3.2. Language Adaptation Devices (Miggiani, 2019)

3.3. Lip Movements (Fodor, 1976; Chaume, 2012, 2020; Miggiani, 2019; Mompeán 2020)

4-Natural Dialogue and Text-Induced Intonation (Miggiani, 2021)

5-Phonaesthetics

2.8. Dubbing as a cultural adaptation

1- Culture-Specific Items in Literary Translation: Many translation theorists have addressed the definition of culture since it is critical to comprehending the consequences for literary translation and culture-specific things in translation. Larson defined culture in 1984 as "a set of shared views, attitudes, values, and rules shared by a group of people" (Larson 1984: 431). He points out that in order to properly understand the ST and translate it for people with different ideas, attitudes, values, and rules, the translator must first understand the SL audience's beliefs, attitudes, values, and rules. Newmark defines culture as "a way of life and its expressions that are unique to a society that uses a specific language as its method of expression" (Newmark, 1998)

According to Schmitt, culture is "everything that a person should know, be able to feel, and do in order to succeed in behaving and acting in an environment like someone from this environment," as of 1999. (Schmitt 1999: 157 cited in Gambier, 2004: 33-4). The transmission of cultural components through literary translation is a difficult and important task. Culture is a diverse set of experiences that shape one's daily life. History, social organization, religion, traditional practices, and everyday usage are all covered. This is a challenging concept to grasp completely. Shuttleworth argues in 1997 that the phrase "cultural translation" refers to translations that are utilized as a tool for cross-cultural or anthropological inquiry. He considers cultural translation to be sensitive to. Such sensitivity could be demonstrated by providing TL recipients with a transparent text that informs them about aspects of the source culture, or by locating target objects that are culturally "equivalent" to the ST items they are translating in some way.

(Shuttleworth and Cowie, 1997, p. 35.) Nida cites four key criteria that enable communication and, as a result, the translation of a message from one language and culture to another in 1964. These are: 1) the similarity of all people's cerebral processes, 2) the similarity of somatic reactions (similar bodily responses to emotional stimuli), 3) the range of shared cultural experience, and 4) the ability to adjust to other people's behavioral patterns (Nida 1964a 53-5). Larson, like Nida, believes that all meaning is culturally conditioned, and that the response to a text is equally culturally conditioned. As a result, each community will interpret a message according to its own cultural norms.

The receptor audience will decode the translation in terms of his own culture and experience, not in terms of the culture and experience of the author and audience of the original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind.

(Larson 1984: 436-7) Indeed, one of the most difficult problems in translating literary texts is found in the differences between cultures. People of a given culture look at things from their own perspective. Larson notes that "different cultures have different focuses. Some societies are more technical and others less technical." This difference is reflected in the amount of vocabulary which is available to talk about a particular topic (Larson 1984: 95). Larson adds that there may also be both "technical and non-technical" vocabulary to talk about the same thing within a given society. Therefore, if the SL text originates from a highly technical society it may be much more difficult to translate it into the language of a nontechnical society. However, in the case of similar cultures the conditions are not the same:

When the cultures are similar, there is less difficulty in translating. This is because both languages will probably have terms that are more or less equivalent for the various aspects of the culture. When the cultures are very different, it is often difficult to find equivalent lexical items.

Thus, a cultural translator simply recognizes that each language has components drawn from its culture, that every text is grounded in a distinct culture, and that text creation and reception practices differ from culture to culture. Because of these considerations, it's sometimes more acceptable to think of translation as a process that takes place between cultures rather than just between languages. According to Newmark, most 'culture words' are easy to spot since they are associated with a certain language and cannot be translated literally. Many cultural norms, on the other hand, are expressed in everyday language, and direct translation may damage the meaning, therefore the translation "may incorporate an acceptable descriptive-functional equivalent" (Newmark 1988p 95)

Newmark also established the concept of a 'culture term,' which the readership is unlikely to grasp, and translation tactics for this concept are dependent on the text type, readership and client requirements, and the prominence of the cultural word in the text (Newmark 1988: 96). Baker mentions such cultural terms and admits that the SL words may convey a concept that is completely foreign to the target culture. She explains that the concept in question could be "abstract or concrete, it could refer to a religious belief, a social custom, or even a sort of cuisine," among other things. As a result, Baker refers to such conceptions as 'culture-specific objects' (Baker 1992: 21). These culture-specific objects are referred to as 'culturemes' by Nord. Cultureme is defined by him as "a cultural expression."

The culture-specific category, according to Gambier, "contains sixty clips grouped into six sub-groups," with instances of references to the system, cuisine and measurements, sport, institutions, famous individuals and events, and finally the judicial system (Gambier 2004: 160). According to Newmark, the translation of all cultural terminology is guided by a few broad principles. First and foremost, acknowledgment of the cultural achievements mentioned in the SL text, as well as respect for all foreign countries and cultures, should be the most important considerations. In most cases, two translation techniques are available: transference, which provides local color and atmosphere in literary pieces, and specialization, which allows readers to quickly locate the referent in other literature. Transference, on the other hand, is a short-term phenomenon.

Componential analysis, on the other hand, is the most accurate translation technique since it ignores culture and focuses on the message. Componential analysis is based on a component that is shared by both the SL and the TL, to which additional contextual differentiating components can be added. Inevitably, a componential analysis is not as cost-effective as the original and does not have the same practical impact. Finally, when translating a cultural term, which is always less context-bound than regular English, the translator must consider the motive of the reader as well as the cultural specialized and linguistic level of the audience (Newmark 1988: 96). The issue behind translating a literary text in a systematic method is that "the degree of loyalty with regard to interpretation and translation varies throughout time."

