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ENGLISH SECTION

Analytic study of the strategies used in the translation of American products into the Arabic language. Case study of dubbed documentaries of national geographic Abu Dhabi.

A Dissertation Submitted in Partial Fulfilment of the Requirements for Master's Degree in English (Applied Linguistics)

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Year: 2021/2022

Acknowledgment

We would like to express our deepest gratitude to our supervisor, M. Bensedgua, whose sincerity and encouragement we will never forget.

.

We want to thank you, for your patience, guidance, and support. We have benefited greatly from your wealth of knowledge. We are extremely grateful that you took us on as students and continued to have faith in us over the years.

Dedication

Above all, I thank Allah, the almighty for having given me the strength and patience to undertake and complete this work glory and praise for him.

My work is dedicated to:

The people who had always encouraged me, and offered me

precious advice and guidance; my beloved parents Fatima and Mustapha, who overwhelmed me with their tenderness, care, and financial support.

To my siblings Anis, Adel, Fares, and Sarah who were always so supportive of me and my life decisions.

To all my friends who stood by my side in hard and good times.

To my loving friends and colleagues in this dissertation Sabrina, and Hanane.

To all my past and present teachers who beaconed my path, especially to M.Bensedgua, for his precious support.

To all who made this research possible.

-Amina-

Dedication

Well before I dedicate this work I thank Allah that all my family members understand English so that I won't be dedicating this for nothing

So I dedicate this work to my parents who have fulfilled me with SUPPORT !

To my first English language teacher : my mother, the one that has helped me to go through so many things and never gave up on me and kept pushing me to reach everything I have been looking for

And to my first French language teacher : my dad who has helped me financially.... Except those two I owe no one.

To my little brother "Abdou" who always keeps me laughing, I do thank you for that and I do thank Allah that I have you and my little sister "Amouna" my therapist, my bestie and my other half, even though you did nothing but I'm grateful for that.

Before the last, the second English language teacher my elder brother "Ghanou" the indescribable and my role model, I owe you so much respect.

Regardless the person who has been by my side day and night, here and there who has witnessed every depression and problem I have been through. The one that kept pushing me to keep fighting for what I'm having now, the one that loved me in my worst and best moments and this person is ME thanks for never giving up on me.

-Hanane-

Dedication

I would want to dedicate my thesis to my mother Nadia, who has always been there for me with her advice, patience, and faith. As well to my friends who helped me, and eventually to M.Bensedgua, my supervisor, without whom none of this would have been possible.

-Sabrina-

Abstract

Translation is still one of the most controversial subjects in modern Arab culture. Aside from the well-known issues that contribute to the Arab world's translation dilemma, digital technology has changed the laws of the game almost entirely. Translation, in the traditional sense, is no longer accessed through paper and books but via screens in documentaries, movies, TV shows, and online. This is the world of audio-visual translation. In the audio-visual translation, dubbing translates and describes the language that the audience wants to hear. Along with that, it also helps to give meaning to the voice of everyone. Using the qualitative case study approach, this thesis highlights a fundamental aspect of translation strategies used in dubbed documentaries on the National Geographic Abu Dhabi channel, to provide credible data from direct observations of the specific entity concerned. These discoveries shed light on the input mechanisms. The tools chosen to carry out this study were a case study, use of literature (previously reviewed), and documentary evidence as appropriate adding close observation. The findings of this thesis point out and analyze when the audio-visual translators use different translating strategies to omit, change or add information to the target text in order to be accepted and not foreignized by the Arab audience.

Keywords:

Dubbing, Audio-visual translation, Strategies of translation, documentaries.

مُلخِّص

لا تزال الترجمة من أكثر المواضيع إثارة للجدل في الثقافة العربية الحديثة. بصرف النظر عن المشكلات المعروفة التي تساهم في معضلة الترجمة في العالم العربي، غيرت التكنولوجيا الرقمية قوانين اللعبة بالكامل تقريبًا. الترجمة، بالمعنى التقليدي ، لم يعد يتم الوصول إليها من خلال الورق والكتب ولكن عبر الشاشات في الأفلام الوثائقية والأفلام والبرامج التلفزيونية وعبر الإنترنت. هذا هو عالم الترجمة السمعية والبصرية. في الترجمة الصوتية والمرئية، تترجم الدبلجة اللغة التي يريد الجمهور سماعها وتصفها. إلى جانب ذلك، فإنه يساعد أيضًا في إعطاء معنى لصوت الجميع. باستخدام نهج دراسة الحالة النوعية ، تسلط هذه الرسالة الضوء على جانب أساسي من استراتيجيات الترجمة المستخدمة في الأفلام الوثائقية المدبلجة على قناة ناشيونال جيوغرافيك أبو ظبي ، لتوفير بيانات موثوقة من الملاحظات المباشرة للكيان المعني. تسلط هذه الاكتشافات الضوء على آليات الإدخال. الأدوات التي تم اختيارها لإجراء هذه الدراسة كانت دراسة حالة، واستخدام الأدبيات (التي تمت مراجعتها سابقًا) ، والأدلة الوثائقية حسب الاقتضاء مع إضافة المراقبة الدقيقة. تشير نتائج هذه الأطروحة إلى تحليل الوقت الذي يستخدم فيه المترجمون المرئيون والمسموعون استراتيجيات ترجمة مختلفة لحذف أو تغيير أو إضافة معلومات إلى النص الهدف من أجل قبولها وعدم تغريبها من قبل الجمهور العربي.

