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**Investigating the Voice Over As Dubbing Technique of Cultural Aspects in
Documentary Films**

Case Study: Algerian Wedding Al Jazeera English Documentary

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Dedication

*I dedicate this humble work to my beloved family
My father and my mother who have supported and encouraged me through my
life
To my dearest friend "Saliha"*

Thank you all from the deep of my heart.

Rokja Midouni

Dedication

I dedicate this work to my family, the source of my success and strength

To my wonderful mother who supported me with her endless love

To my beloved father who always believed in me and encouraged me

To my beautiful sisters

To my dearest brothers

To all who light my way

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Abstract

The present study discusses fundamental aspects related to voice-over translation and dubbing in documentaries with reference to the main challenges and strategies opted for by AVT experts to overcome cultural aspects translation barriers. Thus; it provides an overview of AVT principles and their application in documentaries. The starting point is to investigate the dubbing and revoicing of cultural aspects in the documentary "Algerian Weddings" to check how does the translator deal with areas of cultural differences so that he uses strategies to overcome translation difficulties. Results show that translating cultural aspects is not an easy task. Hence, the role of the translator is to refer to some strategies that go beyond the structural level to keep the intended meaning and to open up doors for socio-cultural interchange between SL and TL. Techniques such as borrowing, paraphrasing, omission and so on are just a few ones to provide appropriate equivalence to the audience

Keywords: AVT, voice –over, dubbing, cultural aspects, documentaries

المستخلص

تناقش الدراسة الحالية الجوانب الأساسية المتعلقة بالترجمة الصوتية والدبلجة في الأفلام الوثائقية مع الإشارة إلى التحديات والاستراتيجيات الرئيسية التي اختارها خبراء الترجمة السمعية البصرية للتغلب على صعوبات ترجمة الجوانب الثقافية. هذا؛ وقد قدمنا لمحة عامة عن مبادئ الترجمة السمعية البصرية وتطبيقها في الأفلام الوثائقية. البداية من التحقيق في دبلجة الجوانب الثقافية في الفيلم الوثائقي "أعراس جزائرية" للتأكد من أن المترجم يتعامل مع الاختلافات الثقافية بحيث يستخدم استراتيجيات للتغلب على الصعوبات في الترجمة. تظهر النتائج أن ترجمة المصطلحات الثقافية ليست مهمة سهلة. ومن ثم ، فإن دور المترجم هو الإشارة إلى بعض الاستراتيجيات التي تتجاوز المستوى الشكلي للحفاظ على المعنى المقصود وفتح الأبواب للتبادل الاجتماعي والثقافي بين اللغة المصدر واللغة الهدف. تقنيات مثل الإقتراض وإعادة الصياغة والحذف وما إلى ذلك ليست سوى عدد قليل من الأساليب لتوفير التكافؤ المناسب للمتلقي.

الكلمات المفتاحية: الترجمة السمعية البصرية ، التعليق الصوتي ، الدبلجة ، الجوانب الثقافية ، الأفلام الوثائقية.

Table of Abbreviations

Abbreviation	Full Form
AV	Audiovisual
AVT	Audiovisual Translation
CI	Cultural Item
CM	Cultural Materiel
CSI	Cultural Specific Item
SL	Source Language
ST	Source Text
TL	Target Language
ST	Source Text
TT	Target Text

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Background of the Study

Recently, there has been a tendency towards audio –visual translation (AVT) due to the remarkable advancement in technology which makes AVT a faster and easier means of conveying information and culture.

During the 1980s, translation studies gained their autonomy as a distinct field embarking on various theories namely the linguistic and the cultural ones.

Mundy (2004) distinguishes two meanings of translation: translation as a product and as a process and thus, he questioned the role of the translator in rendering meaning from a source text to a target text.

It is obvious, then, that the act of translating is a complex one that requires a set of techniques and strategies aiming to preserve the original intention of the writer.

AVT is based on the image to transmit cultural and linguistic content to individuals and peoples. There have been a mixture between translation and automated media to give us what is called audio-visual translation.

The Importance of The Study

The theme tackled is seem important for the following reason:

- Filling of the lacunas in the scientific field focusing on anthropology documentaries at AVT level.
- Making translators aware of the different problems and strategies encountered and adopted in the very field.
- Trying to suggest some solutions to the problems encountered.

Purpose of the study

The aim of the present study is twofold:

- a. To investigate dubbing of cultural aspects in documentary films in El Jazeera English Documentary “Algerian Wedding”
- b. To uncover the challenges of such techniques in AVT from A-E

Research Problem

The type of audio -visual translation dubbing, is one of the most difficult task that the translator faces due to its multiple semiotic nature, as they mix sound, voice and image at the same time, so that the images carry several meanings that enable the viewer to understand what is not uttered in the dubbing. Through the topic of our research, we raised the problem that revolving around the difficulties, problems and strategies (techniques, process) of dubbing the anthropology documentary films.

Research Questions

To achieve the aim of the study, a set of questions are put forward:

- 1- What are the main difficulties & problems encountered in dealing with CI from Arabic into English in Anthropology documentary films?
- 2- What are the mostly adopted strategies and/ or procedures in dealing with CI in anthropology documentary films from Arabic into English?

Research Hypotheses

In an attempt to answer the above-mentioned questions, some hypotheses are reformulated:

- a. Dubbing is one of the most important areas of AVT where the translator should pay attention to the target audience in terms of linguistic diversity and cultural awareness.
- b. The translators encounters several challenges in AVT such as cultural differences, paralinguistic channels (body language, gestures, facial expression, nonverbal cues (intonation), ethnographical and social limitations on the other hand , translating culture can raise a problem such as ambiguity, lack of coherence and cohesion.

Methodology

The study is corpus-based where one intends to select percentage of voice over (dubbing) from the documentary entitled.

The study is qualitative descriptive where we examine audio-visual extracts to identify the techniques of translation used in dubbing documentary films with particular reference to cultural aspects, techniques such as transposition, cultural adaptation, omission and borrowing are target and analyzed in the films.

Interpretation would be in favor of providing techniques of dubbing and that seek larger audience with more cultural tolerance and accessibility.

Structure of the dissertation

The dissertation encompasses three chapters that interrelate to fulfill the study's aim.

Chapter one tackles AVT concepts and issues. Chapter Two accounts for AVT translation and culture. Chapter Three is practical where we shall analyze the corpus according to dubbing techniques. Finally, a general conclusion is drawn.

Literature Review

There have been numerous studies on the field of audio-visual translation since the mid-nineties of the last century where many researchers such as *Yves Gambier (2004)*, *Diaz Jorge (2008)*, *Orero Pilar (2001)*, and others who have greatly contributed in enriching this field of knowledge which combines technology and audio-visual studies of various types such as commentary, dubbing, subtitling and so far and so on.

AVT has received considerable attention by the scholars through the years due to several factors such as the technological advancement, the globalization effect, the easy accessibility to multimedia and social media sites, the evolution of film industru...etc.

In this vein, Diaz Cintas, Jin her chapter 'Audiovisual translation in the third millennium' edited by G.German and Rogers in their book *Translation Today. Trends and Perspectives*, 2003, has raised the issue of equivalence in AVT as both an imposing reality and challenge that has changed our view about the traditional notion of translation. Consequently, new practices of AVT call for new generation of

meanings or equivalents that encompass new types of relationships between the source language and target text. (CHAUME, Frederic, 2018)

On the other hand, the multimodal or semiotic nature of AVT evoked scholars questioning if AVT was indeed a form of translation. (Remael, 2010)

Moreover, *Audiovisual Translation: Language Transfer on Screen* attempts to provide answers to some of these questions. Others, however, will remain open to debate but in an expanding field rapidly generating increasing interest at professional, educational and research levels.

Although published reflections on the vices and virtues of film translation date back to the early twentieth century, scholarly work on audiovisual translation only began to gain traction after the surge of translation studies in the 1990s. Intriguingly, this field was soon drawn into a dynamic of disciplinary devolution. While ‘audiovisual translation’ has remained a useful umbrella term around which to organize specialized postgraduate courses or conferences, published research has often focused on individual forms of audiovisual transfer. Nowhere is this trend more obvious than in the case of monographs, with books on subtitling, dubbing or voice-over already outnumbering volumes on the broader field of audiovisual translation.

Chapter One : The Audiovisual Translation

Introduction

Audiovisual products in English seem to take the lead by English speaking countries such as U.K, U.S.A., Australia. The most prominent factor related to studying AVT is to situate it in a multi-disciplinary field amalgamating research findings from different focal points such as translation studies, speech analysis, technology, sociology, cultural studies and psychology. Such overlap among disciplines makes the study of AVT complex and may make the translator anticipate challenges in dubbing and voice over of films. The present chapter accounts for the theoretical framework of AVT in terms of definitions, importance, development, types, and strategies, and challenges.