2-Language-specific features: Language variation, forms of address and endearment, taboo language, and so on are all examples of language-specific features. The polite forms of address in English and Spanish are an example of this. While "Mr." or "Mrs." were commonly used in the first language to address strangers or as a sign of respect, the "equivalent" use of "Seor" and "Seora" may not always work in a translation, owing to their decreased use. In this case, the translator must consider all aspects of both cultures and make a decision that is most appropriate for the situation.

3-Borderline features: features that did not fit into any of the previous categories but required end-users to have knowledge resources that included both highly culture-specific references and lingua-specific features. Metaphor, idioms, allusions, verbally expressed humour, songs, rhymes, poetry, and gestures are all included in this category. This would be the case of English people raising their index and middle fingers in a V as an insult, whereas in other countries, such as Spain, this is not considered an insult, despite the fact that there is a similar gesture that only raises the middle finger. It is the translator's responsibility to consider how to convey the same effect to the target audience

Visual characteristics: purely visual elements with a strong cultural connotation. Poppies have a special meaning in the United Kingdom and other Commonwealth countries. They've been used as a war memorial symbol since 1921. Unless someone has specific knowledge of it, a poppy will almost certainly not have the same meaning for a Spanish audience, but that would be the exception. However, because this is their own classification, tailored to their needs, the analysis that will be conducted in this work will result in a different and more appropriate classification for the case studies.

Conclusion

We have seen in this chapter the definition of culture and its elements which is language , beliefs, norms and values ,symbols and traditional and customs then the definition of dubbing and subtitling and the comparison between them .we also mentioned the technics and strategies which the dubber uses in the dubbing in addition the difficulties which faces it in dubbing elements of culture according to target audience .

Practical part

Analysis and Discussion

Introduction

In this chapter we do a comparison of *Gumball's song (good bye)* from English version into Arabic version (لن أقول الوداع). We discuss how did the dubber translate cultural items according to Mona Baker's strategies and how he/she deals with difficulties and the challenges which faced him in translating this items and if he can success in dubbing it and convey the meaning to TA.

2.1 Discussion analysis

2.1.1 Over view of English version

The Amazing World of Gumball (simply known as TAWOG[b] or Gumball) is an English-American animated sitcom created by Ben Bocquelet for Cartoon Network.[2] The series concerns the lives of 12-year-old Gumball Watterson, an anthropomorphic blue cat, and adoptive goldfish brother Darwin, who attend middle school in the fictional city of Elmore, California. They often find themselves in various shenanigans around the city, during which they interact with fellow family members—younger sister Anais, mother Nicole, and father Richard—and an extended supporting cast of characters. The series is directed by Mic Greaves. It shown on May 03, 2011 in united states. It consists of six seasons. It consists of 284 episodes, each episode is 11 minutes long. Produce by Cartoon Network Development Studio Europe[a] Boulder Media (S1) Studio Soi (S2–). This series is rated (TV-Y7 FV) for those over seven as it contains fantasy violence and PG-TV (not suitable for children under the age of 10 without parental guidance)

2.2 Over view of Arabic version

The Amazing World of Gumball (عالم غامبول المدهش). It was shown for the first time in the Arab world on October 6, 2011 on Network in Arabic. This series is rated (TV-Y7 FV) for those over seven as it contains fantasy violence and PG-TV (not suitable for children under the age of 10 without parental guidance). It was dubbed in the studios of the image production house in Lebanon.

2.3 Justification of Corpus choice



We chose Gumballs' song (good bye) as a case study because it full of culture items, also it is one of famous cartons which influence on the children in the world general and in Arabic world especially. We compare between culture items in English version and Arabic version and discuss the strategies which use by the dubber in dubbing this song.

The Analysis is done this way : We take samples of the original version in English then contrast them to the dubbed version of these very CIs and see to what extent are these rendered and dealt with . Then , we see what strategy according to Mona Baker is it opted for.

Analysis & Discussion

- **Sample one: Translation By A More General Word**

In translation by a more general word, the translator may go up one level in a given se-mantic field to find a more general word that covers the core propositional meaning of the missing hyponymy in the receptor’s language. According to (Baker 1992 p26)’’it is one of the commonest strategies for dealing with many types of non-equivalents , particularly in the area of propositional meaning’’

English version	the dubbed Arabbic version
 <p>I can't say googd bye cause you might graiend me downinto <u>meat pie</u> Pies are popular in British cuisine, we generally eat apple pies, mince pies, chicken and mushroom pies, and many other kinds. We have them during the day; we can have them for dinner. We eat them alone; we eat them with side dishes. The pie tradition goes back a long way and I suppose that explains why we have so many <u>idioms</u> centered around pies.</p>	 <p>لا لن أقول الوداع فهذا يسبب لي الصداع</p>

Meat pie An idiom, usually used to describe someone who acts stupid or retarded. Also used to describe something stupid or retarded. In the previous example, the expression(meat pie) is translated intoالصداع which means headache . The image here seems to be far away of the meaning being expressed .If we look at the picture of the pie we find it scattered and that is why the Americans use it to denote being sick with headache .(See figure below)

According to Baker (1992), using a general word to translate is one of the most common strategies for dealing with various types of non-equivalence at the word level.

According to her, the translator frequently replaces the more specialized word with a more generic one (superordinate) or one that is more well known.



However, as Pham (2010) points out, the relative ease with which a problematic specialized notion can be replaced with a more general one can lead to overgeneralization, simplicity, and loss of meaning in the translated text.

It may not be suitable to use a more specific word to translate an English word into any of the Luhya dialects in Mulembe FM newscasts.

Because there may be many different words from different Luhya dialects for the SL word that may correspond to the general category or meaning expressed by English word, using a more specific term may compel the presenter to choose among several different Luhya words.