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List of abbreviations

MT : Mother Tongue

TL : Target Language

MSA : Modern Standard Arabic

General introduction

Dubbing translates and describes the language that the audience wants to hear. It allows the filmmaker to obtain high-quality dialogue regardless of the actual conditions that existed during shooting. Dubbing is also used to add sound effects to the original soundtrack. It may also be used in musicals to substitute a more pleasing voice for that of an actor who performs a song on camera. That is what we have winced in National Geographic Abu Dhabi documentaries.In this thesis we are going to shed light on Dubbing American products into the Arabic language and discuss its multiple barriers; cultural and aesthetic ones . In addition, we will analyse Arabic religious dialects that have some syntactic and semantic differences. Furthermore, the present study aimed at exploring Vinay and Darbelnet's translation model in the audiovisual translation of national geographic Abu Dhabi documentaries by submitting a few samples that have been carefully studied throughout this education journey

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CHAPTER 1:

Dubbing barriers and Arabic varieties

1.1 Dubbing overview

According to Maluf (2005), the term dubbing, or (الدبلجة) in Arabic, first became popular in the Arab world when there was a necessity to dub children's programs into Arabic. The development of this language transmission method began only after that. Despite this, for budgetary and aesthetic reasons, the procedure is not as common as subtitling. Leaving aside children's and cartoon films, and countries such as Spain, Germany, Italy, and France, which prefer dubbing to subtitling to preserve their national identity rather than for censorship reasons, the vast majority of people around the world would rather listen to the original language of audiovisuals4 and read the subtitles than watch a dubbed version in which the impersonating actors/actresses' voices may not suit the original characters as we will see. Furthermore, dubbing puts translators and adaptors in a bind since they must keep the same themes and narrative as the original audiovisual while also ensuring lip synchronisation. Furthermore, aside from cartoons, the bulk of films dubbed into Arabic, albeit not numerous, have been dubbed into MSA, with the exception of a few films dubbed into Egyptian.

In general, the history of dubbing can be traced back to the late 1920s, when studios insisted that if films were no longer silent, they should have the greatest quality dialogue possible (Parkinson, 1997: 86). According to Ivarsson (1992: 15-6), dubbing began in 1927 when the audience could hear the performers, and by 1929, dubbing studios had expanded throughout Europe. According to Dries (1995: 9), dubbing was established at the same time that the original sound was presented to the moving picture. Simultaneously, the difficulty of distributing films to nations with different languages required a solution, and dubbing was one. Maluf (2005) presents it another way. He claims that when the articulation, intonation, accent, or dialect of silent-film stars was deemed unacceptable for modern pictures, studios resorted to dubbing over the language by altering the lip movements of the original performers in the film to the voice of other actors.

Dubbing dates back to 1963 in Arabic-speaking nations. According to Maluf (2005), one of the earliest production houses, if not the first, to dub media programs into Arabic was " al-lttihad al-fanni ", which was founded in 1963 as a radio production business in Cyprus. The first experiment was a voiceover version of a Jane Eyre BBC radio program. According to

Maluf, video dubbing into Arabic began later in 1974, when Filmali dubbed the children's cartoon Sindbad, followed by Zeina NEHHOUL in 1975. Filmali dubbed the first in a series of Mexican soap operas into MSA in 1991. It may have been a hit and was broadcast on the privately owned Lebanese Broadcast Corporation (LBC). Police Academy, the first extended feature film, was screened on Beirut's MTV in 1999. As we will see, it was a test that dubbing could not pass.

1.2 Barriers to dubbing into Arabic

There are three major sorts of dubbing barriers. They are connected to culture, aesthetics, and lip synchronization, which has three sub-barriers relating to phonetics, content, and personality.

1.2.1 Cultural barriers

Culture is frequently cited as a hurdle in the audiovisual business in general, and in Arabic dubbing in particular. This is because any cultural difference that is not or cannot be overcome may produce alienation between the viewer and the characters. Furthermore, this may result in the audience listening to well-known imitating characters (actors speaking the target language) uttering a dialogue (source material) that does not belong to their culture.

According to Abu Samah, who is referenced in Maluf, even Latin American soaps that were popular in the Arab world need some tweaking to fit Arab culture. This assumption should be reviewed, merely because editing or adapting a foreign film or soap opera from one culture for a different one does not ensure its success (Groening, 1989).

1.2.2 Aesthetic barriers

Aesthetics are vitally essential in dubbing and contribute to the success or failure of a dubbed audiovisual item. This is because dubbing allows viewers to interact with the imitating voices, especially if the viewers are familiar with these voices. As a result, if the actions and words of the characters contradict the mental image that the viewers have formed of those characters, a barrier between the viewers and the audiovisual content may form. According to Fodor (1976: 15), a competent audience that connects speech and facial emotions rapidly perceives the contradiction between French facial expressions and English voices added over it. For

example, in the Arabic-speaking world, the most popular translated and viewed audiovisuals are action ones, and the performers in such audiovisuals are generally recognized to the audience that wants to watch them speaking their native language. In other words, seeing Arnold Schwarzenegger or Van Damme speak Arabic would constantly remind the audience that they are viewing something strange. Similarly, this might have been another role in the failure of Con Air (West, 1997), Air Force One (Petersen, 1997), and The Rock (Bay, 1996), in which the audience found it amusing to hear Harrison Ford and Sean Connery, for example, speak Egyptian Arabic. Dubbing into Arabic, particularly Standard, may have more to offer in terms of historical, social and romantic storylines. The rationale for this is that such genres may have some overlap with Arab culture and may sound more genuine than action films, especially when discussing human relationships (hatred, love, envy, etc.). As a result, when such characters speak Arabic, they sound acceptable and credible. This might explain the popularity of Mexican and, more recently, Turkish romance soap operas dubbed into Arabic.