1.1. Definition and Development of Audio-visual translation

The concept of AVT has gone through diachronic changes due to many factors such as the rise of English as a global language, the technological development, and the spread of social media as the main communication tool. On the other hand, the growth film industry has paved the way for AVT to flourish.

According to Kenneth (2001), AVT is “a discipline that more than mere as pictures, music, sounds and other non-verbal elements are also involved in the process making it a kind of multi-semiotic transfer”. So, the vividness of AVT lies in its semiotic effect on the target audience.

Besides, the term AVT refers to the transfer from one language to another of the verbal components contained into audiovisual (works and products such as films, TV shows, plays, opera....and most recently video games and web pages. In other terms, Audio-visual deals with the techniques of treating audiovisual language during and after products.

Since the publication of Delabastita’s article ‘ *Translation and mass-communication: Film and TV translation as evidence of cultural dynamics* ’ in 1989, many researches in AVT have gained popularity and attention. In fact, along with the growth of film making in1985, many trials were to transmit the conversations to the different

audience. Present subtitles originated from intertitles that trace back to 1903 in the film of Porter's *'Uncle Tom's Cabin'* and stand for placing printed texts between the scenes to explain polts and nonverbal communication between characters.

With the emergence of sound based films in 1927, American film companies adopted dubbing first as post-synchronized revoicing of films to avoid high costs resulted from reshooting the same film in different languages. (Sahin, 2012) .

During the digital era, AVT has remarkably evolved and became widely spread on international scale in publications and conferences (ibid). Similarly, In academia setting, AVT is associated to literary translation. Nowadays, AVT has developed to gain autonomy as a separate field under Translation Studies with leading figures such as Susan Bassnet (2002), Snell-Hornby(1995), Luis Perez Gonzales(2009).

In terms of labelling, AVT has been attributed many names such as film translation, screen translation (Karamitloglou, 2000), multimedia translation and AVT (Luyken, Herbst, Langham-Brown, Reid and Spinhof, 1991; Dries,1995;Baker and Hochel,1998).This proves that AVT is the preferred term among scholars. Ultimately, the term AVT refers to multichannel and multi-semiotic text containing linguistic and non-linguistic signs such as music and image. Such multimodality makes AVT difficult with reference to the acoustic and visual nature of the audiovisual text in addition to their cultural dimension.

1.2 Importance of AVT

As it has been demonstrated in the previous section, AVT gained its importance throughout its stages of development. One may state that the importance of AVT does not only lie in its development through time; but it lies in its implication and effects on several fields and aspects.

To start with, the multimodal nature of AVT bridges the gap between the linguistic foundation and the semiotic resources of the product. In other terms, semiotics help the dubbed and subtitled in deciding on what technique to use such as omission, addition or substitution. In fact, semiotics should started as a key parameters when rethinking and reviewing the quality of dubbing and subtitling current studies highlight the

importance of AVT with regard to its interpretive power derived from semiotic analysis, intercultural exchange and discourse suggestions. Such importance is the result of process-product interaction that affords broader view in assessing AVT.

1.3 Types of Audio-visual translation

As a specialized branch of translation, Audio-visual is classified into either intra-lingual translation or intra-lingual translation.

Serban (2004, p, 4) distinguishes three types of inter-lingual translation, and tree types of intra-lingual translation.

1.3.1 Dubbing: Named as reviocing dubbing is the act of “ replacing the original soundtrack containing the actor’s dialogue with a target language (TL) recording that reproduces the original message, while the same time ensuring that TL sounds and the actor’s lip movement are more or less synchronized (Diaz- Cintas, 2003, p.195).

It is clear that dubbing has four sub-categories lip-synch dubbing, voice over, narration and free commentary (Luyken et al 1991, p71)

1.3.2 Subtitling: “Subtitling involves displaying written text, usually at the bottom of the screen, giving an account of actor’s dialogue and other linguistic information which form part of the visual image (letters, graffiti and caption) or of the sound track (song)”

1.4 Arabic Voice Over: Voice over is one common mode of AVT displaying a variety of linguistic technical, semiotic and cultural features and difficulties as well. The role of the translator is crucial

Karamitroglo (2000.p104) debatably points out that “the number of possible AVT problems is endless and a list that would account for each one of them can never be finite” it is clear, then, that for practicality matters, the researcher would antipate difficulties of all types when treating the nature of voice over in films and documentaries. Arabic voice over is no exception where norms (1999.p 17) argues that “ no one has ever come away from a foreign film admiring the translation” in the same line of thought, Gambier(2003,p172) agrees with Thawateh (2011),

Skuggstik(2009), Neubel (2000) about the translators's competency and the translator's faithfulness namely voice-over since the latter receives little attention in the Arab world especially in documentaries , Matamola (2019) addresses two major types of voice over difficulties: linguistic and cultural which underneath ideology and manipulation are risk taking procedures as they are embedded in the original film or documentaries the difficulty of doing Arabic voice over increases because it is not used for fiction films in the Arab world on the one hand; and there is little academic and professional research.

One of the most pertinent issues of voice over is synchronization techniques since it refers to the simultaneous presence of two soundtrack, the original one "reduced entirely or to a low level of audibility (Luyken et al, 1991, p 80), and the translated on the top. Voice over from English to Arabic is not only related to technical aspects, but it is linked to socio-cultural norms as well. Catford (1978)

The issue of equivalence is another dimension of voice over especially in bilingual and multi lingual communities AVT and voice over are no more were actions of function as and intercultural communicative tools.

1.5 Dubbing VS Subtitling:

Both dubbing and subtitling have advantages and shortcomings, historically, subtitling has appeared before dubbing, but dubbing was preferred in the word because of the illiteracy.

Subtitling is cheaper than dubbing, but subtitling is quicker than dubbing. Further, subtitling is a pedagogical tool to enhance the learning of target language, whereas dubbing is in favor of home culture. Subtitling is more authentic since it keeps the original voices of the actors. Contrariwise, the dubbing conveys more accurate information, while subtitling can reduce the content of information to synchronize with the picture movement. Besides, dubbing allows many speakers all a time; but subtitling does not. As for the audience, they can focus on image and movements in dubbed movies; but lose concentration in subtitled movies.

We having discussed the characteristics of both dubbing and subtitling one cannot decide upon which method to use without considering some factors stated as follows:

A- The Economic factor

It is the common factor between subtitling and dubbing countries around the world turned to opt for subtitling being cheaper, but small countries sometimes choose dubbing to spread their history and culture. (The historical and cultural factor)

B- Ideological factor

To spread the effect of an ideology, dubbing is preferred

C- The cultural factor

Lately, translation has gone beyond the linguistic level of language and embarking on cultures by situating the text in its cultural context to convey the target message. As a result the process of translation is considered as & quot; cross cultural transfer (Zarkow.2005.8)

1.6 Challenges and Difficulties of Audio Visual Translation

When investigating AVT, it's far critical to first replicate at the specificity of audiovisual texts, that's decided through the manner wherein statistics is communicated. In films, which means is conveyed now no longer handiest via the speak exchanges among characters, however additionally via images, gestures, digital digicam movements, music, computer graphics, etc.

Information is accordingly transmitted concurrently via the acoustic and the visible channels, and conveyed via a huge variety of signifying codes, articulated in step with particular filmic regulations and conventions. As such, Chaume (2012: 100) defines the audiovisual textual content as “a semiotic construct woven by a series of signifying codes that operate simultaneously to produce meaning,” which may be transmitted via the acoustic (linguistic, paralinguistic, musical, computer graphics and sound role codes) and the visible channels (iconographic, photographic, shot, mobility, image and montage/modifying codes).

Many of the demanding situations confronted with the aid of using audiovisual translators end result from the interplay of the numerous codes and from the truth that, in maximum cases, the simplest code they are able to paintings with is the linguistic one within the shape of discussion or history conversations. For instance, whilst an audiovisual translator comes to a decision to an alternative cultural reference with inside the movie with every other reference, he must be acquainted with the goal of culture. It is then vital to take into account the relaxation of the codes at play earlier than you make a decision and confirm that no visible references to the culture-precise object being substituted may be visible on screen. These demanding situations have triggered authors like Titford (1982) to coin the term ‘constrained translation’. Further evolved with the aid of using Mayoral et al. (1988), this idea highlights the complexity of AVT and foregrounds that the translator’s mission is confined with the aid of using the interplay of a extensive variety of communique elements (images, music, dialogue, etc.).

