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List of Abbreviations

Abbreviation	expression	translation
AV	Audiovisual	سمعي بصري
AVT	Audiovisual translation	الترجمة السمعية البصرية
HOH	Hard-of-hearing	ضعاف السمع
SL	Source language	اللغة المصدر
ST	Source text	النص المصدر
TL	Target language	اللغة الهدف
TS	Translation studies	دراسات الترجمة
TT	Target text	النص الهدف
TV	television	التلفزيون

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Introduction

Statement of the problem

The proliferation of TV programs around the world has given a crucial role for translation since its field nowadays is not only concerned with the written works, but also the audiovisual programs, from a written translation to dubbing and subtitling and many other modes of AVT. But the most common problem that the translation faces is diversity of cultures aside from languages diversity. Inasmuch as the Arabic audience prefers to watch program with their own culture, translators should adapt the original text to meet their satisfaction. In this situation a big debate grows up between the translation of the original text and the adaptation and exactly about their faithfulness to the original text.

Aims of study

This study aims to show the preference of using whether literal translation or adaptation in the audiovisual programs that are dubbed to the Arabic language, as well as it aims to determine which of both translations is the most faithful to the source text.

Hypothesis

Many people think that literal translation is the most faithful translation because it keeps the original structure of ST, while most of translators seek to convey the same impact of the original text to the audience, so they think that the adapted translation is the most faithful translation even though it does not keep structure of the original speech

Research questions

The present piece of research aims at addressing the following questions:

- Which of both literal translation and adaptation is the most faithful types of translation? And to what extent they are loyal to the original text?
- Does the interpreter or the translator have the right to improve the original text?
- Should all translation keep the original flavour?
- How does adaptation effect the spread of western AV products in the Arabic countries?

Methodology

Investigating the impact of adaptation and literal translation on the target audience can be best realized through qualitative descriptive method which helps to compare between both types of translation to identify the most appropriate in AVT. In this respect, the analysis of data in this research requires qualitative method which usually fits this style of researches.

Structure of study

This piece of research is divided into theoretical and practical sides. The first part contains of two chapters, starting with an over view of translation in general, its types and procedures, as well as a general view of new type of translation that relates to the audiovisual products, in addition to count the most famous and important modes of AVT. Then the researcher specifies dubbing with a concept and features as well as the development of this mode in the Arab world.

While the second chapter was devoted for the adaptation of translations starting by some cultural problems that are deemed as real causes to use this technic of translation, in addition to that researcher touched on the great debate between literal translation and adaptation, and how much are these types of translation are faithful to the original text.

The second part of this piece of research was concerned with the application of some aspects of the theoretical part on one of the most famous American series "The Simpsons" which was dubbed into local Egyptian dialect. The researcher tends to analyse scenes from the series in which the translator adapted the translation to fit the audience preferences.

Finally, a conclusion that summarized the results of this research as well as it answers the research questions.

Chapter I

The audiovisual translation

I.1 Introduction

This chapter is devoted to present an overall look on the concept of translation, its types and procedures. It comprises three parts; the first part of this chapter tends to be an introduction to the study of audiovisual translation (AVT). In the second part of this chapter, the researcher heads for giving general ideas about the audiovisual translation and he states its latest modes. However the last part of this chapter was oriented to one of the most important and widest spread mode which is dubbing, and to what extent does the dubbing used and its issues in the Arab world.

I.2 Concept of translation

The diversity of language in the entire world (more than 5.000 languages) imposes a great role for translation, hence without translation, there is not global communication between nations; thanks to translation there was a development in all aspects of life that it transferred heritages from a nation to nation, from generation to another. Taking into account its importance, it is necessary to shed light on this phenomenon.

I.2.1 Definition of translation

Translation has been given many definitions because it differs in perspective from a theorist to another, and according to its functions and its nature of as a human activity. The term "translation" may refer to the general subject field, the product of translating or the process (Munday,2001).

As process, translation is generally refers to "all processes and methods used to render/transfer the meaning of SL text into TL as closely, completely and accurately as possible" (Ghazala, 2008, p. 1). Peter Newmark (1988, p.5) too defines translation as process of "rendering the meaning of text into another language in the way that the author intended the text"; simply Newmark defines translation as transfer the ST to TT with respect to the intention of the author of ST. furthermore, Catford defines translation as "the replacement of textual material in one language SL by equivalent textual material in another language TL". (1965, p.20).

It is worth mentioning that translation has been seen by many theorists as a secondary activity, as a 'mechanical' process than 'creative' one. (Bassnett,1980).

Translation also called prose composition or version that enables learners to grasp and express the sense and nuance of foreign text (Vinay & Darblnet, 1995). In another hand, the

French linguist George MOUNIN considers translation as a phenomenon and a preliminary to a discussion of multilingual exchange of information (Bell, 1991).

The researcher found that most of definitions of the process of translation can be subsumed under the replacement of the meaning from SL to TL, with focusing on the equivalence of context of the meaning and the impact of ST on readers.

In other respect, translation Studies is the discipline that concerns itself with "the problems raised by the production and description of translations" (Bassnett, 1980, p.12). This discipline, indeed, in its own right: not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field (opt. cit.). If we look back to the first use of this term, we find that this term was suggested by "James S. Holmes" In his key defining paper published in 1972 till Mary Snell-Hornby, in 1988, revived this term when she demanded that translation studies should be viewed as an independent discipline. (Munday, 2001).

The theorists disagree about the nature of the activity of translation, whereas some of them see translation as an art (Vinay & Darblnet,1958), others such as Bell(1991) who sees translation as a craft, while Gracia Landa defines translation as a language game which reproduces a linguistic percept intended (LPI) in new language (Gambier & Gottlieb,2001).

I.2.2 Types of Translation

From a linguistic point of view, Roman Jakobson distinguishes three varied types of translation in his seminal article "on linguistic aspect of translation" published in 1959 as follows:

a) **Intralingual translation (rewording):** The translation takes place within the same language which means a verbal sign belonging to a specific language is superseded by another sign from the same language. Jeremy Munday sees intralingual translation as "an alternative version of a text segment without an obvious change in its referential meaning" (2009, p.214). It includes rephrasing, explanation and intralingual interpreting and mostly introduced by phrases such as "in other words" or "that is"…etc. (opt. cit.).

b) **Interlingual translation (translation proper)**: it can be defined as "a bilingual mediated process of communication, which ordinarily aims at the production of a TL text that is functionally equivalent to an SL text" (Venuty,2000, p.160). Others, such as Jeremy Munday (2009), define it as an interpretation of verbal signs by means of some other language, (e.g. Chinese and Arabic, English and Spanish).

c) **Intersemiotic translation (transmutation):** an interpretation of verbal signs by means of signs of nonverbal sign systems (Snell-Hornby,2006, p.21).   In the last decades intersemiotic translation had much importance by the scholars who see that non-linguistic codes will bring further insight into alternative translations (Gambier & Doorslaer,2010). This type of translation deals with several semiotic codes is involved in, for example, audiovisual or multimodal translation, drama translation or the translation of comics.

Richard Brislin in his book "Translation: Application and research (1976)" divides translation according to its purposes into four types: (Nakhala,2011)

A) **Pragmatic translation**: It focus on the communicative of the message which to be rendered in target language.

B) **Aesthetic-poetic:** It does not focus only on information but emotions, feelings and the beauty of the original text.

C) **Ethnographic translation:** This type of translation tends to illustrate a cultural context of the source text and the second version.

D) **Linguistic translation**: It is concerned with equivalent meaning of constituent morphemes of 2nd language with grammatical forms.

I.2.3 Procedures of translation

In his famous book "Toward a science of translating" (1964), Nida divides the procedures of translation into two categories: technical and organizational. The first category is related to technics that the translator use during translating and they are included in process of translation. They consist of three phases: Analysis of the source and target languages, a careful study of the component of source language text before translating and determine the nearest equivalence. Susan Bassnett illustrates these procedures during speaking about decoding and encoding by the following modal: (Bassnett, 1980, p.25)
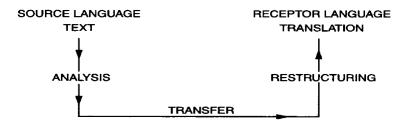

Fig 01: stages of translation process

In the other side, the organizational procedures refer to the evaluation and comparison of a particular translation with others' one and checking the extent of its communicative, effectiveness and accuracy; they follow the process of translation.

I.3 Concept of audiovisual translation

The undeniable fact is that the development of AVT in last decades enables it to be independent academic discipline by itself as result of development of audiovisual devices with parallel of proliferation of publications and conferences in this field.

I.3.1 Definition of audiovisual translation

Audiovisual translation is one of the fastest growing areas in the field of Translation Studies, which in itself is experiencing an unprecedented surge in interest (Diaz, 2008). This field has gained well-deserved much importance since the nineties of the 20th century, thanks to the proliferation and distribution of audiovisual materials in the world because of the technological progress (Chiaro & al, 2008). It may also called" screen translation" or "film translation", and it is related to all translations on TV, cinema or video screen. AVT emphasises the audio-visual dimensions of the communication mode, in which the translator translates a given message through both acoustic and visual channels unlike other ways of communication such as reading book, listening radios or using telephones (Karamitroglou, 2000).

But in fact, there are little differences between the three above terms; Since some theorists restrict the notion "films" to full length films such as movies, but the term of "screen" can be used, for example, in translating websites on computer monitor, while "audiovisual" is more exact than two previous terms. However, audiovisual translation is distinctive by the translation of both of verbal and none verbal communication. While George Diaz Cintaz determines four channel of AVT: (Chiaro & al, 2008, p.2)

1. The acoustic-verbal: dialogue, monologue, songs, voice-off.

2. The acoustic-nonverbal: musical score, sound effects, noises.

3. The visual-nonverbal: image, photography, gestures.

4. The visual-verbal: inserts, banners, letters, messages on computer screens, newspaper headlines.

I.3.2 Audiovisual translation modes

Although the great and numerous research in AVT, there was no agreement about the exact number how much audiovisual modes are exist till nowadays. Thus, in fact, depends on the authors and date of writing, for example, in the nineties of last century, many scholars determine 5 modes of AVT. By the second millennium, Diaz Cintas and Yves Gambier listed from 10 to 13 modes (Diaz ,2001 & Gambier 2003). However, nowadays we can list about 16 modes of AVT. There are some reasons who contribute in the growth of number of AVT modes, among them the audience design and needs (deaf, blind, hard of hearing…) and the proliferation of technological material. It is worth to mention that some countries may develop specific modes and not others, since the choice of one approach rather than another not only depends on the country's preferences, but also on its cultural, ideological and linguistic particularities.

The researcher lists the most important and the widely spread modes seeking the differentiation between them as the following:

A) **Dubbing:** it is the process of translation, adaptation and recording of a film/TV soundtrack in the target language. This mode has deeply discussing later (**1.4**), and this mode will be the theme that the researcher focuses on in this research.