1.2.3 Synchronization in dubbing

Fodor (1976: 9) lists three prerequisites for proper dubbing. These are concerned with content, lip (phonetic) synchronization, and character synchrony:

" The chief requirements of a satisfactory synchronization involve a faithful and artistic rendering of the original dialogue, an approximately perfect unification of the replaced sounds with visible lip movements, and bringing the style of delivery in the new version into optimal artistic harmony with the style of acting." Fodor (1976: 9)

A proper translation or drafting of the script into the target language can be considered to be connected to content synchrony. It is not a simple undertaking because it is regarded an art that requires a talented artist. Its significance stems from the fact that the target text will be the most important factor in determining the effectiveness of audiovisuals. The reason for this is because while minor breaches in lip synchronization and character synchronization are tolerable, material that does not speak to the target text audience or is substantially violated (modified to fit the target culture) is not. This is evident when we consider the failure of the Police Academy series, which involved both the dialect and the narrative, neither of which sounded remotely recognizable to the target audience.

The reasons for inadequate target language content and script differ. One of them is the fact that languages differ in length from one another. Texts in certain languages get shorter or longer when translated into the target language. Fodor (1976: 78-79) remarked that Chinese writings are substantially shorter than their Hungarian counterparts. Similarly, Arabic is a rhetorical and lyrical language with long statements. To achieve synchronization in such instances, small texts must be extended and lengthy texts must be reduced in order to match the spoken utterances. This may have an impact on the quality of excellent conversation, which is why an artist rather than a translator is required for this duty.

Another cause of bad target text in dubbing is the translation process. Loss may occur because script translation requires the work of both the translator and the adapter. It is not simply a loss that occurs during translation, but also one that occurs after the translation. When the adapter attempts to adapt the translation to the original dialogue's lip movements, he or she may fail to detect the essential alterations made by the translator, which may result in another adaptation loss.

The final reason for a bad target text is monetary. The dubbing process is expensive, with the majority of the money going to performers and actresses. Unfortunately, despite the difficult duty, the translator is paid the least. Diaz-Cintas believes that this is a problem that should be addressed: “ Many directors still have to wake up to the reality that the translation process is an artistic factor on which more control needs to be exerted and in which it is worthwhile to invest the necessary amount of money - which generally is very little compared with the overall budget ” Diaz-Cintas (1999: 67).

Fodor (1976: 21) defines phonetic synchrony as "the visual sound creation in the image and the purport of the source text that are the key determinants in generating the target sounds and their sequences of erroneous speech." Luyken et al (1991: 137) also stress that “ The prime requirement of lip-sync dubbing is that it should be ‘in sync’ which is a basic requirement for any film and television programme in which people are seen to be speaking.” Barbe (1996: 260) states that “ If viewers notice that sounds do not correlate or are ‘out of sync‘, a quantity of energy must be expended away from the action.” Others, such as Martinez (2004) and Meyer-Dinkgräfe (2006), argue that lip synchronization is a basic requirement in dubbing.

Rowe (1960: 116), on the other hand, claims that the audience is often more interested with lip-lip synchronization than with translation. This necessitates changing the dubbing writer's

approach criteria. So Rowe places the ball in the court of the audience, implying that the more tolerant the audience is of lip-lip synchronization, the better the writer's capacity to reach translation criteria of faithfulness and excellence. Similarly, Myers (1973: 58) supports the Italian school that values integrity above synchronization since he feels that creative dubbing emphasizes a real reproduction of the original screenplay and performances rather than sync. Vöge (1977: 120) likewise believes that when synchronization is the overriding necessity in dubbing, it automatically suggests a translation that is less than accurate to the original. Delabastita (1989: 203) observed that the challenge of dubbing, or even cinematic translation in general, is often limited to synchronization when this should not be the case.

The issue of lip-lip synchronization is effectively brought to the notice of Zabalbeascoa (1997: 329-332). He contended that both the audience and scholars saw AVT as a difficulty of lip synchronization, making it a unique feature of this type of translation and all other 'problems' insignificant or not even noticed or taken into account. More crucially, he regards translation as a question of priorities and constraints that must be established anew for each work. If priorities are regarded vertically on a scale of significance, then a given priority is also a constraint on all the priorities below it.

The audience's lack of tolerance for lip-lip synchronization is regarded as a constraint because the greater the tolerance, the less the need for lip-lip synchronization and the wider the range of possible solutions. Barbe (1996: 260) emphasizes this as well, arguing that tolerating lip-lip synchronization has an advantage: “ Being out of sync has also inspired humorous usage in films such as The Attack of the Killer Tomatoes and Police Academy, as well as in the British television show Whose Line Is It Anyway?”

As can be seen, the issue of synchronization is regarded as an impediment to translators because taking it into account will limit them. However, despite the fact that synchronization might be a constraint, dubbing can still be done and may be effective if the storyline is preserved. Lip-Lip synchronization is never perfect, and there will always be some mismatch between lip motions and dubbed words. This is not to dismiss the fact that any absence of lip-lip synchronization in nations that have zero tolerance in this respect, such as Arab countries, would merely widen the distance between the audience and audiovisuals, a gap that character synchrony may have already established.

In dubbing, character synchronization refers to the harmony between the acting characters and their dubbing voices in terms of temper, response, bodily movement, and language. According to Fodor (1976: 72), this is a psychological issue. To put it another way, if there is a discrepancy between what we see and what we hear, we will experience discomfort.

Furthermore, it is worth noting that soap operas dubbed into Arabic are frequently able to avoid character diachrony since the performers of the original operas are unfamiliar to Arabic-speaking audiences; hence, any character diachrony would go unnoticed, which contributes to their popularity.