Constraints in AVT may be of a unique nature relying at the audiovisual style being translated and the AVT mode being used. In each dubbing and subtitling specific interest is frequently paid to technical constraints, imposed with the aid of using the want to synchronise the interpretation with the authentic text.

1.6.1 Technical Constraints in Subtitling

The important constraints that impinge at the shipping of subtitles are spatial (ruled via way of means of the quantity of area to be had on display screen for the textual content) and temporal (dictated by the point that a given subtitle stays on display screen). Although there's no typical settlement at the manner wherein the subtitles need to seem on display screen, some of developments may be discerned. The scenario is one in every of extrade inside a usually common practice, specifically brought about via way of means of the untapped ability launched via way of means of virtual era and the uncontested incidence of subtitling because the desired AVT switch at the net to cater for all styles of programmes, be they political, educational, fictional or commercial. To assure that the textual content remains within the display screen protection place and that it does now no longer spill over the edges, and relying on the

sort and length of the font chosen (Arial, point 30, is frequently used), subtitles on display screen have a tendency to encompass a most of traces of textual content, and every of the traces to incorporate a most of among 35 and forty two characters within the case of Latin-primarily based totally alphabets, Arabic and Cyrillic languages. When it involves Far Eastern languages like Chinese, Japanese and Korean, the widest variety of characters consistent with line is ready at round 14 to 16. In theatrical releases, the subtitles have a tendency to be white, just like the display screen onto which they may be projected, as they may be generally laser-burnt onto the celluloid.

In phrases of positioning, the subtitles are generally displayed concentrated at the lowest of the display screen, except a few critical diegetic data happens there, wherein case they may be generally displaced to the pinnacle of the display screen.(Díaz-Cintas and Remael 2007: 96-99)

One of the golden rules, from a temporal perspective, is that subtitles have to seem in synchrony with the voice and the image. The synchronisation method, additionally called recognizing, cueing, timing or originating, includes determining the precise second whilst a subtitle have to seem on display screen (in-time) and whilst it have to disappear (out-time), even as preserving temporal synchrony with the unique utterances.

The recognizing has to reflect the rhythm of the movie and the overall performance of the actors, and bear in mind of any prosodic functions together with interruptions and pauses. This method is undertaken with the assist of bespoke subtitling applications and can be accomplished with the aid of using the translators themselves or with the aid of using experts who know the intricacies of the software. The quantity of time that a subtitle remains on display screen relies upon at the transport of the unique exchanges and it's far normally agreed that a subtitle of complete lines, containing round 37 characters in every line (i.e. a complete of seventy four characters), may be effortlessly examine in six seconds, which is thought within the enterprise as the “6 second rule” (Díaz-Cintas and Remael 2007: 96-99).

For shorter durations of time, proportional values are mechanically calculated with the aid of using the subtitling software, and never have to a subtitle live on display

screen for much less than one second (or $\frac{5}{6}$ of a second) to assure that the viewer can sign up its presence. Finally, the quantity of textual content that may be projected on display screen in a given time period among one and 6 seconds is calculated in step with the viewers' assumed analyzing velocity, with the intention to of route vary relying on literacy tiers and age of viewers. In this respect, being capable of examine one hundred sixty phrases according to minute (wpm) or 15 characters according to second (cps) is taken into consideration to be popular while a analyzing velocity of a hundred and eighty wpm or 17 cps is taken into consideration fast.

Although those parameters nevertheless revel in a few foreign money within the industry, viewers' extended familiarity with studying textual content on display screen and expedited technical trends witnessed in latest a long time have added alongside tremendous changes. The sacred rule of getting a most of traces in a subtitle to minimize their effect at the images is being damaged every day with the aid of using the emergence of three, 4 or even five-liners, considerably within the subtitling being achieved at the internet; and the conventional positioning of the subtitles at the lowest of the display screen is likewise being challenged as they start to be displayed on unique components of the display screen.

Likewise, limiting the variety of characters according to line to 35, 39 or maybe forty two isn't an vital component anymore. Most subtitling packages now make the maximum of proportional lettering, because of this that that in the protection place subtitler can write extra textual content, relying at the font length getting used and the real letters that make up the message (e.g. an 'i' takes much less area than an 'm'). It is consequently now no longer unusual to discover subtitles that incorporate as much as 70 characters in only one line. In addition to the classy implications that a lot textual content could have at the film, the problem stays as to whether or not visitors are given enough time to examine such lengthy subtitles.

Professional exercise is hastily evolving with the entrenchment of virtual technology, the mushrooming of displays round us, and the proliferation of audiovisual productions, with a number of the maximum obvious adjustments materializing within the boom of the wide variety of lines, the lengthening of lines,

shorter publicity instances and quicker studying speeds, which, of course, have had a sizeable effect at the manner the real language switch is carried out.

1.6.2 Technical Constraints in Dubbing

In movie dubbing, whilst changing the authentic speak tune with the translated one, the correct synchronization among the brand new tune and the relaxation of the components (authentic images, current song and sound outcomes tune, shot modifications) is of paramount importance. Whereas translators need to constantly be alert to the composite nature of the audiovisual production, they may not be liable for the real lip synchronization because the dubbing system is characterized with the aid of using the numerous specialists who participate in it.

Once the speak exchanges had been translated, they may be tailored and synchronized with the aid of using the speak creator or adapter. In a few countries, it's far not unusual place for translators to additionally act as speak writers, even though this isn't constantly the case. This is why, as mentioned with the aid of using Whitman-Linsen (1992: 105), the paintings completed with the aid of using the translator is frequently called a "rough translation," which undergoes many modifications at some stage in the variation system. Dialogue writers adapt this draft translation to suit the articulatory actions of the onscreen characters, making sure that the interpretation respects the open vowels in addition to the bilabial and labiodental consonants uttered on display screen (Chaume 2012: 73). Known as "phonetic synchrony," this system is handiest applicable in pictures in which the character's face and mouth are absolutely visible (op.cit.).

Another sort of synchrony that wishes to be discovered in dubbing is isochrony, which refers back to the truth that the period of the interpretation need to be same to that of on-display screen characters' utterances: if the interpretation is simply too lengthy or too short, the phantasm may be broken, and the target target market would possibly understand or be reminded that the actors on display screen aren't saying the translated strains and are in truth talking a distinct language. Chaume (op. cit.: 70) additionally refers to a 3rd sort of synchrony, "kinesic synchrony," wherein the interpretation wishes to be synchronised with the actors' frame actions. Once they may

be synchronised, translated speak exchanges are interpreted with the aid of using dubbing actors or voice talents, under the supervision of the dubbing director, after which combined and recorded with the aid of using sound engineers in a dubbing or recording studio.

Assumptions approximately the important significance that synchrony has within the dubbing procedure have now no longer been substantiated through systematic research. Furthermore, the specificities of dubbed texts and the dubbing procedure do now no longer entirely rely upon synchronisation. For instance, while thinking about which dubbing issue has the finest effect upon the target target market and need to as a result take priority over the others, Whitman-Linsen (1992: 54) highlights that “researchers and professional dubbers alike lend the greatest priority to a believable, convincing dialogue,” which immediately pertains to the translational assignment of getting to address prefabricated orality.

1.6.3 Further Challenges in AVT: Prefabricated Orality

The idea of prefabricated orality is decided via way of means of the specificities of the discourse located in audiovisual texts: spoken and apparently spontaneous, but deliberate and elaborated. Dialogue originates in a script that has been cautiously deliberate and written via way of means of a scriptwriter to be interpreted later via way of means of actors as though it had been spontaneous and had now no longer been written in advance.

Film talk differs considerably from spontaneous communicate and does now no longer characteristic such a lot of dysfluencies (hesitations, fake starts, repeats, and reformulations, which might distract or even annoy viewers) nor does it depend so closely on phonetic and prosodic functions and contextual information. Nevertheless, scriptwriters and actors use sure linguistic functions which might be regular of naturally-happening communicate on the way to reap practical dialogues in order that audiences can become aware of what they're looking with spontaneous speech and consequently immerse themselves within the cinematic illusion. Done in a cautious and practical manner, that is one of the motives why the orality of movies and different

audiovisual texts is taken into consideration to be prefabricated (Chaume 2012) and its spontaneity is deemed to be pretended (Baños 2014a).

The orality of movie communicate ought to be handled similarly cautiously and purposefully in AVT, thinking about that translated movies are ruled through extraordinary conventions and prompted through a extensive variety of things and constraints: the involvement of many marketers and stakeholders within the translation process, the heterogeneous makeup of the goal audience, expert issues, the limitations imposed through the supply text, and the above stated area and temporal constraints.