B) **Subtitling:** It is the process of "translating a spoken (or written) source text of an audiovisual product into a written target text...usually at the bottom of the screen" (Karamitroglou,2000, introduction). Subtitling can be both interalingual (in the same language, usually use for deaf and hard hearing) and interlingual (from one language to a different one). It may be useful to second language learners in phonetics and orthography. Some countries tend traditionally to use subtitles (Scandinavia, the Netherlands and Dutch-speaking Belgium). One of its features that subtitling keeps the original text both aurally and visually (Bartrina & Millan,2013) hence the non-verbal action also can be written such as sighs, snores…etc.

C) **Voice-over (partial dubbing/half dubbing)**: the term "voice-over" is new term in TS and a new mode of AVT because it usually belongs to Film Studies (Franco & al, 2010). Pilar Orero defines Voice-over as: (2004, p.189)

"*A mode of dubbing, used especially in documentaries, where the dubbing actor's utterance overlaps with the original oral text. This original oral text is emitted at a lower volume than the translation, which starts about three seconds later, but finishes at the same time*".

The process of voice-over has also been described as 'the easiest and most faithful of the audiovisual translation modes (Diaz & Anderman, 2009, p.132).

D) Free commentary: Free commentary unlike the other three kinds of revoicing in that it does not attempt to reproduce faithfully the original spoken text (O'Connell, 2003, p.68), and usually it is prepared by a journalist. One of its drawbacks is that it is very expensive and consumes much time. Free commentary usually used in children's programmes and documentaries, parodies and humorous videos (opt. cit.), as well as the lack of faithfulness since it produces new product subject to cultural factors.

E) Live subtitling: it is usually used for the hearing impaired, it performed by an interpreter who "listens to the original and interprets it to a stenographer who types out the subtitles about two minutes after the original has started" (Aranda, 2007, p.39). One of its drawbacks is that live subtitling is full of errors only because it depends on factors on time and proficiency of the interpreter and lately because the use of translation machine such as phonetic keyboard.

This mode of AVT may be presented by most global TV stations for the deaf or hard of hearing by the service of tele-text on the digital receiver.

In addition to this, there are many others modes that they are less used in television such as surtitling, narration, double versions and remakes. The researcher focused the five above mentioned since they are the most famous, and most used in television world.

I.4 Concept of dubbing

An important aspect of audiovisual translation activities is dubbing which is seen by many researchers as the freest AVT mode and most suitable to respecting cultures, although its high cost of both funds, time and efforts, dubbing is most used in greatest countries of the world in order to meet the demand of most of audience who prefer to watch AV products in their own languages.

I.4.1 Definition of dubbing

The term dubbing has two meanings: it may mean the technique of production of both audio and audiovisual media. It may also mean the process of "adding audio and or video material to an existing video source" (Rutenbeck, 2006, p.82). Dubbing is one of the translation methods which make use of the acoustic channel in screen translation. Mona Baker (1998) defines dubbing as "the replacement of the original speech by a voice track which attempts

to follow as closely as the timing, phrasing and lips movements of the original dialogue" (1998, p.74).

Dubbing may be defined as revoicing in the same language especially when the original scene is mixed with noise; the actors record the scene in studios (opt. cit.).

Dubbing contains of "many activities such as addition of the music and sound effects to the original dialogue, the omission or replacement of unwanted or poorly recorded audio" (Newcomb, 2004, p.764). Therefore it gives much freedom to the translator since he can even change the names of actors and settings to be familiar to the target audience culture.

In another hand, dubbing differs from subtitling that it is oral translation of oral language, as well as the extra linguistic factors like intonation and accent and it differs from interpretation in which SL speaker and TL interpreter are separated and talking in their own distinct voice, while dubbing requires the change of the voice of each character (opt. cit.). As well, dubbing differs from voice-over that it requires "lip-synchronization" or "lip-sync" which make the dubbing of movies more natural and authentic.

Dubbing has been widespread than most of other modes of audiovisual translation, in Europe for example, the dubbing countries include France, Germany, Italy, Spain, Switzerland and Austria (Ibid).

In regard to its impact on culture, many theorists believe that dubbing is not a simple translation, but also a means of cultural transposition because the objective of dubbing is to make the dubbed AV product is understandable not only to the audience, but to their culture as well. (Keshen & Perrier,2005).

I.4.2 Dubbing in the Arab world

Taking in account the limited number of audiovisual products that broadcasted in Arabic, most of Arab countries resort to importation of western products. Consequently, their needs for dubbed and subtitled products have gradually growth and, as a result, the dubbing centres have been emerged specifically in Middle East such as Damascus, Beirut, Amman, Cairo and Dubai.

Notably, despite of the great number of Arabic TV stations, dubbing into Arabic still limited in few Latin American movies, children cartoons to standard Arabic. Starting by 'Nicolas Abou Samah' who is considered as a pioneer of Arabic video dubbing by his work on the cartoon of '*Sindibad'* who has a great success and became as a push to new era of dubbing in the area (Kraidy & al, 2005). In the nineties of last century, dubbing centres was devoted to

Mexican series starting by (أنت أو لا أحد) literally translated to (*You or no one*) broadcasted on (LBC) Lebanese Broadcasting Corporation (opt. cit.).

Another era of dubbing history in Arab world, the dubbing of Turkish series that met popularity since 2008, when Middle East Broadcasting Centre (MBC) broadcasted "*Muhanned and Noor*" a romantic series that fascinated millions of viewers in all ages, even they were dubbed to local Syrian and Lebanese dialects. These products attained a high degree of effect on the Arab audience hence Turkish and Mexican soaps penetrate in their minds especially women. (Hasuria & al, 2009)

In the other side, dubbing in Algeria still devoted in dubbing into French, because most of films are imported by French distributors as a result of French colonization, and nature of most Algerian people who used to utilize French as local dialect, as well as, most of dubbing companies do not dub to local dialect only because of its high cost and lack of expertise and demand.

I.4.3 The Pros and Cons of Dubbing and Subtitling

The contemplation of advantages and drawbacks of dubbing derives the researcher to make a comparison with the mostly common and widespread mode of audio-visual translation which is subtitling.

Dubbing and subtitling had much importance rather than the other modes of AVT, that is led them to be adopted by many countries according to their preferences. In spite of that, they both have several advantages and disadvantages, the researcher has summarized in the following table.

		Dubbing	Subtitling
Advantages		✓ Dubbing allows the audience to watch the movies without distraction. ✓ The viewer concentrates on images and sound in the same time, but not on reading the dialogues. ✓ Dubbing gives the translator more freedom in adaptation of translation. ✓ The potential mistakes are rarely to be identified.	✓ Subtitling promotes the learning of foreign language and improves their language skills especially in phonetics and spelling of words; it can be a tool of language-teaching in classrooms. ✓ Subtitling is less costing than dubbing, as well as it does not consume much time ✓ The source language cannot be distorted. ✓ The mistakes in translation are easy to be detected.

Disadvantages	✓ Dubbing, in fact, spoils the original soundtrack of the film, as well as, it denies the audience to have the opportunity of hearing the voice of original actors. ✓ Dubbing is more complex, time-consuming; thus it will be more expensive than subtitling since it requires a whole group of work such as: dubbing director, translator, actors, sound engineers…etc. ✓ The translator should take in account the lips synchronization. But in fact there is no a perfect synchronization because, for example, a word of one syllable in SL may be an equivalent to a two or more syllable word in TL. ✓ Dubbing may be affected by the noise in room, so viewers cannot catch the dubbed voice.	✓ The effort of reading and listening at the same time may disorient some viewers. ✓ The audience is bounded to subtitles, thus they miss part of picture which is covered with text. ✓ It requires a high level of literacy from the viewer, since children are not able to read and watch at the same time.

Table 01: Pros and cons of dubbing and subtitling

I.5 Conclusion

Although audio-visual translation has witnessed a great development in first world, it does not witness much progress in the Arab world, which is back to several factors such as technological development on one side, and to the Arab culture from the other side.

The Arab world has many strict social and religious conventions that organize lifestyle in area. But, in fact, they were obstacles that hampered the development of dubbing and subtitling in the Arab world. For long years, many audiovisual products did not undergo dubbing or subtitling only because of its culture. It is worth to be mentioned that in new millennium, this problem seems to have a solution against the restriction of culture, whereas most of dubbed products nowadays are adapted and regulated to fit the Arab culture. It is noticeable that these activities has a clear effect on the rigidity of Arab peoples, and made them much open to other cultures.

Chapter II

Adaptation technic in translation

II.1 Introduction

This chapter shall be concerned with one of the most complex debate in TS, which may be presented as "translation versus culture". This debate increased from old ages, and became nowadays a big necessity notably that nations in the third millennium are more tolerant and unfold to others cultures. But the researcher focuses on the study of one aspect from this debate which is 'adaptation' of translations. This technique (or procedure) usually tends with cultural aspects of translation and as a result, it raises questions about the fidelity of translation and the content and form of ST. In addition, the researcher shed light on this technique its type, reasons and procedures, as well as the study of adaptation as a solution for many cultural contradictions between SL and TL.

II.2 Cultural issues in translation

Language and translation are two interrelated terms. Since language is part of culture, where one cannot live without cultural boundaries, nor language which expresses culture and lifestyle, therefore cultures cannot be denied in translating because translator's role is to bridge different communities, and this activity required translating language as well as transferring cultures.

II.2.1 The importance of culture in translation

As the translation was a tool of global communication, its real role transferred from translating words and expressions to transfer cultures, but the difficulty of translation of culture appears in the diversity of cultures, for example two people from the same country would not understand a translation even if it was translated to their 1st language. Thence a successful translator should have enough knowledge about the traditions ideologies and ways of thinking of his audience, their education and nature. For example a funny joke from culture A would not get a good impression in culture B. As well as the translator has to put in account other cultural aspects such as colours and images, for example, in Japan, the white colour is related to sorrow unlike European countries which use the black to express their sadness, and they use the white colour to express peace and purity.

Therefore, the traditional role of translator to interpret linguistic aspect is not enough to achieve a successful translation because the variety of language itself is an obstacle against

the translator, so that Canadian who speaks French has a different culture than the French, Belgian or Swiss.

On this account cultures are associated with languages and, as a result, have a great effect on the translation, Frantz Fanon says: "to speak a language, is to take on world, a culture" (Maier & Dingwaney,1995, p.3), therefore language and culture are not able to be separated to achieve the most effective and communicative translation.

II.2.2 **English/ Arabic cultural problems**

Because of the huge difference between the Arabic language which belongs to Semitic family while the English language belongs to Indo-European family and both languages has its own ways of versification and phonological system, as well as they have different phonemic inventories (Bahameed, 2008). In addition to the great cultural difference between the Arabic nation and those who speak English language, there were many problems that are created as a result of this difference.

First of all, the richness or poverty of language in certain field is deemed to be a cultural problem in translation, for example, the Arabic culture gives much importance to some animals such as the camel and horse, and some arms such as swords and spears so that they have much than one name in the Arabic language, as an example: An Arabic linguists said that he keeps more than fifty name for the sword. By the opposite in the Eskimos' culture where there is more than one name to the snow or the alcoholic drinks for Western culture that backs to the environment itself and culture restrictions.