1.3 Arabic varieties and the possibility of dubbing

Now that we've discussed the technical difficulties to dubbing in general, and dubbing into Arabic in particular, it's time to look at the barriers to translation and language transmission. As stated at the outset of this chapter, dubbing, as opposed to subtitling, can depict the source text's dialects, restrict its swear words, and maximize comedic effects. For example, whereas several dialects can be utilized in dubbing, it is more difficult to do so in subtitling, since MSA is mostly employed. This is not to say that some dialect elements cannot be recreated in subtitles; nevertheless, their use will be limited and less effective, not to mention difficult to read.

Satellite technology has provided Arabic-speaking audiences, particularly children, with access to a wide range of audiovisual content, including Egyptian-dubbed cartoons that non-Egyptian children struggle to comprehend. The reasons for this vary, but one key factor is the distinction between MSA, which children learn in school, and Egyptian Arabic, which they do not speak or even hear in their everyday lives.

What is most likely meant is that Arabic-speaking consumers are not accustomed to listening to or viewing audiovisuals dubbed into Egyptian dialect, even if that dialect is widely spoken. Formal Arabic appears to prioritize drama or historical audiovisuals, which dialects may not be able to provide. Furthermore, when dubbed into MSA, such audiovisuals may reach a broader audience: those who are unfamiliar with a particular accent. In the case of cartoons, youngsters who are likely to be unfamiliar with that dialect would probably choose MSA.

Maluf (2005), on the other hand, contends that, despite the popularity of Mexican and Brazilian operas or telenovelas, their use of MSA in dialogue is perceived as awkward and remains the butt of popular jokes. Maluf most likely signifies that neither MSA nor colloquial are suitable for dubbing. However, Maluf believes that the successful dubbing of Turkish soap operas into Syrian dialect, which began in 2007, has demonstrated that colloquial may be utilized in soap operas. But the question is why Egyptian-dubbed audiovisuals were not as successful as Turkish-dubbed telenovelas. It should be noted that soap operas have a distinct audience than films and comedy. It is mostly made up of housewives. Furthermore, the Syrian dialect is growing more popular in the audiovisual industry than both Egyptian and MSA. According to Kaadi, vice president of Tanweer Company in Syria (see Appendix D), "if these series (Turkish telenovelas) were dubbed in MSA or Egyptian dialect, they would not have had that popularity." Some claim that the success of these Turkish soaps is due to the narrative (usually romantic), gorgeous Turkey, and good directing rather than the dialect (Hayek, interview, Appendix E).

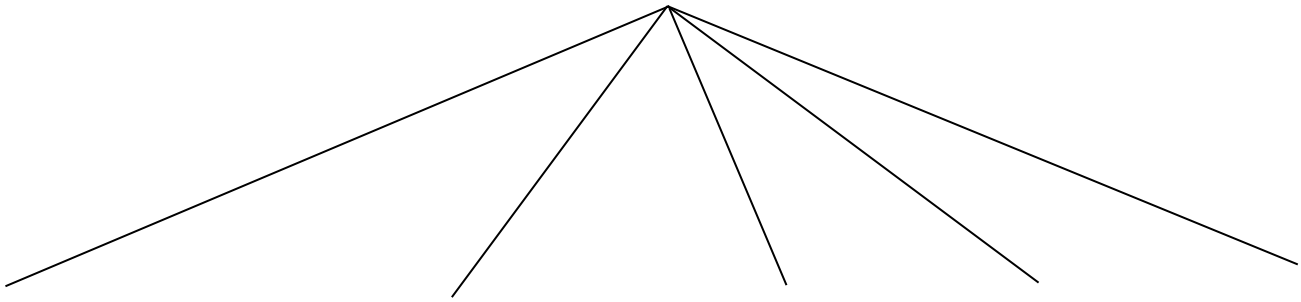
In conclusion, culture should not be blamed alone for the failure of films like Police Academy and cartoons like The Simpsons. One explanation is because cartoons, for example, have been successfully dubbed into MSA for over forty years, and culture has never been a problem. There are cultural differences, but censorship and adaptability help to bridge the gap. So, why has adaptation failed now? As a result, it may be worthwhile to investigate the feasibility of dubbing audiovisuals into Arabic dialects and to examine the impediments to doing so. To do so, we need first investigate the many variants of Arabic to see if they themselves are a barrier.

1.3.1 Arab regional dialects or language varieties

Hudson (1996: 37) investigates the three major categories of language variation: language, dialect, and register, and concludes that the idea (language X) has no place in linguistics or sociolinguistics. According to Hudson, all we need is the concept of 'variety X' and the observation that a particular variety may be relatively similar to certain variations while being substantially distinct from others. Because a variation of a language is a group of linguistic items with comparable social distribution, it is the linguistic things that distinguish one variety from another. However, in the case of Arabic variations, the distribution is largely

geographical rather than social, albeit there are numerous sociolects within Arabic. According to Lodge (1993: 16), obstacles that separate individuals from one another might be topographical, but they can also be social class distinctions. While social class takes priority over geography in certain nations, such as England, geography is the determinant of speech in others (see Hudson 1996: 42). The 'family tree model' (Figure 1), based from Hudson (ibid: 37), allows us to indicate how geographically similar a number of variants spoken today are to one another. Versteegh (1997: 169-172) divides Arabic dialects into five major groups, each of which has a range of dialects that are geographically adjacent to one another and so share many characteristics:

Figure1: Family Tree Model



Dialects of the Arabian Peninsula

(Gulf States, Oman and Yemen)

Syro-Lebanese

nc. Jordan and Palestine)

Mesopotamian

(Iraqi)

Egyptian Arabic

(Incl. Sudanese)

Maghrebi

(Inc. Mauritania)

The (wave theory), which superseded the family tree model, assumes that changes in language travel outwards from centers of influence to adjacent areas in the same manner as a wave spreads from the point where the stone is put into the water. This idea explains why isoglosses

(from Greek iso-'same' and gloss- 'tongue') cross by positing several geographical centers for the spread of various goods (Hudson, 1980: 39). People in the Gulf states, for example, speak the same dialect with very minor changes. People in North African (Maghreb) nations speak extremely similar dialects or languages. The same is true for the northern area (the Levant). However, when we consider the variations between these dialects as a whole, this idea becomes somewhat inapplicable. In other words, a Lebanese understands a Syrian considerably better than an Algerian.