As highlighted through Whitman-Linsen (1992), mirroring spontaneous communication is of paramount significance in dubbing, in which the translator/communicate creator takes the position of the scriptwriter and is predicted to grasp the linguistic capabilities to be had within the goal language to supply convincing communicate. Such an imitation is although a count number of compromise since, while the verisimilitude of dialogues is one of the standards used to check whether or not a dubbed manufacturing meets fine standards (Chaume 2012: 15), studies has proven that the language of dubbing may be very normative and now no longer as spontaneous as we'd think (Pavesi 2008; Baños 2014b).

In the case of subtitling, due to the extrade of medium from speech to writing, a number of the normal capabilities of spontaneous oral verbal exchange have a tendency to be the primary to vanish within the subtitles. Omission and standardisation of orality markers are greater distinguished in subtitling than in dubbing because of the want to conform with writing conventions and to the issue of reflecting a few capabilities of spoken speech in writing. Yet, this isn't always the most effective purpose why those capabilities are misplaced in subtitles and, as Díaz-Cintas and Remael (2007: 63) contend, “quite a few can be salvaged in writing, but rendering them all would lead to illegible and exceedingly long subtitles.” Subtitling priorities and constraints make it tough for spoken capabilities to be pondered in subtitles. Whereas this has an effect at the orality of the subtitles, it can't be forgotten that subtitles are a complement to the unique manufacturing and that a few orality markers which is probably recognisable with the aid of using the goal audience (e.g. prosodic

capabilities, repetitions, hesitations) are nonetheless gift within the unique soundtrack and may be picked up with the aid of using (some of) the viewers.

Conclusion

In this chapter, we dealt with the definition of audiovisual translation, especially dubbing and subtitling. We also dealt with Arabic voiceover, types of audio-visual translation in dubbing and subtitling, and the most important differences between them. Finally, we discussed the most important challenges and that the translator faces in dubbing and subtitling namely cultural ones

Chapter Two: Translation and Culture

Introduction

In studying the language of a society of higher to mention country, it is not a good plan to focus just on the language and therefore the method of communication. So, there are different structures that facilitate the understanding the nations more than the language. One of these structures may be considered as culture. Knowing concerning the culture of a society takes us on the far side our purpose. We all know that a nation's culture thrives by interacting with different cultures. Cultural selection opens our eyes to human rights, however cultural selection will be recognized through discussions. Generally, language is an expression of culture and individuality of its speakers. It influences the means the speakers understand the globe. Therefore specializing in the difficulty of translation from one language to a different, the culture of each language within the method of translation is very important. In fact one ought to contemplate that to what extent the culture is within the text and to what extent the language is in culture.

A good translator ought to be conversant in the culture, customs, and social settings of the supply and target language speakers. He ought to even be conversant indifferent sorts of speaking, and social norms of each languages. This consciousness, can greatly improve the quality of translations especially when he deals with different genres and registers. According to Hatim and Mason (1990), the social context in translating a text is perhaps a more important variable than its genre. The act of translating takes place within the socio-cultural context. Consequently, it's accurate to judge translating activity only at a social context.

2.1 The Relationship between translation and culture

Catford (1965) presents the first definition. He states that translation is the replacement of textual material in one language by equivalent textual material in another language. In other terms, the most serious element is equivalent textual

material. Yet, it is still obscure in terms of the sort of equivalence since culture is not taken into consideration.

Nida and Taber (1969) describe the procedure of translating as, translating consists of reproducing within the receptor language the closest natural equivalent of SL message, in terms of meaning and in terms of style. Translation, involving the transposition of thoughts expressed in one language by one group into the convenient expression of another group, requires a process of cultural de-coding, re-coding and encoding.

As cultures are progressively brought into better contact with each other, it's the cultural aspect of the text that we must always take into consideration. The translators faced a foreign culture that needs that its message be sent properly. Sugeng Hariyanto in "*The Implication of Culture on Translation Theory and Practice*" states: Related to translation, culture manifests in two ways. First, the reference of the vocabulary items is somehow specific for the given culture. Second, the reference is actually general however expressed during a method specific to the source language culture. In observe, however, the translator ought to take into consideration the aim of the translation in translating the culturally-bound expressions. The interpretation procedures mentioned ought to also be in consideration.

2.2 Culture and its Role in Translation

Culture is the product of interacting human minds, and hence a science of culture will be a science of the most complex phenomenon on Earth. It will also be a science that must be built on interdisciplinary foundations including genetics, neuroscience, individual development, ecology and evolutionary biology, psychology and anthropology. In other words, a complete explanation of culture, if such a thing is ever possible, is going to comprise a synthesis of all human science and activity. Such a synthesis poses significant conceptual and methodological problems, but also difficulties of another kind for those contributing to this science. Scholars from different disciplines are going to have to be tolerant of one another, open to ideas from other areas of knowledge (Plotkin, 2001).

In this vein, there are two tendencies in culture-studying issues. On one hand, the scholars attempt to determine what specifically is being studied and the way it's being studied once a selected approach is applied; and what will probably be the right field of study for a general science of culture. This suggests that culture isn't an existing object of study that needs to be scientifically analyzed.

Peeter Torop (2009) focuses on the relation between culture and translation as, Culture operates principally through translational activity, since alone by the inclusion of recent texts into culture can the culture endure innovation moreover as perceive its specificity.

Hanada Al-Masri in a piece of writing titled "Translation and Cultural Equivalences" (2009) focuses on cultural translation, particularly addressing the problem of cultural in equivalences or losses occurring within the translation of Arabic literary texts. He investigates the translation strategies that diode to cultural losses and to stress the vital role of the translator as a cultural corporate executive. He concludes his article with the implication that a translator needs to assume the role of a cultural corporate executive for each texts so as to render a culturally more faithful translation.

Mohammad Salehi in a piece "Reflections on Culture, Language and Translation" (2012), has created a trial to outline the idea of culture from totally different viewpoints in translation studies and to offer an analysis of researchers' views of the interaction between culture and language and additionally between culture and translation. He points out that, culture and translation are among the foremost deciding and cogent variables in human communication. It's typically believed that culture influences the translational discourse during a variety of the way.

There are several comments on the connection between language and culture. Though the bulk confirms the language and culture as ideas indispensable, some hypotheses impose the unconnectedness of those two ideas.

2.3 Culture-specific Items (CSI)

According to Snell-Hornby (1993), there may be five basic teams of prototypes which are often in brief led to as what follows:

- 1) Terminology / nomenclature
- 2) Internationally known items and sets
- 3) Concrete objects, basic level items
- 4) Word, expressing perception and evaluation often linked to socio-cultural norms
- 5) Culture-bound elements

Newmark (1998) is on the assumption that an oversized variety of words are often reproduced to designate a special language or language of a community once that community concentrates on a specific topic. In line with this theory of cultural word, 5 completely different categories of "cultural categories" are selected from one another. Those classes square measure as following:

- 1) Ecology
- 2) Material culture
- 3) Social culture
- 4) Organizations, customs, activities, procedures, concepts
- 5) Gestures and habits

2.4 The Overloading in Translation of Culture-specific Items

Every society has its own set of habits, values and classification systems that are different sometimes and sometimes overlap. Modern literature on translation attracts heavily on the necessary role of cultural gap between source language and target language communities. As Javier Franco Aixela (1996) notes, "cultural asymmetry between two linguistic communities is necessarily reflected in the discourses of their members, with the potential opacity and inaccessibility this may involve in the target culture system".

He considers translation as a way that provides the TL society with a range of ways, starting from conservation to naturalization, against the scene of the sense of difference that conveys this distinction with a group of cultural signs capable

of questioning or perhaps denying our own culture. The choice between these strategies may be a perform of the degree of receiving society's tolerance. What's particularly vital within the translation of culture specific things is that the important loss and gain in their connotations. Aixela's plan to clarify the notion of culture-specific items, therefore, leads him to the subsequent definition of them:

" Those textually actualized items whose function and source text involve a translation problem in their transference to a connotation in a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text" (ibid).

He then presents many strategies for translating CSIs which serve the function of conversation:

1. Repetition

The original reference is maintained the maximum amount as potential through being perennial within the target language. However, this strategy risks an increase within the exotic character of the CSI and so, might promote alienation of the TL audience of the source text. a remarkable purpose underlined by this issue is that one thing fully identical may, in effect, be totally different in its collective reception.

2. Orthographic adaptation

This strategy involves transcription and transliteration. It applies to languages that have nearly identical alphabetical systems; such as Latin languages.

3. Linguistic (non-cultural) Translation

In several cases, the translator opts for a denotatively shut regard to the initial, however will increase its quality by developing with a target language item which may be recognized as belonging to the cultural system of the original text. He does this by capitalizing on pre-established translations among the

intertextual corpus of the TL or drawing on linguistic transparency. Units of frequency and currencies give examples. This class covers things as a result of that are foreign to the receiving culture however still comprehensible because analogous or perhaps undiversified to the native ones.