Another important point that Arabic people themselves have a different local dialects; the dialects of Gulf people is completely different than the Maghreb dialects or with less degree than Egyptian dialects, and that backs to the geographical wideness of the Arabic world, so an American translator who already has been learnt the academic classical Arabic will face problem in translating such localized expressions. As an example, the Algerian novel *'Dhâkirat al-Jassad'* *'the memories of flesh'* which contains of local Algerian dialect such as:

<div dir="rtl" align="center">'أجابني بقليل من العصبية والتشناف'</div>

This expression contains of utterances like 'التشناف' that the translator cannot find in dictionaries, in the other hand some expressions have not meaning if it literally translated, let us see this example from the same novel:

‘الناس.. الناس... يقولوا وش يحبوا.... خلينا يرحم الله والديك‘

This expression may be translated to 'People..People..They said what they like…let us guy… may God forgive your parents' but in fact the ST writer meant 'do not take care of them'. (Guessabi,2013).

As well as the connotation of words and expressions in one culture may be more or less in the other. For example in the Arabic culture the 'family, brother, father and mother' have a deeper meaning than the English or American culture even though they have equivalents, therefore the translated literature from Arabic will not have the same impact and the effect on ST.

It is noticeable that the Arabic culture has been effect a lot by the Islamic religion, because the latter contains of such untranslatable terms that do not exists even in other cultures, such as 'التيمم' which can be translated to 'sand ablution' and 'السنّة' which can be calqued to' Sunnah'. Also the term of 'زكاة' (which can be translated as 'zakat') does not have a real equivalent in English languages, since 'charity' and 'alms' do not give the exact meaning except when the translator adds 'obligatory' which give closer meaning.   It is noticeable that the translation of Islamic terms does not have the same connotation of the ST expressions only because it relates too much with the Islamic culture.

 Another important point is the translation of metaphors and idioms that have a direct connections with the SL culture, since metaphors "permeate language and no language is efficient without metaphors" (Darwish,2010, p.209), and its connectivity to culture makes the difficulty of its translation. Let us look to this example:

''وغادر محمد المسجد بينما دماء شرايينه أصواتا تتوسل بلهفة وتهتف ضارعة يا الله‘‘

"Mohammed left the mosque, and as he did so, the blood in his veins became a mass of imploring voices, calling out woefully: "Oh God". The translator has strengthened the Arabic metaphor (voices,أصواتا) by the phrase "a mass off imploring voices" he has also added the expression "became" (Dickins & al, 2002, p.153)

In the other hand, in translating idioms, the translator looks for the appropriate and nearest equivalence to ST idioms, for example, "all cats are gray in the darkness" can be translated to:

''الأعمى والبصير سيان حين يحل الظلام‘‘

In this example the researcher noticed that there is no relationship between 'blind and clear sighted' from a side and the 'gray cats' from the other side. Thence the translator should have ideas about TT idioms before translating.

It suffices to say that cultural aspects are the most frequent problems and difficulties that face the translator while translating, because, in fact, language and culture are connected to each other. One cannot translate without culture only because the language itself is a part of culture.

II.3 **Concept of adaptation**

In her Rutledge encyclopaedia of translation studies, Mona BAKER defines adaptation as the process that "may be understood as a set of translative operations which result in a text that is not accepted as a translation" (1998, p.7), while Vinay & Darblnet (1958) put adaptation as a solution for cultural contradictions in translation or to give the nearest equivalent to TL culture, and the example of Vinay & Darblnet of the English cricket is an equivalent to the French Tour de France or the use of juice rather than alcoholic drinks in most Arabic AV products since they purportedly perform similar functions in the different cultures. Thus they describe this technic as "a special kind of equivalence, a situational equivalence" (Venuty, 2000, p.91).

As a technic for translation, adaptation is procedure "where the translator replaces a socio-cultural reality from source language by a specific reality from the target culture in order to accommodate the expectations of the target audience" (Delisle & al, 1999, p.114). While Santoyo sees adaptation as "naturalization" of ST (Baker, 1998). Notably that the term 'adaptation' itself may be used to refer either the product or the process of adapting (Classe, 2000).

The researcher found other terms that have close meaning of adaptation such as: appropriation, recontextualization, tradaptation, simplification, abridgement, special version, reworking, and transformation and many terms which are related to aspects of adaptation (occurs in adaptation process), such as omissions, rewritings, maybe additions, but will still be recognized as the work of the original author" (Gambier & Doorslaer, 2010, p.3). John Dryden pointed out to adaptation in definition of paraphrasing: "translation with latitude (…) where the author is kept in view by the translator (but his words are not so strictly followed as the sense; and that too is to be amplified, but not altered" (Malmkjaer, 2005, p.9), and as a

result, adaptation and paraphrase have extremely the same meaning, but adaptation has more concern with culture. Eugine Nida (1975) sees that no translation is vacant of adaptation since the translation is oriented toward TT audience and there culture, Nida (1975, p.27) says: "All types of translations involve loss of information, addition of information, and/or skewing of information".

It is important to say that adaptation had been seen as a distorting and falsifying the ST by many of historians and scholars of translation. As well as adaptation had a golden age in seventeenth and eighteenth centuries in epoch of the 'belles infidèles' that started in France the spread to other western countries (Baker, 1998).

From the other side, John Stringham determined the role of an adapter in three activities: clarifying what may be ambiguous, simplifying what is complex, stating the problems may occur in translation and its solutions (Stringham, 1976).

II.3.1 Reasons and factors of adaptation

Although that adaptation is related too much to culture, there are many factors and reasons require the translator to adapt SL to be more suit with target audience, its age, social class, and physical abilities, they may also be called conditions.

a) Cross codes breakdown: Adaptation is required when there is no lexical equivalent in target culture, especially when in translating metalanguage (Baker, 1998).

b) Situational adequacy: Adaptation takes place when the context of ST does not exist in target culture (opt. cit.).

c) **Historical factors:** The adaptation of a period of history may differ with another, as an example Shakespeare writings were vulgar, rough and rude, this writing were adapted, polished and improved even for the English native speaker since their mores and morals have been changed (Gambier & Doorslaer, 2010).

d) Commercial factors: Advertising is an important cause for going for adaptation, such products did not achieve the expected success unless the adaptation of its names at least, such as 'Pajero' a Mitsubishi car model achieved much success in Argentina when its name was adapted to 'Montana' (opt. cit.).

e) **Political factors:** They also may be made, as an example: the simultaneous translator who adapted the formal Egyptian president speech to fit with the Iranian regime rhetoric according its position from the Syria revolution since (Kais, 2012).

f) **Physical disabilities:** For instance, the hard-of-hearing (HOH), it is so difficult to read subtitles in their official language, so that the translator adapts this language to a local sign,

usually at form subtitles that "may also include closed captions which provide information on any important sounds, which of course they will not hear" (Gambier & Doorslaer,2010, p.4).

II.3.2 Procedures of adaptation

In the adaptation section of her encyclopaedia, Mona Baker (1998) stated several procedures that the translator can use in adaptation of ST, as the following: (Baker,1998)

a. **Transcription of the original**: A literal reproduction of part of the text in the original language.

b. **Omission:** To delete or reduce the unwanted part of ST, for example sexual scenes in most of Arabic TV stations.

c. **Expansion:** To explicit the implied information that was hidden in ST even in footnotes or glossaries.

d. **Exoticism:** "The substitution of the stretches of slangs, dialects, nonsense words etc, in the original text by rough equivalents in the target language"(Baker, 1998, p.7)

e. **Updating:** It takes place when the adaptor update and old information by modern equivalents.

f. **Creation:** When the translator keeps the essential of ST (global adaptation).

g. **Situational equivalence:** When the adaptor contextualize the production although this context is different than the original context.

h. **Localisation:** it is to replace the ST not with the Academic langue but with local dialect of a given area, for example, a translator can adapt an English text into Algerian dialect (Gambier & Doorslaer,2010).

II.3.3 Types of adaptation

According to Mona Baker (1998) there are two types of adaptation

a) **Local adaptation (intrinsic):** Local adaptation is usually done to keep the same impact of ST on TT readers. It is required when the problem comes from SL itself, so the adaptor may translate the whole text and adapt certain parts to convey the same meaning (Shasitri,2012). It seeks to "achieve balance between what is to be transformed and what is left unchanged" (Baker, 1998, p.7)

b) Global adaptation (extrinsic): It may cause by extrinsic reasons (have no relation with ST) such as publishing policy (opt. cit), in addition to that the text is treated as whole with the change of the formal of semantics while keeping the functional aspect of SL (Shastiri, 2012).

II.4 Adaptation versus translation

According to many theorists, there is "no need to use the term 'adaptation' as the term 'translation' covers almost everything" (SHASTRI, 2012, p.28) because when the translator gets more freedom he may deviate of ST. Some theorists do not believe in adaptation since they see it as an act of betrayal the original text (Shastiri, opt. cit.). Others support the idea of adaptation since it is useful for global communication by keeping the meaning and changing the cultural context.

In the other side, it may seem to the readers that there is not a difference between the adaptor and the translator; and that is back to the shared role they both have. But in fact, a translation process may require them both.

The first difference between the adaptor and translator is that the adaptor stresses on the meaning of message rather than the exact wording. As well as he focuses on the awareness and respect for both the source of the information, the linguistic codes and context of the audience (Zarcadoolas, 2000).

In addition to that the adaptor impoverishes the classic writings since he removes the outdated information, and updates writings; here the adaptor is not only updating specific works for specific audience but also he partially takes the role of the originator; and as a result, TT readers may assume that the adaptor shares the originator because he retells and polishes the ST with professional invisibility; in other words, they feel the presence of the adaptor as if the ST was written in their language (target language) (Amorim, 2014)

In the other hand, the translator keeps the wording of the originator and the old-fashioned expressions, so that he is deemed as mirror or mediator unlike the adaptor who is deemed as reproducer or creative of ST, as well as the translator's touch is absent (opt. cit.).

II.5 Adaptation: faithfulness, fidelity and ethics:

For many years ago, the matter of fidelity and faithfulness has been raised in field of translation studies; many theorists descant in this issue from the first days of adaptation, for example the issue of 'fidelity' is represented in 'les belles infidèles' as:

"An implicit contract between translation (as a woman) and the original (as husband father or author), however, the infamous 'double standard' operates here as it might have in traditional marriage: the unfaithful wife/translation is publicly tried for crimes the husband /the original is by law incapable of committing. Such an attitude betrays real anxiety about the problem of paternity and translation; it mimics the patrilineal kinship system where paternity, not maternity, legitimates the offspring" (Faull, 2004, p.129)

Here the author explains the importance of fidelity in translation field, because in fact the ST writer has the right of legitimate the offspring, the problem here is in the translation of adapted SL, thus the third translation may not be faithful to original text. In addition to that adaptation of SL can be either beautiful or faithful wife but not both.

Further, most people think that literal translation is the most faithful translation unlike translators who see the most meaningful is the most faithful (Stringham, 1976), translator therefore, is authorized to adapt the translation because the aim of translation is be comprehensible to the addressees, and we take the example of the idiomatic translation; where the audience have no ideas about the idioms in source culture, here the literal translation seems to be needless and that exactly what authorized the translator to adapt the source text.