It should be noted that discussing dialects in connection to the nations depicted in the tree model above is far from exact. Because of the dialect continuum, the borders between dialects are rarely obvious. People should be cautious when analyzing the differences and similarities of dialects such as Lebanese and Syrian, especially dialects found on the borders of both nations, because the divides are political. That is, borders separate individuals from a certain location who initially spoke one dialect but later became two: a Syrian and a Lebanese, for example.

So far, the dialects regional distribution is evident. If the wave hypothesis breaks down beyond a certain point, how can dialects begin to diverge? As previously said, dialects differ for a variety of reasons. One of them is related to the origins of civilisation (it is well known that the development of civilization influences the development of language) and the contribution of a certain location to that civilization. The second is the effect of non-Arab (Ajam) or foreigners who relocated to Arab nations for different reasons and whose influence is felt most strongly in the west (Morocco, Algeria, Tunisia, Libya, and Mauritania) and less so in the east (the Gulf). Trade, colonization, and globalization all had an impact on dialect diffusion. According to Johnstone (1967), before the emergence of the oil business, Persia had a significant impact on the people of the Gulf countries. Many Persian families had lived in those nations for a long time and spoke Arabic as their first language. Holes (2001: xv) grouped this foreign terminology with the regional Arabic and claimed that:

Beginning with the Sumerians five millennia ago and continuing virtually unbroken with the Babylonians, Persians, Indians, and Portuguese until the arrival of the British in the nineteenth century, the sea has brought a succession of short-lived and long-term foreign cultural and linguistic influences. (2001: xv)

However, in summary, the significant changes across Arabic varieties are mostly connected to semantics and grammar, as will be discussed more below.

1.3.2 Syntactic differences between Arabic dialects

Many works have been produced regarding the syntax of Arabic dialects. It is worth noting that practically all of these publications focus on a single dialect at a time. Except in two circumstances, it is difficult to locate a book that compares two or more dialects. Crewe (1973) wrote a concise 18-page guide comparing Sudanese to the other major dialects (Egyptian, Moroccan, Syrian, and Arabian dialects) in terms of phonology and syntax. This is not a comprehensive list. The second is Brustad's (2000) The Syntax of Spoken Arabic, which is a helpful and intriguing work worth exploring in depth.

Brustad (2000) compares the grammatical characteristics of four fundamental Arabic dialects. The writer appears to have picked these dialects because they are the most frequent in Arabic-speaking nations. Each one includes a geographical factor that is crucial to the dialect. Syrian, for example, is a widely spoken dialect in the northern area, which encompasses Jordan, Lebanon, and Palestine. Egyptian is also widely spoken in Arabic-speaking nations and is related to Sudanese. Kuwaiti is widely spoken throughout the Gulf and is quite similar to Saudi, Iraqi, Qatari, Bahraini, Omani, and Emirate speech. Moroccan is widely spoken in the Arab world's western countries and is related to Tunisian, Libyan, Algerian, and Mauritanian. This is why the research may be described as comprehensive in terms of the key dialects it covers, and it demonstrates Brustad's (2000) attempt to compare and contrast the syntactic properties of these dialects. She is attempting to demonstrate that there are not significant syntactic distinctions amongst Arabic dialects. She is also attempting to disprove the assumption that Arabic dialects are mutually incomprehensible and that formal Arabic is the sole language spoken by Arabs. The following grammatical characteristics are drawn from her work, which covers many major syntactical concerns in dialect construction and demonstrates how complex the distinctions are.

TEMPORAL VERBS: With regard to temporal verbs, for example, Brustad (2000: 215), argues that " temporal verbs vary to a great extent in the four dialects ". One can hardly find a

temporal verb in a dialect that is in common with another verb in another dialect. Some of these colloquial verbs are derived from MSA but they do not always convey the same meaning. For example, ‘قعد ’in MSA means ‘sit down‘ but in some dialects it could also mean (unexpectedly) continue or “ keep doing ”.

FUTURE AND INTENTIVE MOODS: Brustad (2000: 242-4) maintains that each dialect uses different forms of future and intentive particles that are completely different from other dialects‘ particles, except in the case of the Syrian, Kuwaiti, Egyptian and Sudanese ب , and may be completely different from MSA.

INDICATIVE MOOD: This represents action as a realized process, depending on the lexical aspect of the verb, habitual, progressive, or stative. The following example given by Brustad (ibid: 247) of the Moroccan durative indicative mood (ما يخرجش من الدار) (She does not go out of the house) can be interpreted in an imperative sense in Egyptian (Do not go out of the house!). Moreover, it may be important to highlight that these features have no simple connection with MSA; something that makes it more difficult for others to understand their meanings.

NEGATION: Like future and intentive moods, negation is even more complicated in spoken Arabic. This is due to the different types of negation and to the various grammatical structures and particles (equal to the English ‘not‘ and ‘no‘) used to express it .MICHELL (1956: 43), for example, distinguished between five negative particles in Egyptian, mainly (مش، مافيش، لوش...ما، مانيش)and (ما) preceding and (ش) following the word negated; Cowell (1964: 383-88) classified negation in Syrian Arabic according to four negative particles: (مال- ما، لا، مو) and (مان), Holes (1990: 71-3) divided negation in Gulf Arabic into two categories, ‘sentence negation‘ and ‘constituent negation.‘ As for Moroccan, negation is even more complicated. Brustad argues that the focus of negation in Moroccan changes according to the activity.