These strategies fall into the category of preservation, however there are many alternative strategies that serve the function of substitution:

a. Synonymy

Stylistic preferences inform this strategy, that is aimed toward avoiding repetitions of the CSI by applying synonyms or parallel references. It so keeps repeat treed as a rhetorical disadvantage.

b. Limited Universalization

When the translator finds a particular CSI to be incomprehensible, he tries to find another prospect and replaces it with a reference that he believes that it is more inclusive and less specific to the culture of the source language.

4. Absolute Universalization

This is essentially identical to the previous strategy, however the translator cannot perceive CSI or decide to drop any foreign and available semantics with a neutral reference in the target language culture.

5. Naturalization

This strategy brings CSI to the set of overlapping texts that are understood as specific by the target language's culture. It adapts the source language word initially to the normal pronunciation, and then to the normal morphology the target language. The literature rarely uses this procedure.

6. Deletion

The translator may deem CSI ideologically or stylistically inadmissible, see them as poorly relevant, too vague or for some other reason not wishing to use the procedures mentioned before. So it is preferred to drop it inside the target text.

7. Autonomous Creation

This rarely used strategy is applied by translators after they assume that it might be nice for their readers to highlight some cultural references not found in the ST.

2.5 Translation Strategies for CSIs

Vinay and Darbenet believe in their cultural theory of translation that there can be different translation procedures to convert a word from the source language to the target language (Munday, 2001)

- 1) Borrowing
- 2) Calque (loan shift)
- 3) Literal Translation
- 4) Transposition (Shift)
- 5) Modulation
- 6) Equivalence
- 7) Adaptation

In Mona Becker's (1998) theory, there are seven different procedures for translating elements associated with culture- bound elements:

- 1) A more general word (subordinate)
- 2) A more natural/less expressive word
- 3) Cultural substitution
- 4) Using a loan word or a loan word plus explanation
- 5) Paraphrase using unrelated words
- 6) Omission
- 7) Illustration

In Newmark's (1988) theory there are 17 strategies for translation of CSI:

- 1) Borrowing (Transference): transliteration
- 2) Naturalization: adaptation of source language into target language punctuation and morphology
- 3) Cultural equivalent: a target language cultural word replaces the source language cultural word
- 4) Functional Equivalent: the use of a cultural free word
- 5) Descriptive Equivalent: Expanding the core meaning of source language word via description
- 6) Synonymy: this is appropriate only where literal translation is impossible
- 7) Through translation, calque or loan translation
- 8) Shift/Translation: a translation procedure via a change
- 9) Modulation: translation involving a change of perspective viewpoint and category of thought
- 10) Recognized Translation: use of official or generally accepted translation of any institutional term
- 11) Translation Label: a temporary translation usually of a new institutional term
- 12) Compensation: when loss of meaning, sound-effect, etc. is made up for in another part
- 13) Componential analysis: expanding a lexical unit into basic components of one to two or three translations
- 14) Reduction and Expansion: narrowing down the meaning of a phrase into fewer words or vice versa
- 15) Paraphrase: expansion via amplification or explanation of meaning of a segment of the text
- 16) Couplets: combining two or more of the above-mentioned procedure when dealing with a single problem.

17) Note, additions, Glosses: adding cultural, technical, or linguistic information of the mentioned translation strategies for rendering CSIs.

Newmark (1988) believes Transference and Componential analysis to be two opposing methods for translation of cultural words. According to him, transference gives "local color", keeping cultural names and concepts. However, this method may cause problems for the general readership and limits the compensation of certain aspects. He also claims that the strategy of "componential analysis" is the most accurate translation procedure which excludes the culture and highlights the message.

Conclusion

It is obvious that translation is closely linked to culture in language. Without knowledge of culture, it is very difficult to translate from the source language into the target language accurately. So after the aforementioned examples, on the one hand, we may also get a clear conception of the relationship between culture and translation. On the other hand, we may also understand the processes and procedures of translation in its linguistic and cultural framework in order to obtain an appropriate translation. It is true that these components can open our eyes to an entirely new view of culture and translation.

Chapter Three: Analysing Dubbing of Cultural Items

Introduction

Having reviewed the literature related to AVT and to the translation of cultural items, one has sketch out the main strategies used in dubbed research methodology documentaries. To do so, it is worth mentioning that the present study is corpus- based where a documentary is selected to extract the strategies of dubbing and voiceover of our study. Thus, is qualitative quantitative based on describing and analyzing data extracted from the documentary. It is highly probable that one would encounter some challenges in rendering the equivalents due to the cultural differences. On the other hand, the notion of culture is to understand in order to find the appropriate cultural equivalents. The image is much complicated in documentaries as usually cultural items are more frequent in literary works, cinema cartoons ...etc.

Table 1: The Data Sheet of the Documentary

Category	Documentary Film	فيلم وثائقي
The Date of Publication	June 25 th , 2014	21 أوت 2014
Duration	47:02	52:59
Film Shooting Location	Algeria (Telemcen, Mascara)	الجزائر (تلمسان , معسكر)
Producer by	El Waseela Production for El Jazeera Documentary	الوسيلة للإنتاج الفني للجزيرة الوثائقية
The Original Version	Arabic	العربية
The Target Version	English	الإنجليزية
Photography	Sofiene El-Maghrabi _ Hicham Darouich	سفيان المغربي – هشام درويش
Scenario	Amani EL- Amri	اماني العمري
Commentator		هالة عودة
Soundtrack by	Abdel Halim Abu Haltam	عبد الحليم ابو حاتم
Directed by	Salem Khoualda	سالم خوالدة

This chapter deals with strategies used in the dubbing the cultural items in the documentary of "Algerian wedding" which we choose as a case study, the choice was done upon having watched this documentary and found that it contains a lot of passages which have to deal with culture, these passages were also taken from this film. The English dubbed version will be compared with the original one. Then the chosen passages will be analyzed and discussed the chosen dubbing strategies.

3.1 Overview of Documentary

The first thought that comes to our mind when we hear “documentary” is watching a tape or movie about either a lived reality or an issue. So the documentary is a recording of events. In this regard, the International Federation of Documentary Cinema defines a documentary or documentary film as follows: “All methods of recording on a film for any aspect of the truth, either by means of direct photography, or by reconstructing it honestly in order to motivate the viewer to expand his perceptions of knowledge and understanding or to develop realistic solutions to various problems in the field economics, culture, or human relations...etc

Through this definition, we notice how the concept of documentary film goes beyond the function of conveying reality to an educational and edification role aimed to spread the awareness.

3.2 Features and characteristics of the documentary film:

The documentary film is characterized by a set of features that distinguish it about other productions in films, dramas...etc, Ayman Abdel Halim Nassar summarizes them as follows:

- The documentary film is based on reality in the content of the topic on which it revolves, as it takes the viewer to the depicted reality.
- Unlike movies or feature films, it does not aim for financial profit.
- A documentary film is characterized by a shorter time compared to a cinematic film, as its duration varies from 20/30 to 45 minutes max.

- The documentary film is based on an in-depth study of a reality or a specific phenomenon that embodies the reality as it is.

3.3 Documentary Film Elements: Like any other television and film productions, the documentary film consists of many elements that all contribute to its formation, and they are as follows:

Like other film and television productions, the documentary is based on sound and the image, because the image is more effective than the sound for conveying information.

Story: It must be a true story or a real issue that deals with a topic that affects the community.

People: The characters that appear in the documentary must be real as they are relevant to the topic.

Place: the documentary is based on the actual location of the event, not the studios of cinematography.

- The text of the documentary film: It is the blog in which the documentary film works, and unlike the cinematic film, it is edited after filming the scenes so that the commentator can read it with the sequence of events of the documentary film.

3.4 Description of the Corpus

Algerian wedding documentary produced by Al Jazeera English Documentary Channel. It is one of a series of episodes on wedding traditions in several countries. The 47-minute film revolves around the customs and traditions of the Algerian wedding, particularly in the cities of Telemcen and Mascara. The film goes through all the stages of the Algerian wedding, starting with the engagement and reciting Surat Al-Fatihah, the traditions of the henna night for the bride and groom, and other customs for which the two cities are known for.

Three wedding parties participate in this film. The film reviews the details of the traditional dresses, wedding preparations, the traditional food served at the wedding ceremony, the dances, the tradition of the wedding accompanied by knights dressed in their special Kabyle clothes and the Karkabo.

The film contains a lot of information and cultural terms, as many Algerian heritage researchers have intervened in to enrich this film.