The adaptor, in fact, is keeping the meaning of the originator. In this case, adaptor is not changing meanings as much as he preserves them, thus there will not be misunderstanding between the originator and target reader since literary translation does not convey the wanted meanings (Stringham opt. cit.). As he may change everything except the theme or the main idea of the originator for the sake of conveying the ST meaning (SHASTRI,2012)

II.6 Conclusion

Despite of it is the freest translation, adaptation is the most faithful translation of ST, since it keeps the meaning and messages of the originator rather than literal expressions that can be deviate the audience out of the real and exact meaning.

Adaptation opens a closed gated of cultures, as well it participates in marketing for audiovisual products and implicitly the western cultures, because those products were not able to have much success, and they will not be acceptable for the Arabic audience without adaptation.

Although that the top of adaptation was in 'belles infidèles' in France, nowadays adaptation is not limited only in children literature, or written form in general but also, or almost, in audiovisual translation; whereas most of dubbed or subtitled audiovisual products are adapted to fit the Arabic culture which is directly governed by Islamic religion, the latter who effects lifestyle in Arabic countries.

Chapter III

Adaptation in audiovisual translation

Analysis of adaptation cases in the dubbed series "The Simpsons"

III.1 Introduction

This chapter is devoted for the study of adaptation technics in one of the most famous American cartoons: "the Simpsons". The fame of this series in the entire world led to many dubbing centres to dub this product to many languages; among them Arabic language. In the other hand, this series embodies the American culture which completely differs with the Arabic one. And, as a result, the adapter of this audiovisual product adapted many scenes to fit the Arabic viewers. In this chapter, the researcher analyses some of the adapted scenes and links them to some aspects of the theoretical part of this research.

III.2 Definition of the corpus: "The Simpsons"

The "Simpsons" is a comedy American cartoon series with appeal to adults and children as well. The series deals with critics of many sides of American culture. "The Simpsons" is one of the longest series in USA since it contains of more than 400 episodes in 25 seasons (till the present day). It was created by Matt Groening, and produced by FOX Broadcasting Company in 1987, and it had vast popularity in USA, and translated to over 45 languages (Korhonen,2008). Each season contains of about 18-25 episodes, and each episode has a different title and deals with a different issue.

The series describe a lifestyle of a middle class family living in "Springfield" (a city in Western New England in Massachusetts), Homer is the father of the family who is working in a nuclear power plant, and Marge is housewife and mother for three children: Bart is rebellious cheeky child who always makes problems inside and outside home, and Lisa is a bright yet precocious little girl, who also challenges her parents in many ways, mainly by outsmarting them, as well as the youngest girl is Maggie who still baby (opt. cit.)

The Arabized version of the Simpsons was introduced by MBC channel who supervised the dubbing process in October 2005 (El-Rashidi, 2005) with the original scenes but with voices dubbed into local Egyptian dialects with adaptation of "the Simpsons" to "آل شمشون" and names of the actors to fit with the Arabic society. The following table shows the most important figures of this series in both English and Arabic versions.

English version	Arabic version	Original voice	Dubbing voice
Homer	Omar (عمر)	Dan Castellaneta	Muhammed Henidi (محمد هنيدي)
Bart	Badr (بدر)	Nancy Cartwright	Liliane Sherbini (ليليان الشربيني)
Marge	Mouna (منى)	Julie Kavner	Roudjina (روجينا)
Lisa	Bissa (بيسا)	Yeardley Smith	Hanane Turk (حنان ترك)

Table 2: the most important figures of the original and dubbed version

The difference between American and Arabic cultures imposed the dubbing to adapt the SL, for example the bacon and hot dogs had been replaced by sausage and beer by Soda, those aspects who are in opposite with Islamic religion thus the Arabic version is required to be in line with feelings and thoughts of Islamic people.

The researcher, through analysing most cases of adaptation in "The Simpsons", he noticed that the local adaptation and most of scenes are translated while some others are adapted (see II.3.3) and that was a result of the new generations who are more tolerant with other cultures so that many scenes in "The Simpsons" who has cultural background became less harmful in the target culture.

III.3 Materiel and methodology:

This study is concerned with the series of the Simpsons; several episodes have been dubbed from different seasons of this audoivisual product, the dubbed episodes had been chosen on many scales such as the culture, and how much these episodes are laughable at the Arabic audience. It important to say that this dubbed product did not achieve the real goal of the series hence they did not get many laughs (El-Rashidi, 2005). The researcher lists the targeted episodes in the following table:

Episode	Season	Title
5	1	"Bart the General"
6	1	The moaning Lisa
7	1	the call of Simpsons
9	1	Life on the fast lane
12	1	Krusty gets busted
2	2	Simpsons and Delilah
7	2	Bart vs thanksgiving
15	2	O brother, where art thou
15	3	Homer Alone

Table 3: the targeted episodes.

Methodologically speaking, data were elicited through the analysis of adapted expressions which categorized with some sides of the theoretical part of this research. Further, because the huge number of differences between the source text and the translation, the researcher would limit the cases of adaptation with some aspects of culture and the limited number of pages allowed in this research as well.

In the analysis of cases of adaptation, the researcher adopted qualitative method in the analysing process: to determine the context of scene (which contains of adaptation) then to have a literal translation using translation machine (Google translator) and comparison between both literal translation and the adaptation then study of the impact of both translations on the audience, with focusing on the adaptation; its reasons, modes and restrictions.

It is important to say that the researcher reserved the literal translation of many case especially those who is concerned with the glorified texts such as Bible. As well as he avoided the over repetition in case of adaptation such as some insults, alcoholic drinks,…etc.

III.4 Analysis of adaptation cases in "The Simpsons"

Case I: Exoticism

The first scene the researcher chose is from the fifth episode of the first season, which is titled with "Bart the general". In this scene Lisa prepared a cupcake to her teacher's birthday. Bart impeached her sister's intention about the relationship with her teacher

The original text	Bart: Teacher's pet! Apple polisher! Butt kisser!
The Literal translation	بارت: حيوانات المعلم الأليفة! ملمعي التفاح! مقبّلي العقب!
The adaptation	بدر: سميها أي حاجة، هز الذيل، مسح الكوخ، تمشية حال !

In this example, the literal translation of Bart quotation contains of some expressions such as "butt kisser'' that in opposite with the Islamic culture and such expressions would not be used between a brother and his sister in the Arab families.

In this case, the adaptor replaced "butt kisser" by "تمشية حال'' which means to cheat her teacher about their relationship. As well as, its connotation is less sharp than the literal translation.

So, the reason of adaptation was a situational adequacy where the is no real equivalent of SL expressions in the target culture (see II.3.1), while the procedure that had been used in this case is **'exoticism'** considering "butt kisser" as slang and the adapter replaced it by an equivalent "تمشية حال'' (see II.3.2).

Case II: When adaptation and literal translation are equal

In the same episode, a discussion between Homer and Bart from a side and Lisa from the other side about the reasons of success in study. Homer in a way of advising his son by sarcasm of his daughter, the clever girl confuted them, so Homer said:

The original text	Yeah right, Lisa. It's the three roads to success, Bart. Work, Brains, and (holds up a cupcake) Hmm..
Literal translation	معك حق ليزا، انها ثلاث طرق لتحقيق النجاح بارت، العمل، والعقل، و همممم (يقصد الكعك)
Adaptation	مش عارف البنت دي رزلة لمين؟! فهمت ثلاثة عوامل للنجاح: الجهد و المخ وال...همممم

Who contemplates the last example, will notice that the expression of "مش عارف البنت دي رزلة لمين؟" in the adapted translation does not exist in the ST. Therefore in this case, there are another type of adaptation which is expansion, since in the ST, Homer admitted loss but with an implied meaning so he says "yeah, right" in the other hand, the adapter exploited this expression to show the implied meaning and as well to poke fun at the expression "مش عارف البنت دي رزلة لمين؟" which is much laughable for the Arabic audience than the original text. Although the literal translation is acceptable in this case, but it does not keep the goal of the series which is to have many laughs of the audience.

The adapter's touch in this example can be clearly shown in the localized dialect, since the expression "مش عارف البنت دي رزلة لمين؟" shall not have the same impact on the audience if it was translated to classical Arabic:

"لا أدري لماذا هذه البنت شقية؟"

The same matter happened in the fifteenth episode of the third session, the scene narrates a visit of the Simpsons family to the rich man "Pellow" (Homer's brother). Lisa and Bart are going to dive in pool and they ask Homer to watch them:

The original text	Bart: watch me dive! Homer: OKAY, we're watching!
Literal translation	بارت: شاهدني وأنا أقفز هومر: حسنا، إننا نشاهدكم
Adaptation	بدر: بص وأنا أنـط عمر: خلاص، إن شاء الله تغرقوا

This scene as well presents the idea of both literal translation and adaptation are acceptable and suitable for the meaning, but in the other side, the adapter put an imprinting on the scene to make it funnier.

In the other way, this scene shows a side of Arabic culture whereas it embodies dealing fathers with children.

Cases III: Adaptation of metaphors

This scene narrates the aggression of Nilson (Lisa's class mate, very strong student) against Bart who attempted to be Lisa's bodyguard. Unfortunately Nilson bleed, so that he attempted to make reaction for his bleeding and this conversation took place:

The original text	Bart: It was an accident, man. A terrible ghastly mistake. Ask anybody. Bart: Uh, oh, a cold wind.
Literal translation	بارت: لقد كانت حادثة، يا رجل، إنه خطأ فضيع، أسأل أي أحد بارت: آه، إنها ريح باردة
Adaptation	بدر: ما كنتش أقصد يا كابتن، دي غلطة مش مقصودة، ولا إيه يا رجالة. بدر: أوبا... الدنيا حتظلّم

The originator in this case used "Uh, oh, a cold wind!" which means that Bart was in danger because he will enter a fight against Nilson. The literal translation is not suitable in this case of metaphors, thus the expression "آه، إنها ريح باردة!" has not the same impact of the original one, and this is a clear reason to avoid the literal translation by many theorists, since it is betrayal of meaning in the scene.

In the other side, the adaptation was the nearest equivalent of ST; the adapter kept the exact meaning of the originator that is why the adaptation is deemed as the most faithful translation (see II.5).

In the same scene, the adapter tends to used "يا كابتن" rather than "يا رجل" because the first one have deep meaning of respect and fear in the same time in the Egyptian society, while the second one, may only express the esteem.

Case IV: Inside family

This scene had been taken from the sixth episode "The moaning Lisa". Lisa felt sad and bored when she was prohibited to play saxophone in house, she got out enjoying sing with Murphy (homeless musician), then Lisa sung:

<div align="center">

Lisa: …My Dad acts like he belongs,

He belongs in the zoo…

</div>

The original text

Literal translation

ليزا: والدي يتصرف مثل ينتمي إليها،

انه ينتمي إلى حديقة حيوان

Adaptation

بيسا: وبابا يا ناس راجل مش مسؤول

أنا حفضل زعلانة على طول

The literal translation of the last example is completely rejected in the Arabic countries because Islam glorifies the father and mother as well and denies such behaviours towards them. One in an Arabic country would not describe his parents as they belong to zoo, unlike the western communities where the expression "father" has completely different connotation as the Arabic culture.