- **Sample two: Translation by paraphrase using unrelated word**

This is used when the concept in the source language is not lexicalized in the target language (p.26)

English version ST	The Arabic dubbed version TT
<p>I hope they put you into quarentine Or Lock you until you turn eighteen</p> 	<p>ربما في الحجر العام او غصت لتصبح تمام</p> 

The line in the song says :

I hope they put you into quarantine

Or Lock you until you turn eighteen

The Source Version talks about someone being punished until she/he is released when reaches the mature age / adulte. The counte-rpart version says something totally different ; the Arabic subtitle

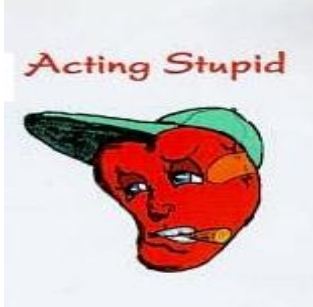

opted for «لتصيح تمام» that does not express at all the same content as intended in the English content.

The Arabic version is chosen just to rhyme with الحجر العام .

The Arab producer here preferred to just keep the musical tone of the song rather than keeping or reflecting the same meaning as expressed in the cartoon.

• **Sample three :Translation by Cultural substitution**

Substitution is the relation between elements such as words or phrases; “since substitution is a grammatical relation [...] the substitute may function as a noun, as a verb, or as a clause” (Halliday&Hasan, 1976, p. 90). There are three types of substitution: nominal, verbal, and clausal. Translation by cultural substitution involves replacing a culture-specific item or expression with a target-language item, which does not have the same propositional meaning but is likely to have similar impact on the target reader. The advantage is the readers can identify a concept which familiar to the readers)Baker 2011 p37

English version	The dubbed Arabic version
<p>That you might sudden by bite off my ear Please don't beat of my ear</p>  <p>In the English text do compression bite off my ear men's according to the Urban Dictionary someone who acts stupid or retarded and it's also used to describe something stupid or retarded.</p>	<p>ربما حينها لن أخاف مرعوب دوما كالخراف</p> 

In the Arabic version of the expression we would find the equivalence الخرفان which activity streams cultural equivalence for the same expression the word sheep in Arabic is a symbol of and cowering and silliness the two expressions the North the same symbol to express the side meaning we can say that we have tootle equivalents at the functional level. The translator opposite for the word الخراف to rhyme with أخاف and the previous line of the song. To send me top it's an idiom for an idiom the idiom using Arabic is called simile which is comparing someone to the sheep.

The translator opted for translation by substitution, he replaced it with the words or the expression *bite off my ear* which dresses covering with a simile in Arabic الخراف according to Mona Baker translating body cartoon substitution is needed somebody was in The Source text or the viewer and the target text and hands would you substitute this some bull with a sample that is near or closer in Medan and the title text .

The cultural substitution strategy entails replacing a culture-specific item or expression in the source text with a target language item that describes a similar concept in the target culture and thus has a similar impact on the TL audience.

This strategy gives the TL audience a concept with which they can identify, as well as one that is simple to comprehend and remember.

However, according to Pham (2010), this method should not be used for specific texts, such as those where historical context is critical, because it may lead to overgeneralizations or simple misconceptions. However, in order to attain cultural appropriateness, translators are motivated to make some additional acceptable alterations in the materials they are translating.

Sample four: Translation By A More Neutral Word

It has to do with differences in expressive meaning (p.28)

English version	The dubbed Arabic version
<p>You will be forced to relocated to your Grain's in the north west-</p>  <p>Grain's in the north west is an idiomatic expression that is used to say that something or someone is in the village. The word 'grain' is related to agriculture and farmers generally in America do practise this activity in the North West of America famous for farming</p>	<p>لينتي استحوذ على بيتك لكنك انتقلت الى منزل جدك</p>  <p>The Arabic version opted for إلى منزل جدك which always denotes being in the village. The translator here opted for Baker's Translation by a more neutral/less (Superordinate).</p>


that is used to say that something or someone is in the village. The word ‘grain’ is related to agriculture and farmers generally in America do practise this activity in the North West of America famous for farming

. This choice is actually justified and expresses the meaning as intended in the ST for the Arab viewers . However, the semantic load and the aesthetic beauty of the literary device is completely lost in the TT. The Arab viewers cannot be convinced the same as was the English viewer in the English version.

When a translator finds an expressive word, Pham (2010) suggests translating with a neutral word. Inappropriately rendered expressive words in the SL may fail to convey the genuine meaning or even cause confusion in the TL. This is because the translator may use a word that appears to be equivalent in the target language but is perceived differently. In English, the word 'sexy' signifies "beautiful" and has a positive, favorable sense, according to Pham (2010). Nonetheless, it signifies 'erotically worn' in Vietnamese. As a result, when the word is translated word for word from English to Vietnamese, it may offend Vietnamese listeners and cause them to misunderstand the speaker's complement.

To avoid the risk and seem natural, translating such words into the target language with a less expressive correspondence may be an effective technique. However, it is necessary to determine whether such words in Mulembe FM newscasts may achieve TL equivalency.