Material and Methodology

This study is concerned with the documentary WEDDING OF ALGERIA; this documentary has been dubbed into English. We have chosen this documentary to identify the CMs and how are transferred to the Arab audience. In the analysis of cases of CMs, the researchers adopted qualitative descriptive method in the analyzing process: to determine the CMs in the source movie according to Graedler classification and to know which strategies used by translator in transferring these CMs into Arabic and the dominant strategy used and to what extent translators are faithful to the source text.

Procedure

As previously stated, the study involves a comparison of the source and target materials. The approach was descriptive and non-judgmental. The pieces were analyzed in the following order: first, the documentary has been watched. The original soundtrack, as well as the English dubbed version, were then transcribed. The subtitles were evaluated at a third stage to discover which translation procedure was adopted for CSI transfer. Finally, the verbal signs of the video were compared to the visual indicators to see if there was a clash between the visual and verbal indications, and if the visual signs helped the viewer understand the CSIs.

According to Narváez and Zambrana, in any specialized dubbing of texts including images, translators never isolate verbal content from other semiotic codes, from one language to another, but instead weave single words in a 'intersemiotic and multisemiotic relationship' within one or more codes. As a result, a translator should keep in mind that visuals can also have an informational and compelling effect. (Zambrana and Narváez 2014,p 82).

In line with the aforementioned viewpoint, the researcher will distance herself from the assumption that audiovisual translation, and specifically dubbing, is a "restricted translation" in this study. A film's visual signs never operate on their own. As a result,

the translator should not approach verbal information in isolation, but rather in conjunction with other semiotic signals present in the documentary CSIs in the documentary are translated interlingually and intersemiotically. In this chapter, the researcher will focus on the translation of CSIs in the target version and will look at the problem from both an interlingual and an intersemiotic perspective. Some CSIs will be discussed in terms of the cultural category to which they belong to.

Personal and geographic names

One of the most common categories of CSIs in the film under consideration was the translation of personal and geographic names. Because the foreign audience is rarely familiar with certain CSIs, this category frequently causes translation issues.

Many references to Algeria, her cities and villages, mountains and valleys along with the folks' proper names, may well be found in the documentary. The documentary's references to this particular name take on various tones, like names of the famous cities and well known villages in Algeria, particularly in Western areas, implying essential historical and present information. The transcribing process is applied at the level of interlingual translation. For the transfer of personal names, this technique is extremely usual. Pralas (2012,p 13) makes a similar point, concluding that "the most often employed approach in the translation of personal names is transcription."

Time	Dubbed version	Source	Time
2 :27	Khadidja and Abdel-Rahmane's	خديجة و عبد الرحمان	
2:29	Telemcen	تلمسان	2:13
2:40	Mascara	معسكر	7:28
2:46	Rania Braksi and Sophiene	رانيا براقسي و سفيان	
2:50	Amir Abdel-Kader	الأمير عبد القادر	7:31
7:14	Andalusia	الأندلسية	6 :30
6:15	Haj Djilali (Subtitlig)	الحاج الجيلالي	9 :25

9:14	God Blessing	/	
9:33	The Fatiha	/	
9:59	Chedda (Subtitling)	الشدة	38 :38
34:00	Kaftan (Subtitling)		38 :40
34:14	Hayek (Subtitling)	القفتان	38 :54
	Omitted	الحايك	9 :41
	Omitted	"سي" عبد القادر الحاج أحمد	9 :35

Names in general, and in particular the names of people and where they live (proper nouns) , are both of the most difficult and easiest items that a translator may face. This easiness and difficulty stems from the fact that these names are closely related to the culture that gave birth to a given name .Omar, for example, indicates that the owner of the name is a Muslim who mostly belongs to the Sunni sect. And the name Al-Kadhim الكاظم indicates that the owner of the name is a Shiite Muslim, and so it is with all Arab and Western names. Therefore, proper nouns are closely related to the cultural environment in which the name is used.

In this documentary, we found several names associated with the Arab cultural elements in general and the Algerian in particular , A name like Khadija and Abdurrahman are two that are not only EXCLUSIVELY related to the Algerian culture, but rather to the broader Islamic one, as Algeria is an Islamic country that opts as well for Islamic names. We also find some modern names that have been influenced by modern media, such as the name of *Rania* for example. In the exclusive Algerian field, we find names such as Hadj Djilali and the title 'Hadj', which is given to the elderly and to everyone who makes the pilgrimage to the Sacred House of Allah.

Since the dubbing process was from Arabic into English, the translator decided to use the Transliteration technique, and names have been pronounced the same way they are actually pronounced in the Arabic language; the phonemes (ع) (خ) and (ق) have been clearly uttered in the English dubbed version. However, with names of food the phonemes have been adapted according to the English phonetic utterance whereas the

phoneme (ق) is pronounced (k) as in Kaftan for (القفتان) . And in Hayek for (حايك) . It is also noticed that along with the utterance of the name of clothes there has been a written transliteration of the name to better make it clear to the viewer, who may not get the name from the first glance.

Table 2: Sample N°1

Time	Dubbing	Source	Time
11:23	Engagement formalized	قراءة الفاتحة	12 :07

One of the Muslims' customs is that marriage is not legally acceptable until Surat Al-Fatihah is recited at the time of the wedding ceremony.

Reciting Al-Fatihah indicates the approval of the husband's family and the wife's family on the marriage of the spouses and the acceptance of both of the conditions of the others.

Muslims do not consider any marriage in which there was no recitation of Al-Fatihah, even though reciting it is neither obligatory nor mandatory, and was not even narrated to the Messenger of Allah.

But it has become a widespread habit, especially in the countries of the Grand Maghreb and in Algeria in particular. The expression (reciting Al-Fatihah) has become a sign of marriage and sometimes engagement.

And since this expression is related only to Islamic culture, the translator was not able to translate it literally as it is into English. He/she preferred to dub it with the phrase "engagement formalized " to indicate that the marriage became official.

And to convey this expression, as easy and as smooth for the Western audience as it has been for the Arab audience, the dubber preferred to use the technique of Adaptation

Since the screen space is not sufficient to explain the meaning of "reciting the Fatiha" and since the expression cannot be explained in the dubbing process. Therefore,

Adaptation was deemed by the dubber as the most appropriate technique of conveying the meaning of the message as it is intended by the makers.

Table 3: Sample N°2

Time	Dubbed Version	Source	Time
14:30	Karako from Algiers a two piece suit... to the Gandoura from Constantine to costumes from other regions of Algeria	الكاراكو العاصمي المكون من قطعتين... و الجبة القسنطينية و الجبة الوهرانية و الجبة العنابية و القفتان المغربي	14:43

Due to the diversity of Algerian traditional costumes and their historical and cultural background, the translator has not been able to find an equivalent in the culture of the target language. In such a case, the translator often decides to preserve the source language terms intact and choose to borrow these cultural terms.

The images and shots in the video were also used to more illustrate the traditional clothes "Karako" and "Gandoura" to make it clear to the non-Arab or more particularly to the non-Maghreb audience.

While the original text mentioned three other traditional clothes, the translator mentioned just these two examples, as the most famous traditional dress representing Algeria, to introduce the Algerian traditional costumes, and she translated the rest of the traditional clothes such "الجبة العنابية" and "الجبة الوهرانية" into "other regions of Algeria", here the dubber gave the audience the idea that each region in Algeria has its own traditional dress. The use of ellipsis in such a situation is adopted because the audience does not actually need to have all detail in the deep details.

Table 4: Sample N°3

Time	Dubbed Version	Source	Time
/	/	وسط حفلة يطلق عليها	7:12

		الملاك	
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References to customs, institutions, and historical events are another type of CSI that might be difficult to translate. Customs associated with a given culture have special meanings. Thus, in Algeria, before a marriage it is usual to celebrate marriage with a party called “Mlak” ملاك that means to have a nice and prosperous life together, and it bears positive connotations of prosperity.

In this sample, the dubber chose omission as a strategy and she preferred to use the word “party” to express “الملاك” without a need to clarify what this "party" is called in Arab countries, because there is no other Arabic synonym for this colloquial word in.

“الملاك” is a purely Arabic cultural term, in which the newlyweds get married according to the Islamic way and during which Surat Al-Fatihah is recited in the presence of guests and relatives.

The dubber preferred not to mention these details, which are deemed as extra additional information to the audience, and chose to delete it instead of explaining or borrow it because the word “party” conveys clearly the general meaning of the word.

Table 5: Sample N°4

Time	Dubbing	Source	Time
11:30	In many western countries the bride and groom often send their guests a list they'd like to receive but in traditional Algerian wedding the groom provides dairy and	/	/

In this sample, the dubber preferred to extend the explanation (22 minutes) of these traditional habit in Arab weddings, where the groom in Arab countries buys all the supplies for his house and this costs more time and money, while in European and Western countries the groom send what they need to their friends and family who are giving these supplies as gifts to them.