The adapter omitted the unwanted expression "إنه ينتمي إلى حديقة الحيوان " and he alluded it as the irresponsibility of animals by the expression "مش مسؤول" (see II.3.2). But, in fact, the meaning transferred from metaphorical to real meaning, and the translation lost the funniest side of the expression.

A similar case took place in the fifteenth episode of the third season, in which Homer is looking for his half-brother who he had never see him, Bart asking his father (about his uncle):

The original text   Bart: So, any idea where this bastard lives

Literal translation   بارت: إذن هل لديك فكرة أين يعيش هذا اللقيط؟

Adaptation   بدر: بقى عندك فكرة الضايع دا حنلاقيه فين؟

The adapter replaced the expression "bastard" by "wasted" because in fact the literal translation is completely refused by the target audience, in addition to that Bart is talking about his uncle, and that discourse does not take place in the target culture.

One can notice that there is loss in this adaptation, since the connotation of the original expression differs from the adapted one; a parentless child is not a wasted child, but the adapter seeks for reducing the intensity of the original meaning.

The researcher found many similar cases are related to the degree of respect in the family, and all these cases show how much there is a big difference in lifestyle of families in both the western and Arab countries.

Case V: Living standards

In the 7th episode of the first season "the call of Simpsons", Homer wanted to buy a motorhome as his neighbour, the seller was describing its features to the Simpsons family and this conversation had been started**:**

The original text	Bart: Does it have its own satellite dish, sir? The seller: You can tell your son, it has its own satellite. The Van Star One, launched last February, just for this thing, that's all.
Literal translation	بارت: هل فيها طبق الأقمار الصناعية الخاصة بها، يا سيدي؟ البائع: يمكنك أن تخبر ابنك، فإن لها قمر صناعي خاص بها. فان نجم واحد، أطلق في فبراير الماضي، لمجرد هذا الشيء، هذا كل شيء.
Adaptation	بدر: فيها طبق استقبال بردو؟ البائع: فيها طبق استقبال يا فندم يشرفك قدام إبنك مخصوص للجهاز دا.

We can notice that the adapter of this episode deleted some detail of the product features and exactly the name of satellite and the date of its launch. The researcher thinks that this omission of these details backs to marketing reasons; firstly this product does not exist in the Arabic societies. As well as they do not have the same conditions of welfare as it is in the western societies.

In the other hand, the literal translation conveys the same meaning of the originator with over details that, as the researcher thinks, may confuse the Arabic viewer. As well as "Van Star" may be literally translated as "نجم واحد" and that translation is not accepted because it is proper noun and this one extra reason that supports adaptation rather than literal translation.

Case VI: **Adaptation of fiction**

The scene shall be discussed is from the 7th episode of the first season which narrates the straying of the Simpsons family in the forest after their new car broke down at the valley. Homer fall down at muddy river till he had been doubted as a "bigfoot".

The original text	Marge: His name isn't Bigfoot. His name is Homer
Literal translation	مارج: اسمه ليس بيغ فوت، اسمه عمر
Adaptation	منى: ماسموش أبو رجل مسلوخة، اسمو عمر

In this example, the adapter replaced "bigfoot" which is mythic being with half of man and half of monkey, and many in USA believe of its existence by "أبو رجل مسلوخة". But, this myth does not exist in the Arabic culture and most of the Arabic viewers have not any idea about this animal.

While the literal translation "بيغ فوت" would not have any meaning or it may deviate the Arabic viewer to that "bigfoot" is proper noun for example. In this case the literal translation is betrayal of the originator's meanings.

The adapter created a name for this being "أبو رجل مسلوخة" to close the meaning to the target audience (see II.3.2). The created name keeps the essential of the originator and the adapter used a descriptive translation since "bigfoot" in the original text is a name, while in translation it was an adjective. It is important to add that the audiovisual product helps the target audience to understand many unclear thoughts as in this example.

Case VII: Drinks and foods

This scene has been taken from the 9th episode of the first season, in which Marge was dating "Jacque" who is her bowling teacher. Jacque offered her a drink called "Mimosa". Marge thought that he flirts her and she refused that name, but he clarified:

The original text	Jacque: Mimosa is the name of the drink. It's orange juice and champagne.
Literal translation	جاك: ميموزا هو اسم لمشروب عصير البرتقال مع الشامبانيا
Adaptation	جاد: مزموزة دا اسم المشروب، عصير موز وبرتقال، كوكتال يعني

This scene narrates of dating of married woman with a bowling teacher and this something forbidden in the Arabic countries, since Islam observes the existence of families and hampers such behaviours.

It was extra courage from the dubbing centre to dub this episode, since the researcher believes that there are many episodes was not translated because it contains much taboos or sexual scenes, in other words it does not fit with the Arabic culture.

Let us back to the previous example, Jacque offered Marge champagne, while this drink is forbidden by Islamic laws, so that the literal translation will not be acceptable to the target viewer. That is why the adapter replaced "champagne" by "عصير موز" to reduce the intensity of the originator's meanings. This is a clear reason that adaptation is contributing in the marketing of western audiovisual products, whereas these products will not be acceptable in the Arabic societies without adaptations.

Case IIIV: Religious matters

While Jacque and Marge discussing, a disturbing girl called "Helen" (a friend of Marge) interrupted them because she was astonished of Marge dating. At the end she left them saying:

The original text	Helen: well, byebye. See you in church on Sunday, Marge.
Literal translation	هيلن: حسنا، وداعا، أراك في الكنسية يوم الأحد
Adaptation	هالة: أه طيب، سلام. ابقى أشوفك في النادي بعدين

The adapter in this case was obliged to replace "church" by "النادي" because he has to respect the Islamic religion of area. But who contemplates this adaptation, he will notice that there is a loss of meaning; why did Helen chose the church rather than anywhere?! The researcher thinks that Helen chose the church because she wanted to make Marge feel of her guilty, in other words she was blaming her.

In the other side, the adapter could not replace "church" by "mosque" because of most of Islamic women do not go to mosques, and the connotation of church for western women differs than the value of the mosque for Islamic mosque. So the adapter was obliged to choose either the club and loses the meaning of the originator or to choose church which is not acceptable for Islamic societies.

In brief, the adapter preferred to choose the less gravity of both translations, so the adaptation whatever it deprives the original meanings but it was more efficient than literal translation that will not be acceptable by the target audience.

A similar case of the last example took place in the 22nd episode of the third season in which "Totto" the bus-driver had been sent out of home because of rent. Bart suggested him to live in their garage. Homer refused the matter completely, but Marge reminded him:

The original text	Doesn't the Bible say, ``Whatsoever you do to the least of my brothers, that you do unto me''?
Literal translation	مارج: ألا يقول الإنجيل : مهما تفعل لأقل اخوتي، حتى ما تفعله لي
Adaptation	منى: بس الأخلاق بتقول أننا نساعد أي حد عندو أزمة إذا كان في استطاعتنا

The translator cannot use the word "Bible" because it has a negative cultural background at Muslims, and they may deem this as diffusing for Christianity. As a result, the adapter replaced it by "manners" not "the holy Quran" to avoid all embarrassment whereas "manners" is mutual subject in all religions.

Case IX: Deletion of pornographic scene

This seen has been taken from the 7th episode as well, in which Jacques invited Marge to meet him in his own apartment. This scene contains of dance, drinking of champagne, sexual scenes and taboos expressions.

This scene is completely deleted from the Arabic version of the Simpsons because it does not fit with some age groups. And this is unwanted for the Arabic viewers (see II.3.2).

These technic had been used too much in this series since it is full of such scenes and no wonder because it was oriented to adults.

Case X: Adaptation of VIP

The twelfth episode of the first season, Bart is trying to prove the innocence of "Krusty" the clown. In TV show, this dialogue takes place between Bart and Bob (Krusty's assistant) who cheated Krusty and put him in jail:

The original text	Bob: Just look at these amusing caricatures of Gore Vidal and Susan Sontag.
Literal translation	بوب: انظر إلى هذه الرسوم الكاريكاتورية المسلية من جور فيدال وسوزان سونتاغ.
Adaptation	ممكن تتفرج على الرسوم الجميلة وتبقى مبسوط

The Arabic audience do not have any idea about "Vidal Gore" or "Susan Sontag", and therefore the adapter had to omit those famous caricaturists to avoid the questions of the watchers: "who are these persons?!".

In the other hand, the omission of such detail dues to a lost in the originator meaning and exactly about the kind of pictures that had been drawn (they are caricatures). But if these names have been replaced by two famous caricaturists from the Arabic world, the meaning would be completely kept.

The adaptation in this example is a reason of situational adequacy, since the context of ST does not exist in the target culture (see II.3.1), thus the adapter contextualized the scene in the target culture (see situational equivalence II.3.2).

The researcher found a case that is similar to this scene in the seventh episode of the second season: while all the Simpsons family were preparing for the thanksgiving, Lisa made a masterpiece for the greatest women of USA

The original text	Lisa: a tribute to the great women who made our country great," including Georgia O'Keefe, Susan B. Anthony, and Margery Stoneman Douglas
Literal translation	ليزا: إجلالا للنساء العظيمات اللاتي بنين وطننا العظيم بما فيهن جورجيا أوكيف، سوزان بي أنتوني، ومارجيري ستونمان دوغلاس
Adaptation	بيسا: للستات اللي ساهموا في رفع شأن بلدنا، وهيبة حميدو ودي نجيبة برعي زعتر وبوسي سمارا

Unlike the previous example, the Adapter replaced "Georgia O'Keefe", "Susan B. Anthony", and "Margery Stoneman Douglas" by local names, in order not to lose the watchers attentions who may absorb in thinking who are these western women and how did they made our country (Egypt).

The adaptation of these names even by virtual names, keeps the watcher attention on the meaning and creating new persons names keeps the same impact that is existed in the context of the original text by a new context (Egypt) and new elements of this context (women).

Case XI: Adaptation of idioms

This scene had been taken from the second episode of the second season. It narrates a story of promotion of Homer in work. All the family became happier because of this promotion, but Marge asked him to preserve money for rainy days:

The original text	Homar: ``Rainy day? There's never going to be a rainy day, Marge!"
Literal translation	هومر: يوم ممطر؟ لن يكون هناك يوم ممطر، مارج
Adaptation	عمر: وقت عوزة؟! عمرنا ما حنبقى في وقت عوزة يا منى

The Target audience (Arabic viewers) has not any idea about the metaphor that had been used in the original text. And the literal translation does not give the exact meaning because metaphors are part language that is stick to culture (see II.2.2). As well as, In this case, the literal translation is vacant of faithfulness.

In the other side, there is an idiom in the Arabic culture that expresses the same idea:

ادّخر قرشك الأبيض لليوم الأسود

One can notice that the western societies used "rainy day" that belongs to their environment that shapes their culture. So they see the "rainy day" is disturbing unlike the Arabs who see it "hopeful day".

The adapter, as the researcher thinks, worked out in his translation which led the exact meaning of the ST so the adaptor was more loyal to the original text.