● **Sample 5 Translation by more General Word**

English version	The dubbed Arabic version
 <p>I could get you arrested for stealing a car I could ship you in a crate to Qatar A crate is a large shipping container, often made of wood, typically used to transport large, heavy or awkward items. Steel and aluminium crates are also used. Smaller plastic crates are used for delivery of bottles and other fragile items.</p>	 <p>قد اتهمك بسرقة سيارة او اجعلك بعيدا بعبارة و العبارة هي سفينة تجارية تستخدم لنقل الركاب، وأحيانا المركبات والبضائع، عبر الجسم من الماء. ان عبارة ركاب مع توقفات كثيرة، كما هو الحال في البندقية، إيطاليا، ويسمى أحيانا الباص المائي أو التاكسي المائي منطقة تشكل العبارات جزءًا من أنظمة النقل العام في العديد من المدن والجزر الواقعة بجانب المياه ، مما يسمح بالعبور المباشر بين النقاط بتكلفة رأسمالية أقل بكثير من الجسور أو الأنفاق. يمكن أيضًا تسمية اتصالات السفن ذات المسافات الكبيرة (مثل المسافات الطويلة في المسطحات المائية مثل البحر</p>

In the example above ,the Word (crate) in ST is translated into "عبارة" in TT. The word عبارة that Arabic is used by people for travelling in the sea. Therefore the Arabic equivalent phrase او اجعلك "عبارة بعيدا" is used to convey this general meaning intended by the dubber (Crate to Qatar). Hence , "عبارة" contains a more general meaning as for crate since this latter is a part of it.

The dubber succeeded in conveying the over all meaning, however; there was a kind of loss in omitting a whole name of a state « Qatar» . This omission is substituted in the sentence « انقلك بعيدا » that actually expresses the intended meaning in the ST. The reason behind opting for 'عبارة' is that it rhymes with the word «car» on the previous line of the song and goes with “crate” that is used to be shipped in any maritime means of transportation. However, the word 'عبارة' is an equivalence for «Linear» which is a huge ship and this is another modulation that is adopted for the sake of the musical tone .

- Translation by Cultural Substitution
- Sample 6

English version	The dubbed Arabic version
 <p>I could get you a job as a miner or sell you as Kebab to dirty diner Kebab is a wide variety of skewered meals originating in the Middle East and later on adopted in the Balkans, the Caucasus, other parts of Europe, as well as Central and South Asia that are now found worldwide. In English, kebab with no qualification generally refers more specifically to shish kebab cooked on a skewer. In the Middle East, however, kebab refers to meat that is cooked over or next to flames; large or small cuts of meat, or even ground meat; it may be served on plates, in sandwiches, or in bowls. The traditional meat for kebab is lamb, but depending on local tastes and religious prohibitions, it may now be beef, goat, chicken, pork or fish. Like other ethnic foods brought by travellers, the kebab has become a part of everyday cuisine in many countries.</p>	 <p>أو أوظفك بمنجم كعامل و أجعلك كسيخ شاورما هي وجبة طعام شعبية وشهيرة في شوارع دول الشرق الأوسط بل في العالم بأكمله، مصنوعة من اللحم المتبل مثل لحم الضأن ولحم البقر والدجاج ويتم تكديس اللحم على شكل يشبه المخروط على مشواة رأسية دوارة، إذ تُقدم الشاورما عادةً في طبق، أو على شكل شطيرة، أو في لفائف بنوع معين من الخبز والعجين، وعادة ما تُقترن بسلطتي التنبولة أو الفتوش أو سلطة الملفوف بالماينوز، مع وجود بعض الإضافات الأخرى؛ مثل خبز الطابون (خبز ليفانتين)، مصحوبًا بطبقة مثل الحمص والمخللات والخضروات الأخرى</p>

In this example the dubber applies a cultural substitution strategy to explain and specify the concept of Kebab as a famous meal with "شاورما". he could borrow the word "كباب" because it is excited in Arabic cultural but he preferred to explain the concept with word of more illustrative Impression and solid figurative meaning "كسيخ شاورما"

The adoption for Shwarma instead of Kebab has no cultural or Linguistic justification as in the Arab glossary , we have both words in the culinary tastes . However, opting for one of the two can be either chosen.



- *Translation by linguistic substitution*
- *Sample 7*

English version	The dubbed Arabic version
 <p>I could get your folks to forget you on the free way. Sell you to a freak show on its ‘ way to Uruguay</p> <p>Uruguay, officially the Oriental Republic of Uruguay and sometimes called the Eastern Republic of Uruguay, is a country in the southeastern part of South America. It is home to 3.3 million people, of whom 1.8 million live in the capital Montevideo and its metropolitan area. An estimated 88% of the population is of European descent. With an area of approximately 176,000 square kilometres, Uruguay is the second-smallest nation in South America by area, after Suriname. Colonia del Sacramento, one of the oldest European settlements in the country, was founded by the Portuguese in 1680. Montevideo was founded by the Spanish in the early 18th century as a military stronghold. Uruguay won its independence between 1811 and 1828, following a four-way struggle amongst Spain, Portugal, Argentina and Brazil. It is a democratic constitutional republic, with a president who is both head of state and head of government</p>	 <p>قد اجعل اهلك ينسونك في الطريق او يبيعانك لسرك في البلطيق دول البلطيق، المعروفة أيضًا باسم الدول البَلْطِيَّة أو بلدان البلطيق، أو جمهوريات البلطيق، أو أمم البلطيق، أو ببساطة البلطيق هو مصطلح جغرافي سياسي، يُستخدم عادةً لتجميع ثلاثة دول ذات سيادة في أوروبا الشمالية على الساحل الشرقي لبحر البلطيق: إستونيا، ولاتفيا، وليتوانيا. لا يستخدم هذا المصطلح في سياق المناطق الثقافية، أو الهوية الوطنية، أو اللغة، لأنه في حين أن غالبية الناس في لاتفيا وليتوانيا من الشعوب البلطيقية، فإن الغالبية في إستونيا هي من الشعوب الفينية. لا تشكل الدول الثلاث اتحادًا رسميًا، لكنها تشارك في التعاون المشترك الحكومي الدولي والبرلماني أهم مجالات التعاون بين الدول الثلاث هي السياسة الخارجية والأمنية والدفاع والطاقة والنقل</p>