Due to this huge cultural gap, the dubber decided to explain this Arab tradition to the audience to better understand this difference and to render the cultural content more accurately.

Table 6: Sample N°5

Time	Dubbing	Source	Time
10:30	Couscous	الكسكس	10:52
15:50	El- Messkia	المسكية	18:50
21 :41	Khit El-Roh	خيط الروح	24:08

In these three examples, and in many others in this documentary video, we find that cultural terms are specifically related to the Algerian society, and the adoption of omission here may lead to lose the cultural value of embedded in this video. Therefore, the translator chose to preserve the intact of the source language terms in order to enrich the content with cultural materials and make it known to the non-Arabic speakers.

In such cases, borrowing is the best strategy for translating these terms and the translator can explain these term as the case of “المسيبغات” where the dubber first borrowed the word from the source language and then she explained it by saying “7 of bracelets”, this is done because the translator realizes that the cultural value of this term is never the same as "7 bracelets", as “مسيبغات” has a specific shape and a cultural load for the Algerian women.

Table 7: Sample N°6

Time	Dubbed Version	Source	Time
25 :36	Food is a really important part of the events and the hospitality the groom's family hosts this meal during the wedding day either at their home	/	/

At Algerian weddings, the groom's family feeds their guests with delicious traditional dishes and desert, as an expression of the generosity of the Algerian family. Here the translator had to provide more extra explanation for the audience to understand the images in the video, as there were a large number of guests gathering around the tables carrying the most delicious dishes and sharing the joy with the groom's family. This aspect is considered one of the most important aspects of the Algerian family and weddings.

Table 8: Sample N°7

Time	Dubbing	Source	Time
/	/	الذي تعلوه الشاشية السلطانية	5:02

The Telemsani bride wears the most beautiful dress on her wedding day, which is "الشدة" whose origins date back to the Andalusian period. It is classified by the "UNESCO" organization and is made up of several parts, including "شاشية", which is made of velour and embroidered with gold and silver threads.

The translator chose omission as a strategy, she dropped the word "شاشية" from the source text when dubbing, which has no equivalent in the target language. This process is the result of the cultural gap that exists between the source language and the target language, the dubber in this case mentioned "الثدة" in general without illustrating its sub-parts.

Table 9: Sample N°8

Time	Dubbing	Source	Time
6:39	Delicacies made with almond and other nuts	المخبز و المشوك	6:57

Algeria is known for the diversity of its traditional sweets, which are ones of the most important things for occasions and weddings.

Due to the non familiarity of these terms to the target language audience, the dubber translated "المخبز" and "المشوك" into "delicacies made with almond and other nuts" in the target language, and here she opted for words in the target language which has the same relevance as the source language term and tried to convey the concept of these words simply and clearly to the target language audience.

Table 10: Sample N°9

Time	Dubbed Version	Source	Time
13:46	A one night wedding is a year's preparation	زواج ليلة تدبيره عام	13:32

This proverb is said in the Maghreb countries and explains the responsibility of the one who decides to get married in terms of preparing for the wedding, choosing the bride and other equipment that requires more money and time than the wedding night.

Since this proverb is clear and carries a direct meaning, the translator adopts the literal translation as an appropriate strategy to convey this denotative meaning accurately to the target language audience.

Conclusion

Finally, we can say that such culturally related terms are difficult to dub or over-voiced as these terms cannot be easily clarified for the non-Algerian viewers. The CIs have always been deemed as a blocking stone in the way of mutual understanding. The choice of making the other understand them in his/her own lexical experience or the alternative choice: making him/her grasp them through keeping the terms as they were in the source version is always debatable and would never end in Hobson's choice.

General Conclusion

This research attempted to shed light on one of the most important issues that are often raised in the field of translation, which is how to deal with cultural elements in a language when being translated into a given target language.

Cultural elements are deemed a determinant of the linguistic structure, which, in turn, is often determined by the cultural and contextual frameworks of the environment in which the text was made. Talking about these cultural elements is intense and can never be ended with a general rule that can be generalized and applied to everything that revolves in the orbit of this environment of cultural elements.

In our first research, we had raised a set of questions followed with a set of hypotheses, and here we are, at the end of our research trip, trying to prove or refute the hypotheses that we previously have mentioned .Our first question was formulated as follow:

- 1- What are the main difficulties & problems encountered in dealing with from Arabic into English in Anthropology documentary films?

For the first question, we can prove that the main difficulties encountered by the dubber in such kind of documentary films. Since the difficulties are mostly related to the producer of the dubbing documentary.

Since the shortcomings and defects are related to the dubbing producer, we see that the most crucial difficulties that the dubber faced in dealing with cultural elements are:

The dubbing could not mostly address to the Western audience as the voiceover was made exclusively to be broadcasted on Aljazeera English and not intentionally to the Western viewers.

The use of domesticated terms was not clearly seen mainly for the terms culturally related to the Algerian context. Such terms if not well clarified should at least be accompanied by suitable illustrating shots that make it easy to understand for the audience.

The dubber, though Algerian could not succeed in shifting from the Algerian context to the audience context, as she preferred to mainly rely on foreignization in keeping most of the CI as they have been stated in the original Arabic version.

For the problems, it is as clear as crystal that these CI are purely Algerian and cannot be grasped out of their context. Though illustrated, foreignized and explained, these IC terms keep difficult even for the other Arab audience. This exclusivity of the usage makes it too complicated for non-Maghreb in (Algerian, Tunisian and Moroccan) to deal with.

For the second research question that states:

What mostly adopted strategies and procedures in dealing with CI in anthropology documentary films from Arabic into English?

Through what we have seen in the practical chapter and through our analysis of the samples, we see clearly that the most reliable strategy adopted by the dubber is the strategy of foreignisation, but at the same time she used many other techniques that are related mainly to the strategy of domestication, in particular when dealing with some wedding-related terms, whether were they the names of some dishes or some conventional ceremonies.

As for the hypotheses, and relying upon on the analysis of the samples in the practical chapter of the dissertation, we can prove the hypotheses that we had put forward in the general introduction, which says the following:

We hypothesized that CI that are purely Algerian are the most difficult to deal with when dubbing such terms into English .This actually has been proved absolutely true

as these exclusively Algerian culturally-related terms are difficult to deal with out of their native context.

As for the second hypotheses, we already hypothesized that Adaptation and preservation are mostly adopted techniques in CI dubbing from Arabic into English in Anthropology documentary films. And that is actually what we have identified in the process of the analysis. For these reasons we prove our hypotheses be fully analysed and truly proved be reliable.

Main Findings & Recommendations

The main key findings we can highlight in this research can be listed as follows

- 2- Purely Algerian cultural terms are too complicated to dub and hence should be associated with illustrating shots to make them clearer.
- 3- Some Algerian terms are even difficult for the non-Algerian and consequently cannot be broadcasted in any doc film without being accompanied with illustrating photos.
- 4- Proper nouns of the Algerian cities have been phonetically imitated using the phonological and phonetic Arabic transcription .However, it should have been at least accompanied with the old name of the city (The Roman ones) for better clarification for the Western audience.
- 5- The producer of the doc film should have paid more attention to the CI in the English version by subtitling some of the important terms along with the dubbing as in what she did with the Algerian traditional dress.

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Appendices

Table of Illustrations

English	Picture	Arabic
El-chedda		الشدة التلمسانية
Costantine Gandoura		القندورة القسنطينية
Caftan		القفتان
Hayek		الحايك

Karaku		الكاراكو
Khit- El Roh		خيط الروح

Table of CSI in the Film

/	أرض الفاتحين
/	كل صبع بصنعة
/	بلد المليون شهيد
The biggest in African continent	عروس شمال افريقيا
The largest Arab country in the world	أكبر الدول العربية مساحة
/	خليط متجانس بين العراق و الحداثة
Leader of Algerian resistance	رمز المقاومة
Amazigh the culture of Berber	قبائلية
Kisses as a taken of respect	قبلة بكل حياء نابع من موروث ثقافي
/	حلوة الدراجي الملونة
Traditional almond and honey cakes	موائد الطيور المعبئة الحلوة الجزائرية
Traditional costumes	البرانس و الجبب
Spanish region of Andalusia	التراث الأندلسي الضارب في عمق تلمسان
/	الحريرية و القطنية و تصاميمها
Engagement	الكمال
Hamman scarf	المنديل
/	الأسواق الشعبية

/	الألوان القبائلية الجميلة
Inlaid with germs	بخيوط الذهب و الفضة و المرصعة بالعقيق و المرج

ملخص الدراسة

مقدمة:

في الآونة الأخيرة ، كان هناك اتجاه نحو الترجمة السمعية البصرية بسبب التقدم الملحوظ في التكنولوجيا الذي يجعل الترجمة السمعية البصرية وسيلة أسرع وأسهل لنقل المعلومات والثقافة.