Case XII: Arts and music

The 22nd episode of the third season: Bart wants to be a rock star, Homer bought him a guitar. When Bart is waiting school bus, he had been disturbed by Nilson who sarcastically asked Bart about the song that he will play.

The original text	Nilson: hey Simpson, what are you going to play? Bart: "Polly-wolly-doodle..."
Literal translation	نيلسون: أهلا سيمبسون، ما الذي تحاول أن تعزفه بارت: بولي وولي دوودل
Adaptation	شكري: يا شمشون ناوي تسمعنا إيه بدر: مقام دو ماجير

If one separates cultural aspects from this context, the translated text will not have any value and thus the receiver or the target audience are not going to understand it. That is exactly what was happened in the literal translation because "Polly-wolly-doodle..." is an old western song, so that the Arabic audience have not any idea about this song, and the literal translation is needless.

One can ask: why the adapter translated a song to music scale?! Let us imagine if he had translated it to a song, in the Arabic music (which is part of culture) there is no need to use an electronic guitar, while the latter is widely used in the western music. Even though the adapter used a global knowledge, he avoided a loss of translation, and the cultural contradiction that will take a place if he kept he same context. The translator freely adapts a translation whenever sees it fits the target audience, that is why we can say adaptation is freest types of translation.

Case XIII: adaptation of godhood names

This scene had been taken from the fifteenth episode of the third season: H. Pellow is the eldest brother of Homer; he is a director of company for vehicles industries. In a meeting to invent a new name for the new car, somebody suggested "Persephone":

The original text	Pellow: Persephone?! What kind of this name? Advisor: she was the Greek Goddess of spring.
Literal translation	مقترح: إنها إلهة الربيع عند الإغريق
Adaptation	مقترح: يا فندم دي رمز الربيع الخصب عند الإغريق

The Islamic people believe in one God, and their tolerance about the matter of godhood is too narrow or completely inexistent, therefore the literal translation contradicts their belief toward godhood and because of this series is oriented to children and adults as well; the adapter thinks that the literal translation is harmful and as a result it is needless, so he replace it by "رمز" which means « symbol » and this word has a close meaning with less degree.

In another side, if we put this expression in context of giving information about the Greek civilization, the researcher thinks that literal translation is good enough to convey the wanted meaning. So we can say that the literal translation was more faithful to the source text, unlike the adaption where the adapter cannot keep the original meaning.

III.5 Conclusion

Through this chapter one can deduce that the preference of using adaptation or literal translation is relative, since adaptation may be useful in most cases of cultural problems such as metaphors and idioms, and cases of religious contexts, whether in other cases literal translation is useful especially when scientific texts and those cases of avoiding the loss in translation which occurs by non-exact adaptation.

In "The Simpsons", the translator focused on the target audience more than the original meaning, as most the newest theories of translation, and sometimes he sacrifices the ST meaning for the sake of target audience needs and preferences.

In the other hand, the one who contemplates most cases of adaptation in "The Simpsons" notices that the translator worked out in giving the equivalent expressions of the ST, and generally we can judge that the adaptor was faithful to the original text in most cases.

Conclusion

This work is an attempt to study the adaptations of translations in audiovisual products between faithfulness and "liberty", translator and adaptor, legitimacy and authority of ST. this debate comes from the divergence of languages and cultures as well. Inasmuch the audiovisual devices have been spread all over the world, and dubbed product as well especially in the Arabic countries, it became necessity to show the degree of adaptation of those products especially for the Arabic audience who has completely different culture than the Western. As well as the impact that shall take place if we only depend on translations rather than adaptations.

Through this dissertation, the research arrived at these results:

-       Although its importance, adaptation has not been too much discussed by theorists, even though that researcher believes, as Eugine Nida claims, that no translation is vacant of adaptation.

-       The adapter touch is clear unlike the invisible translator, so the first one is present by retelling the ST using his own style, while the second is absent by mirroring the original speech.

-       Adaptation, unlike many theorists think, is the freest type of translation, and it is the most faithful translation because it conveys the originated meaning unlike translation (literal translation) which usually folded under the authority of source text, and in those cases who contains cultural contradictions, literal translation mostly loses betrays to the wanted meaning of the original text as well it will have not any value. Therefore the adaptation keeps the flavour of the original text whereas it conveys the exact meaning unlike literal translation.

-       The matter of faithfulness and fidelity in adaptation is relative question, and it only depends on the gravity of deviation and loss of meaning, though the researcher believes that there is not a perfect adaptation.

-       The researcher thinks that adaptation is vaster than a technic used only in untranslatability that comes as result of cultural reasons, but also linguistic reasons in light of language is part of culture.

-        The researcher believes that adaptation played a great role in marketing of western audiovisual products. Since in very short period of time, these products invaded most of Arabic TV stations. As well as it allows more cultural openness after long periods of enclosing the Arabic culture.

-    Adaptation in AVT usually takes place in dubbed AV products, inasmuch it cannot be assessed unlike the subtitled TV programs in which translation can be easily evaluated, since the researcher thinks that dubbing is the largest field for adaptation.

The adaptation has a huge space if it is not the most in the discipline of translation studies since it is not possible to limit it on one research, therefore, the researcher anticipates for a deeper research about this subject in the future.

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ملخص البحث

"التكييف في الترجمة السمعية البصرية

المسلسل المدبلج (آل شمشون) أنموذجا"

مقدمة

تحديد الإشكال:

إن الانتشار الواسع للأجهزة السمعية البصرية في جميع أنحاء العالم كسر حدود الدور التقليدي للترجمة فهي اليوم لا تقتصر فقط وحصرا على النصوص المكتوبة بل ولجت بقوة إلى عالم السمعي المرئي، فانتقلت من ترجمة مكتوبة على الورق والمخطوطات إلى دبلجة وسترجة عرض على شاشات التلفاز وغيره من أنواع الأجهزة السمعية البصرية في زمننا هذا.

وبالرغم من الانتشار الواسع للترجمة السمعية البصرية فإنها لا تزال تواجه واحدا من أكبر الإشكاليات وهي تنوع الثقافات على غرار تنوع اللغات في شتى ربوع الكون. ولأن المشاهد العربي يفضل متابعة البرامج التلفزيونية باللغة الأم، كان لزاما على المترجمين تكييف هذه التراجم لتناسب رغبات و قدرات الجمهور. ومن هنا نما جدل كبير بين الترجمة الحرفية و الترجمة المكيفة حول أمانتهم و اخلاصهم للنص الأصلي.

أهداف الدراسة

تهدف هذه الدراسة لإبراز أفضلية استخدام الترجمة الحرفية أو الترجمة المكيفة في البرامج السمعية البصرية والمدبلجة إلى اللغة العربية ، كما تهدف إلى تحديد النوع الأكثر اخلاصا للنص الأصلي.

الفرضيات:

يعتقد الكثير أن الترجمة الحرفية هي الأكثر اخلاصا للنص الأصلي حيث أنها تحافظ على عباراته و هيكله بصفة عامة، في حين أن معظم المترجمين يسعون إلى نقل نفس التأثير الأصلي على الجمهور

اللغة الأصل إلى جمهور اللغة المستهدفة ، فهم يعتقدون أن الترجمة المكيفة هي الأكثر وفاءا للنص الأصلي بالرغم من أنها لا تحافظ على بنية الخطاب الأصلي وعباراته.

الإشكاليات الفرعية:

يدور هذا البحث في فلك الأسئلة التالية:

– أي من أنواع الترجمة هو أكثر اخلاصا للنص الأصلي سواء الترجمة الحرفية أم المكيفة؟

– هل للمترجم الحق في تحرير النص الأصلي وتغيير معالمه خدمة للجمهور المستهدف؟

– هل تحافظ كل التراجم على نكهة النص الأصلي ؟

– كيف أثَّرت الترجمة المكيفة في نشر الثقافة الغربية في شتى أقطار البلاد العربية؟

هيكل البحث:

لقد قسم هذا البحث إلى جزئين أحدهما نظري و الأخر تطبيقي، فأما الجزء الأول فيتكون من فصلين، فيعطي الأول نظرة عامة على الترجمة وأنواعها وإجراءاتها تمهيدا لدراسة الجزء الثاني من هذا الفصل والذي يدور حول مفهوم الترجمة السمعية البصرية وأهم أنماطها المتعددة ليومنا هذا، أم الجزء الثالث فقد خص الباحث الدبلجة بدراسة مفصلة مستهلا بتعريفها وتاريخها في الدول العربية، إضافة إلى تحديد مميزاتها ومساوئها مقارنة بالسترجة.

أما الفصل الثاني فقد تناول إشكالية الترجمة والثقافية، فبيّن فيه الباحث أهم هذه الأخيرة في عملية الترجمة حيث أنها تعتبر السبب الرئيسي التي تجعل المترجم مضطرا لتكييف التراجم المختلفة،

بالإضافة إلى دراسة مفصلة لتكييف الترجمة ومقارنتها بالترجمة الحرفية، وأخيرا سعى الباحث لدراسة تكييف الترجمة من حيث اخلاصها للنص الأصلي من عدمه.

أما الفصل التطبيقي من هذا البحث فقد حاول فيه الباحث استكناه الترجمة المكيفة من خلال المسلسل الأمريكي الشهير (آل شمشون)المدبلج إلى اللهجة المصرية. وعنى الباحث فيه بتحليل بعضا من المشاهد التي تحتوي على ترجمة مكيفة وتحديد أسبابها ومقارنتها بالترجمة الحرفية.

وفي الأخير ختم هذا البحث بخلاصة تجيب عن اشكاليات هذا البحث وتحدد النتائج التي خلص إلى الباحث.

الفصل الأول:

نظرة عامة حول الترجمة:

ليس للترجمة تعريف حقيقي وإنما تقصر على مفاهيم متعددة فههنا يعرفها حسن غزالة بأنها تلك الأساليب التي نستخدمها لنقل معنى النص الأصلي إلى النص الهدف بأدق ما يمكن. وعموما يمكن القول بأن كل تعاريف الترجمة يمكن إدراجها ضمن التعريف المذكور أعلاه مع التركيز على التكافؤ بين النص المصدر والنص الهدف.

وتنقسم الترجمة حسب رومان جاكبسون إلى ثلاثة أصناف: ترجمة ضمن نفس اللغة وترجمة من لغة (أ) إلى لغة (ب) وأخيرا ترجمة الإشارات الغير لسانية.

أما عن إجراءات الترجمة، فإن حددها يوجين نايدا (Eugine Nida) في ثلاث مراحل اولها تحليل معمق للغتين المصدر والهدف، ثم دراسة مكونات اللغة المصدر قبل ترجمتها وتختتم هذه الإجراءات بتحديد مكافئ كل عبارة من النص الأصلي.

4

مفهوم الترجمة السمعية البصرية:

لقد أصبحت الترجمة السمعية البصرية علما مستقلا بذاته نظرا لانتشار البحوث في هذا المجال بالإضافة إلى تطور الأجهزة السمعية البصرية. وقد نالت الترجمة السمعية البصرية مكانة كبيرة منذ تسعينات القرن الماضي وذلك بفضل الإنتشار المذهل للأجهزة الإلكترونية ويعتمد هذا النوع من الترجمة على قناة صوتية وقناة بصرية على عكس باقي طرق الاتصال الأخرى كالكتب أو المذياع أو حتى الهواتف النقالة.