In this example the dubber used linguistic adaptation by which he substituted the word Uruguay with البليطيق which are proper nouns (name of two countries) and the word way with الطريق in order to keep the rhythm of the song in Arabic version and what we call in Arabic الروي الشعري and in the same time makes the Arabic child enjoy when he/she listens to the song. i.e. الطريق ، البليطيق

• Translation by paraphrase using unrelated word

Sample 8

English version	The dubbed Arabic version
	
<p>I could get you stuck on fairground rid forever as the bride brīd, n. a woman about to be married: a woman newly married.—v.i. (Shak.) to act the bride.—ns. Bride'-ale (obs.)—Bridal, the ale-drinking at a marriage feast; Bride'-bed, the marriage bed; Bride'cake, the bride's cake, or cake distributed at a wedding; Bride'-cham'ber, a nuptial apartment; Bride'groom, a man about to be married: a man newly married; Bride'maid, Bride's'-maid, Bride'man, Bride's'-man, young unmarried people who attend the bride and bridegroom at a wedding. [A.S. brýd; Ice. brúdr, Ger. braut, a bride.]</p>	<p>قد احبسك في مدينة ملاهي او اجعلك رهينة لأمير المقاهي جمع مقهى و يعرف ايضا بالكوفي شوب أو الكافيه وهو مكان عام يجلس فيه لشرب القهوة أو الشاي أو تدخين النارجلية أو الشيشة وشرب العصائر والمشروبات الغازية أو تناول الحلويات، ويعتبر بمثابة مجلس للشباب فيتجمعون ويتبادلون الأحاديث، وحديثا صار الشباب يتجمعون في المقاهي لمشاهدة المباريات الرياضية على القنوات الفضائية المشفرة</p>

The above example shows how the word 'bride' is translated into Arabic as "المقاهي" using unrelated words that explains word that could be understood from the English text which are places that serve different types of coffee and drinks. The current example is a case of the mentioned procedure used to make the Arabic text clear to its reader and to reflect the semantic load and the cultural value of the Arabic language in the world.

Conclusion

In this chapter, we concluded through the analysis of Gumball's song (Goodbye) that the religious ideology has an impact on the dubbing of culture items. We had seen that the dubber translates this song according to the ideology and the culture of TA. Therefore, he translated some expressions while keeping the same meaning and rhythm and omitted some words and changed the expressions' meaning because they didn't fit with TA.

General conclusion

By investigating this research, it can be concluded that the following translation strategies were applied by the translator of the song under the study according to Baker 1991

1. **Generalization:** Translating by a more general word. By employing this strategy, the translators find a more general word that covers the core propositional meaning of the missing hyponym in the Target Language. This compensates for the relative lack of specificity in the Target Language. Translation by generalization is one of the most commonly applied strategies in dealing with various kinds of problems in translation. The translator usually uses a more general word (superordinate) or in the case of a whole concept, replaces the more specific one with a more commonly known, wider one.

2. **Neutralization:** Translating by less expressive/more neutral words. This strategy is the opposite of the above-mentioned strategy of Generalization. The Target Language may have specific words, but no general word to head the semantic field, so a hyponym in the Target Language is applied. The strategy is seemingly less popular, properly due to the fact that it is easier, and in a way more natural, to search for a more general word than a specific one. That it is rarely applied, may also stem from the fact that it brings a real possibility of over translation of the Source Language meaning, which in the majority of cases, seems to be more dangerous than overgeneralization. This strategy is one of the least frequent strategies in translation of Culture-Specific Items.

3. **Omission/Deletion:** Another common strategy in translation. Based on this strategy, a word or term that has not any equivalent or is not meaningful in Target Language will be omitted. This strategy can be related to untranslatability or lack of knowledge or attention of the translator and can be regarded as a negative point for translator. Like Addition, this strategy is not exclusive to Culture-Specific Items too.

4. **Cultural Equivalent:** Translating Source Language cultural word by a Target Language cultural word. The strategy of translation by cultural substitution involves replacing a Culture – Specific Items or expression in the source text with a Target Language item which describes a similar concept in target culture and thus is likely to have a similar impact on the target readers. By applying this strategy, the translator is regarded successful in transferring the message to Target Language readers (Domestication according to Venuti) but the final product lacks the local color of the original text. Some translators prefer to keep the Cultural Items untouched and preserve the originality and local color of the text (Foreignization according to Venuti). This strategy also has its strong and weak points. The obvious advantage of using this strategy is that it gives the readers a familiar and appealing concept which they can identify and is easy to understand for them. With certain texts, e.g. legal, religious, literal & historical texts this strategy should not be employed as it may lead to overgeneralization or simple misunderstandings. Based on the results of this study, this strategy is the most frequent strategy in translation of Culture-Specific Items.

5. **Explicitation:** Restating the same semantic information in another way. This strategy makes the meaning of a word or phrase easier by explaining it in the form of other words or phrases. The Target Language item is paraphrased in this way. While applying this strategy,

Addition is inevitable. Based on the results of this study, this strategy is the second most frequent strategy in translation of Culture-Specific Items.

6. **Borrowing:** Taking Source Language word directly into the Target Language. In this case, foreign terms enter the Target Text which leads to Foreignization of the text for recipient readers. This also helps in the case of very modern, newly introduced concepts. The loan (borrowed) word can, and very often even should, be followed with an explanation (it can be a definition built into the text), which is extremely useful when the word in question is repeated several times in a text. Then, once explained, it can be easily used on its own, the reader does not have problem with understanding it and his attention is not distracted by other lengthy explanations. In journalistic text those borrowed words are also very often additionally marked throughout a text by the use of italics. As in the case of cultural substitution strategy, the freedom with which translators use borrowed words depends on the purpose and the type of text. They are used particularly often in texts where the translator wishes to preserve and manifest some aspects of the original culture (usually for the purpose of promotion). It can also depend on the standards of translation prevailing in a given society. Borrowing is a very common translation strategy which is extensively used in translation of different texts but, surprisingly, this strategy is the fifth frequent strategy in this research.