1.3.3 Semantic differences between dialects

Al-Madani (1992: 155) claims that around 80% of spoken Arabic is standard, but al-Tannr (1987: 5) claims that only about 1400 words from spoken Arabic are fundamentally standard. Regardless of these numbers, several instances from other dialects will be provided to explain the semantic distinctions between these dialects.

One of the examples is the noun ‚fight' when used to describe people brawling. In Syrian this is (مآتله), in Saudi (هوشة) and in Egyptian (خناءه). The three words are different from each other and also different from the original word in MSA which is (مشاجرة). Moreover, the word 'fight' has different forms in Saudi colloquial, depending on the region where it is spoken. The MSA sentence (لن يكون بمقدوري) or (لن أستطيع) or (i will be not be able to) becomes (ما رح فيني) in Syrian and which literally translates (I will not in me). See Brustad (2000: 195).

Returning to Gulf dialects in the Arabic peninsula, where Arabic is said to have retained its purity for historical and geographical reasons, we discover that these dialects have a substantial foreign vocabulary that can be difficult to comprehend at times. Egyptian, like other dialects, includes a wide range of vocabulary that is unrelated to Standard Arabic. Furthermore, the Turks, the English presence, and, to a lesser extent, the French have all impacted this dialect. As a result, it, like other dialects, could not escape the influence of other languages.

To summarize, the sections above attempted to demonstrate some of the distinctions amongst Arabic dialects. It is notable how all Arabs speak and comprehend one formal standard language in formal circumstances and then adopt another everyday spoken variety with its own grammatical and syntactic elements that others may not grasp. This explains how a group of friends from various Arab nations who speak their own dialects adapt to something considerably closer to MSA when they cannot understand one other.

1.4 Literature on dubbing

Despite the fact that dubbing has been practiced since the 1920s, the literature on the subject did not begin until thirty years later. Rowe (1960: 116) defines dubbing as a type of cinematic netherworld populated by phantom actors who speak through the lips of others and ghostly writers who lack a literary life of their own, whether as creative authors or translators. According to Myers (1973: 56), the objective of dubbing is to create a relatively authentic version of a foreign picture while striving to attain the elusive goal of "perfect sync." Fodor (1976: 9) defines it as a cinematographic method that consists of a separate and fresh sound recording of a film's text translated into the language of the nation in which it is to be screened. Dubbing is defined by Luyken et al. (1991: 73) as the substitution of the original speech with a voice recording that is a true translation of the original speech and seeks to

mimic the timing, phrasing, and lip movements of the original. According to Dries (1995: 9), dubbing is best defined as the method of replacing the original voice in an audiovisual work with another similar voice.

Rowe (1960) attempted to solve the question of whether it is feasible to keep the flavor of the original text with the performers impersonating accents and utilizing foreign settings or to create the illusion that the screenplay was originally written in the dubbed language. He proposes writing in an accent for the character speaking in dialect while speaking normal language for the rest of the cast. In terms of dubbing into Arabic, this recommendation cannot be fully realized since it would sound strange to have one actor speak standard Arabic and another speak colloquial Arabic unless there was a reason for it. This would be more believable if the two characters spoke two separate colloquials.

According to Maluf (2005), the most widespread language in the Arab world is MSA. Furthermore, while this is not preferred for dubbing, it is also not colloquial. According to Meyer-Dinkgräfe (2006), dubbing is a questionable homogeneity of other cultures, and much of a film's meaning might be lost as a result. One example is the dubbing of a dialect into a standard language, which may result in loss but is to be expected in any translation process. This is exactly what occurs when dubbing into MSA for unavoidable circumstances.

Concerning character synchronization and its function in successful dubbing, Fodor (1976) identifies it as a psychological element of dubbing and emphasizes the need of a correlation between the source and target sounds. Character dischrony is likely if the dubbing actor's voice does not fit the personality and demeanor of the visual character.

Likewise, Dries (1995: 9) contends that dubbing should provide the perfect illusion of letting the audience to experience the production in their own tongue without reducing any of the original production's language, culture, or national heritage.

Barbe (1996) emphasizes the problem of culture and its impact on dubbing, claiming that alterations are made to make the original language suit the target culture where a translation may diverge significantly from the English version, yet despite this: “ Experiments have shown that most film-goers can easily distinguish between a German original and a dubbed version. The dubbed version seems artificial. (1996: 261)”

Similarly, Maluf (2005) investigates the commercial and cultural factors that make dubbing into Arabic nearly non-existent, with the exception of select Latin American soap operas and children's cartoons. Police Academy was the first extended feature film dubbed into 'standard' Arabic in 1999. (Wilson, 1984). According to Abou Samah, as reported in Maluf, it was a failure for cultural reasons, as the storylines and conversations had no relevance on Arab life. According to Maluf, the goal of any excellent dubbing is for viewers to ignore, forget, or conceal the knowledge that they are seeing a translation of the original work.

Despite the obstacles that dubbers may confront, this activity may have certain advantages. For example, Zitawi (1995) and Athamneh (1999) discovered errors in cartoon dubbing into Arabic. They assessed the accuracy of translation and fidelity to the original text of 56 episodes of children's animated films aired on television in Jordan and other Arab nations. Lexical errors accounted for 45.00 percent of total errors, syntactic errors for 32.50 percent, and idiomatic errors accounted for 22.50 percent, which can be attributed to the translator's ignorance of the meaning of some idiomatic expressions, carelessness, and/or lack of attention to the context of the SL text."