واختلف المنظرون في عدد أنماط الترجمة السمعية البصرية خاصة في الألفية الجديدة، حيث وجد الباحث أكثر من ستة عشر نوعا أهمها الدبلجة والسترجة، التعليق والسترجة المباشرة.

مفهوم الدبلجة:

الدبلجة هي أحد أساليب الترجمة التي تجمع بين ترجمة الرسالة الصوتية والمرئية معا، وتعرفها منى بايكر (Mona Baker) بأنه استبدال مسار الصوت للخطاب الأصلي من اللغة (أ) إلى مسار صوتي باللغة (ب) مع محاولة متابعة دقة التوقيت وحركة الشفتين بأكبر قدر ممكن. وتعتبر إضافة المؤثرات الموسيقية أو حذف بعض المشاهد جزءا من عملية الدبلجة.

وقد لاحظ الباحث أن بعض الدول وخاصة دول حوض المتوسط، تتبنى عملية الدبلجة في أغلب برامجها التلفزيونية على خلاف بعض دول أروبا الشمالية التي تعتمد على السترجة بشكل كبير.

تاريخ الدبلجة في العالم العربي:

نظرا للعدد المحدود للبرامج التلفزيونية المدبلجة للغة العربية و نظرا لعوامل ثقافية تأخرت كثيرا الدبلجة في العالم العربي و إذا عدنا للتاريخ القريب نجد أن أول محاولة للدبلجة في العالم العربي كانت من طرف "نيكول أبو سماحة" الذي قام بدبلجة فيلم الكارتون "السندباد" ولاقت هذه الدبلجة رواجا كبيرا مما ساهم في نشر مراكز الدبلجة ثم دبلجت بعض المسلسلات المكسيكية مثل "أنا أو لا أحد" في تسعينات القرن الماضي. ودخلت عملية الدبلجة في العالم العربي منحى جديدا بدبلجة بعض المسلسلات التركية التي لاقت رواجا كبيرا في الألفية الجديدة.

إيجابيات وسلبيات الدبلجة:

إن الحديث عن إيجابيات وسلبيات الترجمة يدفعنا نحو مقارنة هذا النوع من الترجمة مع أكثر أنواع الترجمة انتشارا على الإطلاق ألا وهي السترجة. فمن إيجابيات الدبلجة أنها تسمح للمشاهد بفرجة ممتعة دون عناء قراءة السترجة على الشاشة، كما أنها تخفف عن المترجم عبء التقيد بالنص الأصلي كما تقل فيها نسبة اكتشاف خطأ المترجم.

من ناحية ثانية فإن للدبلجة مساوئ جمة أهمها أنها تحرم المشاهد من متابعة المسار الصوتي الأصلي كما أنها مكلفة جدا و تستهلك الكثير من الوقت أو الأموال، بالإضافة إلى معاناة المترجم في متابعة حركة الشفاه، كما أنها تتأثر بالفوضى حول المترجم.

لقد كانت الثقافة العربية لمدة طويلة عائقا كبيرا أمام الدبلجة لكن مؤخرا كان لتكييف الترجمة مفتاح السحر الذي ساهم بطريقة كبيرة ليس في تسويق البرامج التلفزيونية الأجنبية فقط بل في نشر الثقافة الغربية أيضا.

الفصل الثاني: إشكالية الترجمة والثقافة

أهمية الثقافة في الترجمة:

لا يمكن لأي مترجم أن يتجاهل دور الثقافة في عملية الترجمة، وباعتبار هذه الأخيرة وسيلة للتواصل منا بين الأمم والأجيال فدورها لا يقتصر حاليا على نقل العبارات فقط بل نقل الثقافات أيضا، لكن الإشكالية التي تواجهها الترجمة هي تعدد الثقافات، ففي نفس المجتمع يمكن لنكتة أن تعجب أحدهم ولا تعجب أقرب الناس إليه، بالإضافة إلى اختلاف دلالة الألوان على سبيل المثال اللون الأبيض في اليابان الذي يدل على الحزن على عكس البلاد الأوربية حيث أنه يدل على السلام. من هنا تأتي أهمية الثقافة في عملية الترجمة، فكان لزاما على المترجم الاطلاع على ثقافة الجمهور المستهدف لإنجاز الترجمة الأكثر نجاحا.

مشاكل ثقافية في الترجمة (انجليزية-عربية)

من المعلوم أن الاختلاف الكبير للغتين العربية والانجليزية يشكل صعوبة بالغة في الترجمة حيث أن لكل منها نظامه اللغوي الخاص سواء على المستوى الصوتي أم المستوى اللفظي أو التركيبي. بالإضافة إلى اختلاف الثقافة العربية عن غيرها من الثقافات خاصة الثقافة الإنجليزية وذلك لأنه يحكمها وينظمها الدين الاسلامي وشرائعه.

ومن أهم المشاكل الثقافية في الترجمة هو غنى أو فقر أحد اللغتين في مجال معين، فالعرب مثلا يفتخرون بالخيل والإبل والسيوف لذلك قد نجد عدة مرادفات لهذه الملفوظات، نفس الملاحظة بالنسبة للثقافة الغربية من حيث أنواع المشروبات الكحولية أو أنواع الأجبان. بالإضافة إلى اختلاف اللهجات المحلية فيصعب على المترجم احصاؤها ويعسر عليه الترجمة من هذه اللهجات مهما كانت مهارته في

اللغة الفصحى. كما يصعب على المترجم ترجمة الأمثال والحكم بالإضافة إلى الصور البيانية لأنها متعلقة بشكل كبير بثقافة كل من اللغة المصدر واللغة الهدف وفي هذه الحالة وجب عليه البحث عن أمثال أو صور بيانية تحاكي معنى نظرائهم في اللغة المصدر.

كما أن الألفاظ المتعلقة بالأديان وخاصة الدين الإسلامي يصعب على المترجم إيجاد مكافئات لها، فعلي سبيل المثال لفظ "التيمم" يختص فقط بالدين الإسلامي إذ لم يشرّع في ديانات سابقة فيعسر على المترجم إيجاد مكافئ له، وقد يكتفي المترجم بترجمة هذه الألفاظ ترجمة تفسيرية فيترجم التيمم إلى "sand ablution" أو يكتفي بنسخها فعلى سبيل المثال لا الحصر ينسخ لفظ "الزكاة" إلى "zakat"

مفهوم تكييف الترجمة

يعتبر فيناي وداربلنيت (Vinay & Darblnet) تكييف الترجمة تقنية يستعملها المترجم عند حصول إشكالية ثقافية بين النص الأصلي والنص الهدف، فاستبدلا رياضة الكريكيت في الثقافة الإنجليزية إلى طواف الدراجات الشهير الذي تشتهر به فرنسا بالإضافة إلى استبدال المشروبات الكحولية بالعصير أو مشروب الصودا في الثقافة العربية.

ويعتبر ديليل (Delisle) تكييف الترجمة بأنه استبدال صورة اجتماعية من ثقافة معينة بأخرى مشابهة في ثقافة النص الهدف ويراه سونتويو (Santoyo) بأنه تجنيس لثقافة النص الأصلي، بينما شبهه جون دريدن (Dryden) بإعادة صياغة للعبارات، بينما يرى نايدا (Nida) بأنه لا ترجمة من دون تكييف فكل التراجم تحتوي على زيادة أو نقصان أو تقديم أو تأخير.

وقد يعتبر الكثير من المنظرين أن تكييف الترجمة خروج عن السياق الأصلي للنص فيعتبرونه خيانة للنص الأصلي، ويرى كثير منهم خلاف الفريق الأول أنه الترجمة الأكثر وفاءا للنص الأصلي.

أسباب تكييف الترجمة

بالرغم من ارتباط تكييف الترجمة ارتباطا وثيقا بالثقافة إلا أنه يوجد عوامل أخرى يجدر بالمترجم استعمال هذه التقنية لسبب أم لآخر، ونذكر منها الحالات الأتية:

- لا وجود مكافئ لملفوظ معين في ثقافة النص الهدف

- اختلاف السياق الثقافي بين النصين الأصلي والهدف

- عوامل تاريخية فعلى سبيل المثال ترجمة مؤلفات ويليام شكسبير من مرحلة تاريخية إلى أخرى

- نفس الشيء بالنسبة للفئات العمرية

- عوامل تجارية أو تسويقية ونضرب مثال سيارة (Pajero) التي لم تحقق نجاحا من حيث المبيعات إلا بعد أن تم تكييف اسمها ليلائم الثقافة الأرجنتينية.

- عوامل سياسية ونذكر مثال تكييف المترجم الإيراني لكلام الرئيس المصري السابق محمد مرسي بخصوص الربيع العربي.

إجراءات الترجمة

يمكن تلخيصها في مجموعة من الإجراءات منها تحديث المعطيات خاصة القديمة منها، أو حذف لبعض المشاهد الغير مرغوب فيها، كما يمكن للمترجم أن يبتدع أي عبارة من أجل إيصال المعني الحقيقي للشخص المستهدف، كما يمكن للمترجم يحول ترجمة نص ما إلى لهجة محلية من أجل تحقيق أكبر نسبة من التواصل بين صاحب النص الأصلي و بين القارئ أو المشاهد.

ترجمة حرفية أم ترجمة مكيفة؟

يعتبر الكثير من علماء الترجمة أنه لا يوجد داع حتى لاستعمال لفظة ترجمة مكيفة و ذلك لأن لفظ الترجمة أعم، و لأن المترجم قد يحيد عن سياق النص إذا ما سنحت له فرصة تغيير النص الأصلي.

من جهة أخرى، يعتبر الكثير أن للترجمة المكيفة فضل تواصل جميع الأمم فإن كان للترجمة شرف توحيد العالم بتواصل عالمي فإن للترجمة المكيفة الحظ الوافر في نقل الآدب العالمي من جيل إلى جيل ومن أمة إلى أمة.

قد يبدو للمتصور أن المترجم و القائم بعملية التكييف شخص واحد، لكن يختلف دور كل منهما، ففي بعض الأعمال قد نحتاج لكلا الشخصين لنجاح عملية الترجمة. و الفرق بينهما أن أول يهتم بالمبنى والثاني يهتم بالمعنى والرسالة المتضمنة في مقول النص الأصلي، ويمكن لهذا الأخير زيادة المخزون اللغوي لغة ما أو العكس تماما، خاصة عندما يتعلق الأمر بالأدب الكلاسيكي، ويعتبر المترجم غائبا بغياب لمسته في النص المترجم، بينما يثبت القائم بعملية التكييف وجوده بقوة حتى أن الجمهور المستهدف قد يعتقد بأن النص غير مترجم بتاتا. فيمكننا اعتبار الأول مرآة للنص الأصلي بينما الثاني معيدا للقول بطريقته الخاصة.