7. **Modulation:** Changing the semantic and point of view of the Source Language term. In this strategy, the translator cannot transfer the word, phrase or message from Source Language by ordinary ways so s/he changes the semantic and point of view of the Source Language Item to make it more natural for Target Language reader. This strategy is not very common based on the results of this research.

8. **Synonymy:** Using synonym or parallel references, so as not to repeat Culture-Specific Item.

10. **Using a loan word from a third language.** This strategy is rarely used, in this case, the translator uses a loan word from a third language, e.g. a Turkish word, in order to transfer a word or expression from Source Language, in this case, Persian, to Target Language, in this case, English. Based on the results of this study, this strategy is the least frequent strategy in translation of Culture-Specific Items.

11. **Combining two or more translation strategies for dealing with a single problem.** In this case, the translator may use more than a translation strategy or a combination of strategies for translating an expression or a sentence. This method is also not used extensively in translation of culture-specific items.

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Appendices

Appendices

Good bye (English version)

[Verse 1]

I wanna say you're a real good guy
But we both know that would be a lie
It's been a nightmare being your friend
So it's time for this charade to end

[Chorus]

I can't say goodbye

[Verse 2]

'Cause you might grind me down into meat pie
I'll tell the school that you've got avian flu
So it'll be their job to get rid of you
I hope they put you into quarantine
Or lock you up until you turn eighteen
So maybe then I'll never have to fear
That you might suddenly bite off my ear
(Please don't bite off my ear!)

[Chorus]

I can't say goodbye

[Verse 3]

My face will be too mangled to identify
If I could get your house repossessed
You'll be forced to relocate to your gran's in the Northwest
I could get you arrested for stealing a car
I could get you a job as a miner
I could ship you in a crate to Qatar
Or sell you as kebab to a dirty diner
(It's not real meat, anyway!)

I could get your folks to forget you on the freeway
Sell you to a freak show on its way to Uruguay
I could get you stuck on a fairground ride (forever)

Send you to a wedding in Somewherestan, with you as the bride

[Chorus]

I can't say goodbye

[Verse 4]

But it's no use trying to deny

That I don't wanna be friends with you

So do whatever you have to do

كلمات الأغنية باللغة العربية (لن أقول الوداع)

ان روعتك تبلغ السماء

لكن هذا فعلاً هراء

صداقتك كابوس مخيف

سأضع حداً للوضع سخيف

لا لن أقول الوداع

فهذا يسبب لي الصداع

ميؤوس طائر أنفلونزة طيور

سأنتخلص منك خارج السطور

ربما في الحجر العام

او غصت لتصبح تمام

ربما حينها لن اخاف

مرعوب دوما كالخراف

لا لن أقول الوداع

و الا تشوه وجهي و ضاع

ليتني استحوذ علي بيتك

لكنك انتقلت الي منزل جدك

قد اتهمك بسرقة سيارة

أو اوظفك في منجم كعامل

أو اجعلك بعيداً بعبارة

أو اجعلك كسيخ شاورما كامل شاورما كامل

أو اجعل أهلك ينسونك في الطريق

أو يبيعانك لسرت في البلطيق

قد احبسك في مدينة الملاهي

أو اجعلك رهينة لامير المقاهي

لا لن أقول وداعاً

لكن عليا أن أكون شجاعاً

و أصدقاء لن نكون

انتظر الأمل كمسجون

ملخص البحث

المقدمة

الترجمة هي نقل الكلام من اللغة الأصلية (اللغة المصدر) إلى لغة أخرى (اللغة الهدف) مع ضرورة الالتزام بنقل المعنى والكلمات بشكل يؤدي إلى الحفاظ على المعنى الأصلي و تقادي تغييره . وعادة ما يتم ذلك من خلال استراتيجيين = المترجمه و الدبلجة . و عنوان البحث الذي نحن بصدد إجراءه هو تأثير الأيدولوجية الدينية على دبلجة العناصر الثقافية .

وهدف دراستنا يمثل في معرفة مدى تأثير الثقافة والأيدولوجية على دبلجة العناصر الثقافية . تعتبر الترجمة السمعية البصرية اداة لتواصل السمعي البصري الذي يجمع بين المحتوى الصوتي والمرء مثل الأفلام والمسلسلات والكرتون بهدف نقل رسالة معينة الى الجمهور . يعود ظهور الترجمة السمعية البصرية لأول مرة إلى أواخر عام 1890 وقد تطور بمرور الوقت حيث أطلق الباحثين عنان البحث في هذا المجال الذي يتحكم فيه (تضبطه) ثقافة و ايدولوجية المترجم وثقافة ايدولوجية المترجم له (الجمهور المستقبل) الذي بدوره يقدم الولاء الى الدبلجة الي تخدم ثقافه وايدولوجية .

الاشكالية

من المخاوف الاساسية للمترجم هي عدم نقل المعنى بشكل كامل من اللغة المصدر الى اللغة الهدف وفقدان جزء مهم قد يؤثر على المعنى اثناء عملية الترجمة. مما ادى الى السعي الدائم المترجمين للتوصل الى استراتيجيات و إجراءات ترجمة جديدة وفعالة لضمان النقل الجيد بين اللغة المصدر و اللغة الهدف.

ومن بين هذه الاجراءات نجد الدبلجة والمترجمه ونخص بالذكر هنا الدبلجة ولأي مدى تخدم ترجمة العناصر الثقافية

هدف الدراسة

يمثل هدف هذه الدراسة في تعيين مدى تأثير الجمهور المستقبل على اختيار الاستراتيجيات المتبعة و الملائمة لدبلجة الكرتون مع مراعاة حقيقة وجود اختلافات بين لغة وأخرى وبين ثقافه وثقافة .