خلال الثمانينيات ، اكتسبت دراسات الترجمة استقلاليته باعتبارها مجالاً متميزاً يشرع في نظريات مختلفة ، وهي النظريات اللغوية والثقافية.

يميز ماندي (٢٠٠٤) معنيين للترجمة: الترجمة كمنتج وكعملية ، كما تساءل عن دور المترجم في تحويل المعنى من النص المصدر إلى النص المستهدف.

من الواضح إذن أن الترجمة عمل معقد يتطلب مجموعة من الأساليب والاستراتيجيات التي تهدف إلى الحفاظ على النية الأصلية للكاتب.

تعتمد الترجمة السمعية البصرية على الصورة لنقل المحتوى الثقافي واللغوي للأفراد والشعوب. حيث كان هناك مزيج بين الترجمة والوسائط المؤتمتة لتعطينا ما يسمى بالترجمة السمعية والبصرية.

أهمية الدراسة

يبدو أن الموضوع الذي تم تناوله مهمًا للسبب التالي:

- سد الثغرات في المجال العلمي مع التركيز على الأفلام الوثائقية الأنثروبولوجية على مستوى الترجمة السمعية البصرية.
- • توعية المترجمين بالمشكلات والاستراتيجيات المختلفة التي يتم مواجهتها والمعتمدة في هذا المجال.
- محاولة اقتراح بعض الحلول للمشاكل والصعوبات التي يواجهها المترجم.

الهدف من الدراسة

الهدف من هذه الدراسة ذو شقين:

- أ. التحقيق في دبلجة وترجمة الجوانب الثقافية في الأفلام الوثائقية في فيلم الجزيرة الوثائقي "أعراس جزائرية"
- ب. الكشف عن تحديات هذه التقنيات في الترجمة السمعية البصرية من اللغة العربية إلى الإنجليزية.

إشكالية البحث

يعتبر هذان النوعان من الترجمة الصوتية المرئية ، الدبلجة و السترجة ، من أصعب المهام التي يواجهها المترجم بسبب طبيعتها السيميائية المتعددة ، حيث يمزج الصوت والصورة في نفس الوقت ، بحيث تحمل الصور عدة معاني تمكن المشاهد من فهم ما لم يتم تسجيله في السترجة أو ما لم ينطق به في الدبلجة. و من خلال موضوع بحثنا ، طرحنا عدة تساؤلات التي تدور حول الصعوبات والمشكلات والاستراتيجيات (التقنيات والعملية) لدبلجة الأفلام الوثائقية الأنثروبولوجية وترجمة الأفلام الوثائقية.

أسئلة البحث

لتحقيق هدف الدراسة يتم طرح مجموعة من الأسئلة:

1. التحقيق في صعوبات واستراتيجيات الدبلجة.
2. كيف تساهم دبلجة وترجمة الأفلام الوثائقية في نقل المعرفة والثقافة والأخبار إلى مختلف الأشخاص؟
3. هل غالبا ما يتم اعتماد التكيف والحفاظ على المصطلحات الثقافية دبلجة من العربية إلى الإنجليزية في أفلام وثائقية الأنثروبولوجيا؟

فرضيات البحث

في محاولة للإجابة على الأسئلة المذكورة أعلاه ، أعيدت صياغة بعض الفرضيات:

- أ. الدبلجة هي أحد أهم مجالات الترجمة السمعية البصرية حيث يجب على المترجم الانتباه إلى الجمهور المستهدف من حيث التنوع اللغوي والوعي الثقافي.
- ب. يواجه المترجمون العديد من التحديات في الترجمة السمعية البصرية مثل الاختلافات الثقافية ، والتعبير الشبه اللغوية (لغة الجسد ، والإيماءات ، وتعبيرات الوجه ، والإشارات غير اللفظية (التنغيم) من ناحية، والقيود الإثنوغرافية والاجتماعية من ناحية أخرى ، كما ان ترجمة الثقافة يمكن أن تثير مشكلة مثل الغموض ، والافتقار إلى الترابط و التماسك.

هذا هو سبب طرح هذين السؤالين الرئيسيين هنا:

1. ما أهم الصعوبات والمشكلات التي تواجه الدبلجة من العربية إلى الإنجليزية في الأفلام الوثائقية الأنثروبولوجيا؟
2. ما هي الاستراتيجيات والإجراءات التي تم تبنيها في الغالب في التعامل مع المصطلحات الثقافية في الأفلام الوثائقية من العربية إلى الإنجليزية؟

المنهجية

تستند الدراسة إلى مجموعة النصوص حيث سنعتمد عدة التعليقات الصوتية (الدبلجة) من الفيلم الوثائقي المسمى " أعراس الجزائر "

الدراسة وصفية نوعية حيث ندرس المقتطفات السمعية والبصرية لتحديد تقنيات المستخدمة في دبلجة الأفلام الوثائقية مع إشارة خاصة إلى الجوانب الثقافية وتقنيات أخرى مثل النقل والتكيف الثقافي والحذف والاقتراض.

تقديم تقنيات الدبلجة التي تسعى إلى الحصول على جمهور أكبر مع المزيد من التسامح الثقافي وإمكانية الوصول.

خطة البحث

يتكون هذا البحث من جزئين مترابطين لتحقيق هدف الدراسة: جانب نظري وجانب تطبيقي، فضلا عن مقدمة وخاتمة.

- فالجانب النظري: ينقسم إلى فصلين:

الفصل الأول تطرقنا فيه إلى نشأة و تطور الترجمة السمعية البصرية تعريفها ،أنواعها،أساليبها. تعريف الدبلجة، السترجة و التعليق الصوتي و أهم التحديات و الصعوبات الثقافية و التقنية التي تواجه الترجمة السمعية البصرية. أما في الفصل الثاني فقد قمنا بتعريف كل من الترجمة و الثقافة, إبراز دورهما, علاقة

الترجمة بالثقافة و صعوبات ترجمة المصطلحات الثقافية, كما تطرقنا إلى استراتيجيات و اجراءات ترجمة المصطلحات الثقافية.

- الجانب التطبيقي:

تطرقنا فيه للتعريف بالقناة و بحلقة المدونة فضلا عن البطاقة التقنية للفيلم الوثائقي كما قدمنا تعريفا وجيزا عن الفيلم الوثائقي، و أسباب إختيارنا " أعراس الجزائر", ثم تطرقنا إلى الإستراتيجيات المتبعة لدبلجة الفيلم الوثائقي, و إنتقلنا بعدها إلى تحليل دبلجة المصطلحات الثقافية ومحاولة التعليق عن إختيارات الذي قام بها المديج.

النتائج:

يمكن سرد النتائج الرئيسية التي يمكننا تسليط الضوء عليها في هذا البحث على النحو التالي

- 1- المصطلحات الثقافية الجزائرية البحتة معقدة للغاية بحيث لا يمكن وصفها وبالتالي يجب ربطها باللقطات التوضيحية لجعلها أكثر وضوحًا.
- 2- بعض المصطلحات الجزائرية صعبة حتى على الجمهور الغير جزائري وبالتالي لا يمكن بثها في أي فيلم وثائقي دون أن تكون مصحوبة بصور توضيحية.
- 3 - تم تقليد أسماء العلم للمدن الجزائرية صوتيًا باستخدام النسخ الصوتي واللفظي ، ولكن كان يجب على الأقل أن تكون مصحوبة بالاسم القديم للمدينة (الرومانية) لتوضيح أفضل للجمهور الغربي.
- 4- كان على منتج الفيلم الوثائقي أن تولي اهتماماً أكبر للمصطلحات الثقافية في النسخة الإنجليزية بسترجة بعض المصطلحات المهمة إلى جانب الدبلجة كما فعلت بالزي التقليدي الجزائري.

الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي و البحث العلمي

جامعة قاصدي مرباح ورقلة

كلية الأدب و اللغات

قسم اللغة الإنجليزية و آدابها



مذكرة مقدمة لإستكمال متطلبات نيل شهادة الماستر في الترجمة

إختصاص: الترجمة عربي إنجليزي عربي

تقسي دبلجة الجوانب الثقافية في الأفلام الوثائقية
دراسة حالة: أعراس الجزائر- الجزائر- الوثائقية

من إعداد الطالبتين:

لحيمر صليحة

ميدوني رقية

تم الإشراف عليها من طرف:
الدكتور بلعربي أحمد نور الدين

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