الترجمة المكيفة: وفية للنص الأصلي؟

إذا كنا نعتقد بأن إشكالية الترجمة المكيفة والوفاء للنص الأصلي هي وليدة اليوم فنحن قطعا مخطئون فهذه المسألة تعود لزهرة أيام الترجمة المكيفة في عصر "les belles infidèles" فقد اعتبر فول (Faull) أنه ليس للمترجم الحق في ترجمة نص تم تكييف ترجمته مسبقا وذلك لأنه يفقد شرعية الأمومة أو الأبوة إذا اعتبرنا أن النص المترجم هو وليد النص الأصلي، فعلى حد قوله لا يمكننا أن نعترف من الترجمة المكيفة بل من المصدر الأصلي.

فأغلبية الناس يرون بأن الترجمة الحرفية هي الأكثر اخلاصا ووفاءا للنص الأصلي وذلك لحفاظها على عباراته وبنيته اللغوية، وعلى عكس ذلك يعتبر المترجم النص الذي تمت تكييفه هو الأكثر وفاءا بمحافظته على المعنى المراد إيصاله من رسالة الباث، ومن هنا فالترجمة الحرفية تكون أكثر وفاءا للنص الأصلي خاصة في حالات الإشكاليات الثقافية.

بالرغم من كونها الترجمة الأكثر حرية إلا أنها، حسب رأي الباحث، الأكثر وفاءا للنص الأصلي، بالإضافة إلى أن فضل الترجمة المكيفة لا ينكر في انتشار البرامج التلفزيونية الغربية في المنطقة العربية، حيث فتحت أبواب الثقافة الغربية على مصرعيها وجعلت من المشاهد العربي أكثر تفتحا تجاه ثقافة الآخر فهي لم تعد تقتصر على أدب الأطفال فقط، بل تجاوزت حدود إلى وأصبحت ركنا ركين في ثقافة المشاهد العربي.

الفصل الثالث:

تطرق الباحث من خلال هذا الفصل إلى الترجمة المكيفة من خلال المسلسل الكوميدي الموجه للمراهقين معالجا حالات الترجمة المكيفة وأسبابها مع مقارنتها مع الترجمة الحرفية خاصة بمدى تأثيرها في المشاهد العربي، و قد عولجت هذه الحالات تبعا لنواحي مختلفة خاصة بالثقافتين العربية و الغربية.

تعريف الأنموذج:

(آل شمشون) هو مسلسل كوميدي أمريكي منتج من طرف شركة فوكس(fox) للإنتاج التلفزيوني، وهو مسلسل مخصص للمراهقين و بدرجة أقل للأطفال، ويعتبر المسلسل الأطول في تاريخ الإنتاج التلفزيوني حيث تم انتاج الموسم الخامس والعشرون في هذه السنة. ونظرا للشعبية الجارفة التي يتمتع بها هذا المسلسل تم دبلجته لأكثر من 45 لغة ومن بينها اللغة العربية.

يحكي هذا المسلسل قصة عائلة تتكون من عمر أب العائلة و يعمل في محطة لتوليد الكهرباء، و الأم منى شمشون ربة منزل بالإضافة إلى ثلاث أبناء "بدر": طفل مشاكس و عنيد، "بيسا" بنت ذكية جدا بالإضافة إلى "بطة" و هي رضيعة.

دبلج هذا الفيلم إلى اللغة العربية في أكتوبر 2005 من طرف قنوات (MBC)، و نظرا لاختلاف الثقافة الغربية و تميزها عن الثقافة العربية كان لازاما على المترجم تكييف ترجمته لكي توافق ثقافة

المشاهد العربي فتم تغيير المشروبات الكحولية بمشوب الصودا أو العصير بالإضافة إلى تغيير لحم الخنازير إلى سجق أو ما شابهه.

وقد عالج الباحث ما يقارب 16 مشهد موزعين على تسعة حلقات منفردة من 3 مواسم مختلفة وصلت إليها يدي الباحث. وقد عالج الباحث عدة مواضيع متعلقة بالثقافة و أسلوب الناس في الحياة على سبيل المثال مشاهد مكيفة متعلقة بالموسيقى و الفنون و أخرى متلعقة بالطعام و الشراب، بالإضافة إلى مشاهد عالجت أمور دينية مختلفة بين الديانتين، كما عمل الباحث على بعض المشاهد التي تعبر عن نوع العلاقات بين أفراد العائلة: بين الولد و والده و أبيه والولد وعمه وهكذا...

كما تطرق الباحث إلى بعض المشاهد التي تحتوي على أمثال و حكم من ناحية أو من صور بيانية مرتبطة بشكل وثيق بالثقافة وليس لها مراد حقيقي في الثقافة العربية، بالإضافة إلى بعض المشاهد التي تعالج قضايا عاطفية في العائلة الأمريكية. وأخرى تم التطرق فيها إلى معالجة مشاهد تحتوي على خيال علمي وقصص اسطورية مرتبطة بالثقافة الغربية وهي غير موجودة في الثقافة العربية.

كما رأى الباحث ان يعرج عن بعض الحالات رأى فيها تساوي الترجمة الحرفية والترجمة المكيفة في المعنى وإبداع المترجم في خلق التأثير على المشاهد العربي.

واستنتج الباحث عموما من خلال هذه المعالجة ان المترجم ركز في ترجمته على المشاهد محترما ثقافته كما تنص أغلب نظريات الترجمة الحديثة. كما أنه وُفّق في نقل المعاني في اغلب الحالات خاصة تلكم التي تتعلق بالثقافة العربية فكان أمينا فلم يكن عبدا للنص الأصلي.

خــاتمة:

يحاول هذا البحث دراسة الترجمة المكيفة من خلال الترجمة السمعية البصرية بين الوفاء للنص الأصلي وبين حرية المترجم في تكييف الترجمة، بين العبودية للنص الأصلي وبين التحرر منه إرضاء لثقافة المشاهد العربي. فكل من تلك الثنائيات سالفة الذكر ناتجة عن اختلاف في الثقافات فضلا عن اختلاف اللغات.

وبقدر ما انتشرت الأجهزة السمعية البصرية و ازداد عدد المحطات الفضائية وكنتيجة لكل هذا ازداد عدد البرامج التلفزيونية المدبلجة نحو اللغة العربية، أصبح من الضروري معرفة مدى درجة تكييف ترجمات تلك البرامج خاصة أنها موجهة للمشاهد العربي الذي تختلف ثقافته عن أي ثقافة في العالم و خاصة الثقافات الغربية، بالإضافة إلى ان الباحث أراد تبيين مدى تأثر الترجمة بالتعديلات أم بغيرها (ترجمة حرفية).

ومن خلال هذا البحث المتواضع وصل الباحث إلى عدة نتائج أهمها:

- علم تكييف التراجم لم ينل نصيبه الوافر من الدراسة بالرغم من اهميته الكبيرة في الترجمة السمعية البصرية، وبالرغم من ان كل التراجم تسمها هذه التعديلات، هذا على الأقل ما يعتمده نايد (Nida) ويظنه الباحث.

- المسؤول عن تكييف الترجمة حاضر بلمسته في الترجمة وبإعادة سرده للنص الأصلي بأسلوبه الخاص على خلاف المترجم الذي لا تظهر بصمته في النص المترجم بل يعتبر كمرآة تعكس شخصية صاحب النص الأصلي للقراء أو المشاهدين.

- تكييف الترجمة هو أكثر أنواع الترجمة حرية بالنسبة للمترجم بل وهو أكثر وفاء للنص الأصلي من الترجمة الحرفية خاصة فيما يتعلق بالقضايا الثقافية لأنه ينقل المعنى الحقيقي للنص الأصلي إلى المشاهد او القارئ، بينما تبقى الترجمة الحرفية حبيسة تسلط النص

الأصلي بل وتفقد قيمة المزمع إيصاله إلى القارئ أو المشاهد خاصة فيما يتعلق بالإشكاليات الثقافية بين النصين. وبالتالي تحافظ الترجمة المكيفة على نكهة النص الأصلي بنقلها للمعنى الحقيقي.

– إن مسالة الوفاء للنص الأصلي في الترجمة المكيفة هي قضية نسبية، فهي تعتمد فقط وتعتمد هذه المسألة فقط عن خطورة الانحراف وفقدان المعنى، على الرغم من أن الباحث يؤمن بأنه لا وجود لترجمة مكيفة كاملة، فباختلاف الثقافات تحصل خسارة في المعنى على الرغم من تكييف الترجمة.

– يعتقد الباحث أن تكييف الترجمات أكبر من تقنية يلجأ إليها المترجم في الحالات الغير قابلة للترجمة التي تنتج ربما عن أسباب لسانية او أخرة ثقافية.

– يرى الباحث بأن للترجمات المكيفة العصا السحرية التي لعبت دورا كبيرا في تسويق البرامج التلفزيونية الغربية، ففي فترة قصيرة من الزمن، غزت معظم هذه المنتوجات السوق التلفزيونية ومحطات التلفاز، فضلا عن هذه الترجمات ساهمت بشكل أو بآخر في انفتاح المشاهد العربي نحو المنتوجات الغربية بعد سنون من العزلة الثقافية العربية.

– التراجم المكيفة عادة ما تكون في البرامج التلفزيونية المدبلجة، فلا يستطيع أحدهم تقييم هذه التراجم ما لم يكن على اطلاع بالنص الأصلي على عكس السترجة التي يصعب فيها تكييف الترجمات.

إن عملية تكييف الترجمة تتبرع على مساحة كبيرة من علم دراسات الترجمة وهي أوسع من أن تدرس في بحث واحد، و من هنا يأمل الباحث في إنجاز بحث أكثر عمقا في هذا الموضوع مستقبلا.

Abstract

This study aims to show the preference of using whether literal translation or adaptation in the audiovisual programs that are dubbed to the Arabic language, as well as to determine which of both translations is more faithful to the source text. This study conducted one of the most famous series in the world, "the Simpsons" which was dubbed into Egyptian dialect, the researcher tried to analyse and compare both ST and TT. He arrived at adaptation is more faithful to the original text especially in cases of cultural contradictions, as well as, adaptation had a great role in the spread in audiovisual products and implicitly western culture.

Keywords: Audiovisual translation, adaptation, dubbing.

ملخص

يهدف هذه البحث لدراسة أفضلية استعمال الترجمة الحرفية أو الترجمة المكيفة في البرامج السمعية البصرية المدبلجة للغة العربية، بالإضافة إلى تحديد أي من أنواع الترجمة سالفتي الذكر أكثر اخلاصا للنص الأصلي. عنيت هذه الدراسة بدراسة حالات تكييف الترجمة في واحد من أكثر المسلسلات الكارتونية شهرة في العالم، "آل شمشون" الذي دُبلج للهجة المصرية، و قد قام الباحث بتحليل ومقارنة كل من النص الأصلي و النص الهدف، و توصل إلى أن تكييف الترجمة أكثر اخلاصا للنص الأصلي خصوصا فيما يتعلق بالمشاكل الثقافية في الترجمة، بالإضافة إلى أنه ساهم في نشر المنتجات السمعية البصرية و بطريقة غير مباشرة في نشر الثقافة الغربية في المجتمعات العربية.

الكلمات المفتاحية: الترجمة السمعية البصرية، تكييف الترجمة، الدبلجة.