اسئلة البحث

- 1-الى أي مدى تؤثر الايدولوجية الدينية على اختيار الاشخاص و الجمهور في التعامل مع عناصر ثقافة الرسوم المتحركة في *The Amazing world of Gumball*
- 2-ماهو الاجراء المتبع في الغالب في التعامل لإرضاء الاختيارات السابقة في التعامل مع الايدولوجية و الثقافة في دبلجة الكرتون.

الفرضيات

تساهم عملية الترجمة في نقل الأيدولوجية الثقافية والدينية بين اللغات والثقافات المخلفة . يفضل استخدام الدبلجة والمترجمه كإجراء لترجمة السمعية البصرية لتحويل الرسائل من لغة إلى أخرى بطريقة ملائمة .

منهجية البحث

تكشف منهجية البحث المتبعة في هذه الرسالة عن تأثير الايدولوجية الدينية على دبلجة العناصر الثقافية على حسب ابحاث كمية. وعلى سبيل الدراسة اخترنا كرتون (عالم غامبل المدهش) بنسختين مختلفين وناقشنا الصعوبات التي تواجه المدبلج في ترجمة العناصر الثقافية .

محتوى البحث

ينقسم هذا البحث الى ثلاثة اجزاء جزئيين نظري وجزء تطبيقي بحيث يحتوي جزء النظري على فصلين الفصل الأول يتناول الأيديولوجيا، الثقافة، الدين وعلاقتهم بالترجمة وكيف تأثر في المترجم عند اختيار المكافآت و الفصل الثاني كان حول المترجم و الدبلجة (تعريفها تقنياتها عوائقها) والترجمة السمعية البصرية اما الجزء التطبيقي يتكون من فصل واحد كان عبارة عن مقارنة وتحليل لعينات من دبلجة أغنية (لن أقول الوداع) من كرتون (غامبل) حيث تمت مقارنة استراتيجيات الترجمة المتبعة عند مواجهة عوائق ناتجة عن اختلاف الثقافات.

تحليل بعض المقاطع من الاغنية

بههدف استقصاء مدى تأثير المتلقي على الاستراتيجيات المتبعة في دبلجة الكرتون ثم اختيار عينات مختلفة من الكرتون الامريكي (عالم غامبل المدهش) بنسختين مختلفتين الاولى عرضت باللغة الإنجليزية على قناة انجليزية للأطفال (نثورك الامريكية) والنسخة الثانية المدبلجة الى اللغة العربية التي عرضت على قناة عربية للأطفال (نثورك العربية) حيث تم تحليل هذه العينات و مقارنة استراتيجيات الترجمة المقترحة من قبل (منى بيكر) مترجمة و باحثة في الدراسات الترجمة. حيث تم التوصل الى ان عملية الدبلجة تتأثر بثقافة و ايديولوجية الجمهور المستقبل. كما انها تتعرض للتلاعب من قبل المترجم والمقص الرقيب.

الدبلجة نوع من انواع الترجمة السمعية البصرية ذات قواعد ومعايير خاصة بها. انها ترجمة محدودة بالمكان والزمان وتأثر هذه القيود على النتيجة النهائية التي سنحصل عليها.

وهذا ماتطرقنا اليه في بحثنا هذا حيث ان احدي مشاكل في مجال الترجمة السمعية البصرية هي الدبلجة، حيث هدف البحث الى تحري مدى تأثير المتلقي على الاستراتيجيات المتبعة عملية الدبلجة. ذلك لان جل الابحاث ركزت على معنى الرسالة ونسيت دور الجمهور المستقبل، تمكن هذا البحث من سبر اغوار هذا الاشكال غي هذه الدراسة كما تناول ايضا الاستراتيجيات المعتمدة في التعامل مع الترجمة الناتجة عن العارض مع ثقافة المتلقي و ايديولوجيته.

درست المذكورة موضوع البحث من خلال مقارنة الاستراتيجيات المتبعة في دبلجة كرتون (غامبل) في قناة امريكية بالاستراتيجيات المستخدمة في قناة عربية، كان التحليل في الجانب التطبيقي مبنيا على استراتيجيات الترجمة المقترحة من، طرف الباحثة (منى بيكر).

بعض الامثلة التي قمنا بتحليلها:

I hope they put you into quarantine

Or Lock you until you turn eighteen

او غصت لتصبح تمام

تحدثت النسخة الاصل عن شخص يعاقب حت يدرك انه ان بلغ سن الرشد ام في النسخة المدبلجة فقد ترجمة بمعنى مختلف تمام (غصت لتصبح تمام) لا يعبر ايدا عن المعنى نفسه في اللغة الانجليزية.

واختيرت عبارة (الحجر العام) في النسخة العربية للمحافظة على قافية البيت (النغم الموسيقي) للاغنية.

□ او اجعلك رهينة لأمير المقاهي

❖ I could get you stuck on fairground rid forever as the bride

ترجمت كلمة "bride" النسخة الانجليزية الى المقاهي في النسخة الانجليزية و هما كلمتان لمختلفتان تماما فكلاهما واضح ومفهوم في كلا النسختين. استخدمت هذه الاستراتيجية من اجل جعل النص في النسخة العربية اوضح للقارئ لأنه ينعكس عليه كثيرا من الجانب الثقافي.