Zitawi's (2003) paper also discusses how idiomatic idioms are translated in children's cartoons and the tactics that might be used. The scholar examines each idiomatic expression's translation in light of translation theory. She investigates translation methodologies such dynamic translation, naturalization/localization, insertion, deletion, and word-for-word translation. Lip synchronization and cultural concerns are employed to guide these efforts. The dynamic technique was used to translate the bulk of the idioms (55) Only two idioms were literally translated.

To conclude, character synchrony and the level of cultural variances influence whether a dubbed material succeeds or fails. Furthermore, despite the fact that dubbing disguises swear and taboo words, retains a country's language, and enables for the transfer of source language variants, it is not as popular as subtitling for reasons mostly related to character synchronization, culture, and expensive expenses.

CHAPTER 2 :

Translation strategies

INTRODUCTION:

In 1958, Vinay and Darbelnet coined the term "translation process" from the French "procédé technique de la traduction," describing it as "all the mechanisms involved in working with and shifting between two distinct languages." The translation mechanisms are studied by Vinay and Darbelnet on three language levels: lexical, morphosyntactic, and semantic. They build a full corpus of equivalences by comparing two languages, English and French, and looking for instances of translations, in the hopes of defining effective translation systems. Their book includes translation-oriented contrastive grammatical and stylistic assessments of the two languages, as well as phrases, texts, and expressions that are used as examples. It is now required reading for comparative stylistics and translation training in the French-speaking world. Vinay and Darbelent (1995:30) discuss the approach of translation on the basis of a comparison between two distinct language systems in their revised first English version of their "Stylistique comparée du français et de l'anglais".

Translators construct linkages between specific manifestations of two language systems, one of which has already been articulated and is therefore given, and the other of which is still prospective and flexible, throughout the translation process. However, their attempt to characterize the idea of translation operations is limited to a simple contrastive level, analyzing just units of translation.

To develop a global translation theory and choose the best translation strategy, more information is needed about the text type (e.g., narrative, expository, argumentative, or descriptive), domain (e.g., legal, medical, economic, IT), function and effect on the readership (e.g., information, entertainment, teaching, or publication), reader type (e.g., general or specialized audience), and prestige of the source text (the Bible, Psalms, etc.). According to Vinay and Darbelnet (1995:10):

> **‘’We must attempt to follow *the way our mind works consciously and subconsciously* when it moves from one language to another and record its progress … and study the mechanisms of translation on the basis of clear and searching examples in order to derive working methods of translation and beyond these methods discover the mental, social and cultural attitudes which inform them ‘’**

Vinay and Darbelnet emphasize in this quotation that the translation process is also influenced by critical aspects such as how our minds operate at the time of translation and the conscious or unconscious origin of the operations employed by the translator while switching between two languages.

Other academics, such as Malblanc (1968), Vázquez Ayora (1977), and Newmark (1988), drew inspiration from Vinay and Darbelnet's research and used the same notion as their forerunners as a conceptual and methodological foundation for their own research. Nida used the term "techniques of adjustment" to denote to any procedures that help to "create proper equivalents" a few years later (Nida, 1964:23). Following in the footsteps of Vinay and Darbelnet, Malblanc (1968) used the same terminology, translation processes, and conceptual substance as his predecessors, restricting himself to pointing the reader to Vinay and Darbelnet's work.

Newmark (1988:45), on the other hand, distinguishes between two concepts: translation techniques, which relate to strategies used across the whole text, and translation processes, which refer to tactics used on particular sections within the text. Furthermore, according to Newmark (1988:81), translation processes are employed for sentences and smaller units of language, whereas translation techniques are utilized for full texts. He still uses the concept of “translation procedures” proposed by Vinay and Darbelnet to refer to these smaller units of language, but introduces the concept of translation methods to refer to all the techniques or strategies carried out during the process of translation and makes the following classification:

Translation methods		**Translation procedures**
Emphasis on the SL	Emphasis on the TL	
▪ Word-for-word Translation ▪ Literal translation ▪ Faithful translation ▪ Semantic translation	▪ Adaptation ▪ Free translation ▪ Idiomatic translation ▪ Communicative translation	▪ Transference ▪ Naturalization ▪ Cultural, functional and descriptive equivalent ▪ Synonymy ▪ Compensation ▪ Transposition ▪ Reduction/ Expansion ▪ Paraphrase ▪ Other procedures

Table 1: Translation methods and procedures proposed by Newmark (1988)

Many researches in this subject, according to Bardaj (2009: 162), are complimentary and deal with sections of the same reality, contributing to a more comprehensive and/or better understanding of the mental process employed during translation.

The following table provides a boarder overview of the vocabulary used by the most famous theorists in the area of linguistics, demonstrating how they frequently employ the same term with distinct meanings or even separate phrases to designate the same phenomenon.

Author	**Term**	**Description**
Vinay & Darbelnet (1958)	Translation procedures	Individual words should not be used as translation units Rather translating individual lexemes, translators deal with concepts and feelings in diverse semantic areas.
Nida (1964)	Techniques of adjustment	Techniques and tactics employed throughout the text to adapt the message's shape to the TL's structural and semantic qualities.
Malblanc (1968)	Translation procedures	He continues in the footsteps of his forefathers Vinay and Darbelnet, using not only the same nomenclature but also the same basic notion.
Vázquez Ayora (1977)		Linguistic aids that make the translator's job easier. "Modern linguistic techniques for avoiding literal translation, which is one of the most common sources of errors and erroneous translations." (1977:251) Váquez Ayora

Wotjak (1981)	Transfer techniques in communication	He's referring to the process of switching from one language to another. He does, however, employ the terms "strategy," "rule," and "process" interchangeably with "translation techniques."
Newmark (1988)	Translation procedures	He employs the same concept as Vinay and Darbelnet, but he differentiates between "translation techniques" and "translation methods."
Lörscher (1991)	Translation strategies	When translating a text, a translator is confronted with a conscious technique for solving an issue.
Séguinot (1991)	Translation strategies	During translation, both conscious and unconscious techniques are used.
Hervey and Higgins (1992)	Strategic decisions and decisions of detail	Before the translator begins a translation, strategic judgments are made on language traits, desired impact, and text genre, whereas detail decisions are made to overcome particular difficulties in the translation.