Abstract (English)

In this study, we investigate the extent to which culture and ideology influence the dubbing of cultural items and the difficulties that the translator faces in translating these items from the original language into the target language. Subtitling and dubbing are one of the types of audiovisual translation based on audiovisual communication that combines audio and visual content. Such as films, series, and other television programs to convey a specific message to the audience, and its first appearance dates back to the 1890s, in addition to the cultural and ideological constraints faced by the translator in translating Cultural elements and their transfer from the source culture to the target culture, preserving the identity of the target audience, as they constitute the basic structure for building society. The difficulties or challenges faced by the dubber translator in translating these elements return to the fact that the target audience is sometimes difficult for him to accept the culture of the original text, especially where it is directed at children, because This group is very sensitive as it has to maintain the dominant religious and moral character of the target audience. Through this, we conducted an analytical study of a song taken from cartoons directed to children and analyzed it, where we found that the translator modified the phrases that do not fit the target's culture from the original language to the target language by changing the meaning completely or adding words and omitting others or replacing them with words Or appropriate phrases appropriate to the culture of the Arab child. In the end, we see that the translator makes a great effort in translating cultural elements, defying all the difficulties, restrictions and obstacles which he faces while translating them for keeping the ideology and culture of the target audience.

Key words: ideology , religion, culture, dubbing, audiovisual translation

المستخلص

نقوم في هذا البحث بدراسة ما مدى تأثير الثقافة و الايديولوجية على دبلجة العناصر الثقافية و الصعوبات التي يواجهها المترجم في ترجمة هذه العناصر من اللغة الاصل الى اللغة الهدف .تعد المترجمة و الدبلجة احد انواع الترجمة السمعية البصرية المبنية لتواصل السمي البصري الذي يجمع بين المحتوى الصوتي والمرئي كالأفلام و المسلسلات و غيرها من البرامج التلفزيونية لتوصيل رسالة معينة الى الجمهور ويعود ظهورها لأول مرة الى عام 1890 بالإضافة الى القيود الثقافية و الايديولوجية التي يواجهها المترجم في ترجمة العناصر الثقافية ونقلها من الثقافة الاصل الى الثقافة الهدف محافظا على هوية المستقبل الهدف كونهما يشكلان البنية الاساسية لبناء المجتمع و تعود صعوبات أو التحديات التي يواجهها المترجم في ترجمة هذه العناصر الى كون المستقبل الهدف احيانا يصعب عليه تقبل ثقافة النص الاصل وخصوصا حيث تكون موجهة الى الاطفال كون هذه الفئة حساسة جدا حيث عليه ان يحافظ على الطابع الديني و الاخلاقي السائد للمستقبل الهدف. ومن خلال هذا قمنا بدراسة تحليلية لأغنية مأخوذة من رسوم متحركة موجهة للأطفال و قمنا بتحليلها حيث و جدنا ان المترجم قام بتعديل العبارات التي لا تتناسب مع ثقافة المستهدف من اللغة الاصل الى اللغة الهدف عن طريق تغيير المعنى كليا او اضافة كلمات وحذف اخرى او استبدالها بكلمات او عبارات مناسبة تلائم ثقافة الطفل العربي. وفي الاخير نرى ان المترجم يبذل مجهودا كبيرا في ترجمة العناصر الثقافية متحديا كل الصعوبات والقيود و العوائق التي تواجهه اثناء ترجمتها من اجل الحفاظ على ايديولوجية و ثقافة المستهدف

الكلمات المفتاحية : الايديولوجيا. الدين. الثقافة. المترجمة. الترجمة السمعية البصرية

Résumé

Dans cette recherche, nous étudions dans quelle mesure la culture et l'idéologie influencent le doublage des éléments culturels et les difficultés rencontrées par le traducteur pour traduire ces éléments de la langue d'origine vers la langue cible. Le sous-titrage et le doublage sont l'un des types de traduction audiovisuelle. basé sur une communication audiovisuelle qui combine des contenus audio et visuels tels que des films, des séries et d'autres programmes de télévision pour transmettre un message spécifique au public, et son apparition remonte à l'année 1890, en plus des contraintes culturelles et idéologiques auxquelles sont confrontés le traducteur à traduire des éléments culturels et à les transférer de la culture d'origine à la culture cible, en préservant l'identité de la future cible, car ils constituent l'infrastructure de construction de la société et en datant des difficultés ou des défis auxquels elle est confrontée. Le traducteur, en traduisant ces éléments dans le fait que l'avenir visé lui est parfois difficile d'accepter la culture du texte original, surtout lorsqu'il s'adresse aux enfants, car ce groupe est très sensible car il doit préserver la dimension religieuse et morale caractère du futur cible. A travers cela, nous avons mené une étude analytique d'une chanson tirée de Animations destinées aux enfants et nous les avons analysées où nous avons constaté que le traducteur modifiait les phrases qui ne correspondaient pas à la culture cible de la langue d'origine à la langue cible en changeant complètement le sens ou en ajoutant des mots et en supprimant d'autres ou en les remplaçant par des mots appropriés ou phrases qui correspondent à la culture de l'enfant arabe. En fin de compte, nous voyons que le traducteur fait un grand effort pour traduire des éléments culturels, défiant toutes les difficultés, restrictions et obstacles auxquels il est confronté en les traduisant afin de préserver l'idéologie et la culture de la cible.

Mots clés : idéologie. La religion. la culture. soustraction. traduction audiovisuelle

الجمهورية الجزائرية الديمقراطية الشعبية
وزارة التعليم العالي و البحث العلمي
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كلية الآداب و اللغات
قسم اللغة الإنجليزية و آدابها



مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في ميدان اللغة الإنجليزية و آدابها

تخصص: ترجمة عربي- إنجليزي-عربي

استقصاء أثر النزعة الدينية في دبلجة العناصر الثقافية

النسخة العربية لأغنية كرتون غامبول " الوداع "

تم تقديمها ومناقشتها علنيا من طرف

بكري نور الهدى

سلخان مريم

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