Table 2: Translation strategies named and described by most influential linguists.

2. TRANSLATION STRATEGIES:

Researchers have detailed their own categories based on many factors, resulting in not only a philosophical debate but also a variety of classifications.

Lörscher's (1991) categorization, for example, is based on a cognitive approach, whereas Chesterman's (1997) is based on a textual approach.

For a better understanding, let's define both the cognitive and textual approaches. A cognitive approach analyzes the inner processes involved in translation, rather than just the text or its exterior behavior, focusing on the translator's attempt to see "beyond" the observable processes of translation. A cognitive approach emphasizes the inner processes of translation, rather than just the text or its exterior behavior, focusing on the translator's attempt to see "behind" the observable processes of translation.

The major purpose, according to Thagard (2005), is to explain the formation and functioning of mental systems that enable sophisticated cognitive behavior such as translation. The textual approach to translation considers a text as a communication act that occurs in a specific circumstance and cultural context. As a result, the translator's job is to create an equivalent target text that takes into account both the textual and communicative parts of the communication. This is done by encoding ST data into comparable target culture textual prototypes (Neubert and Shreve, 1992).

Although theorists and researchers disagree on the definition of literal translation, most agree that there are two prototype translation strategies: literal translation, which focuses on the level of words, and free translation, which goes beyond the level of words and tries to create a more natural and culture-specific target text.

The core argument in translation theories has always been between literal and free translation. Although according to Hatim and Munday (2004), this discussion is largely sterile because the two tactics are part of a continuum, with the choice of an approach based on the theoretical assumptions of text type, domain, function, source text prestige, and other criteria . Furthermore, these two tactics have been given distinct names, resulting in a number of oppositions. Vinay and Darbelnet (1995), for example, discuss "direct translation" against "oblique translation." Eugene Nida (1964) distinguishes between "formal equivalence" and "dynamic equivalence," using the term "equivalence" rather than "translation." "Semantic translation" is preferred by Peter Newmark (1995) above "communicative translation."

Christiane Nord (1991) discusses "documentary translation" vs "instrumental translation" and develops the concept of documentation in translation. Lawrence Venuti's (1992) cultural-oriented approach distinguishes between "foreignization" and "domestication," attempting to prevent the cultural effect of dominating cultures' readers.

Translation techniques have always been distinguished from synonyms by researchers. As a result, they've created their own classification of methods based on various approaches and viewpoints. The table below provides a summary of prior hypotheses proposed by the most notable linguists in the field of translation:

Author	Translation strategies
Vinay and Darbelnet (1954)	Direct vs. oblique translation
Nida (1964)	Formal vs. dynamic translation
House (1986)	Overt vs. covert translation
Newmark (1988)	Semantic vs. communicative translation
Nord (1991	Documentary vs. instrumentary translation
Venuti (1995)	Foreignization vs. domestication translation
Chesterman (1997)	Comprehension vs. production strategies
Jääskeläinen (1993)	Global vs. local translation

Table 3: Classification of translation strategies by different authors

After discussing the two prototype techniques, literal vs free translation, and analyzing the many terms used by linguists, the next part focuses on answering the chapter's key question: **what is a translation strategy?**

Every translation is a time-consuming process in which the translator must make constant judgments based on linguistic and non-linguistic factors in order to produce a credible translation that retains the original message's meaning.

The greatest challenge for translators, however, is determining which strategy is appropriate in each circumstance in order to accomplish the desired result. The translator's decision to employ a certain resource, or a mix of resources, is what gives rise to a modus operandi, or strategy (Cruz, 2013: 353).

Strategy, according to Jääskeläinen (1999:71), is "a set of skills, a set of activities or processes that promote the capture, storage, and/or exploitation of information."

Furthermore, she claims that methods are "heuristic and flexible in character," and that their adoption "involves a decision impacted by changes in the translator's objectives." One of the most significant duties of the translator, according to Jääskeläinen's definition, is to make the proper selection when selecting the most convenient and successful technique for achieving the message's intended goal and making it accessible to a larger variety of readers.

A translation strategy may be characterized in this sense as the translator's potentially conscious strategies for tackling specific translation challenges within the context of a given translation endeavor (Krings, 1986). Furthermore, Lörscher (1991) defines "translation strategy" as a "perhaps intentional technique for overcoming a difficulty encountered when translating a text, or any part thereof." He emphasizes the relevance of the translator's election and the concept of awareness as a crucial aspect in distinguishing the translator's techniques. When it comes to translation techniques, Venuti (1998) presents the aforementioned idea of foreignization. Translation strategies, he believes, entail the core duties of selecting the foreign content to be translated and devising a technique for translating it.

Sanjun Sun (2012) believes that there are a few distinguishing qualities of a translation method that all academics agree on, based on the definitions listed above:

a) It is goal-oriented; the translation must meet the requirements and expectations of the final client and/or readers; b) It is problem-centered and c) It necessitates making coordinated decisions; translators are linguistic problem solvers; their work entails making constant and correct decisions in order to achieve effectiveness and accuracy in the target text; d) It is conscious; and e) It necessitates text manipulation;

Using simple principles, the following diagram depicts the defining aspects of translation techniques.

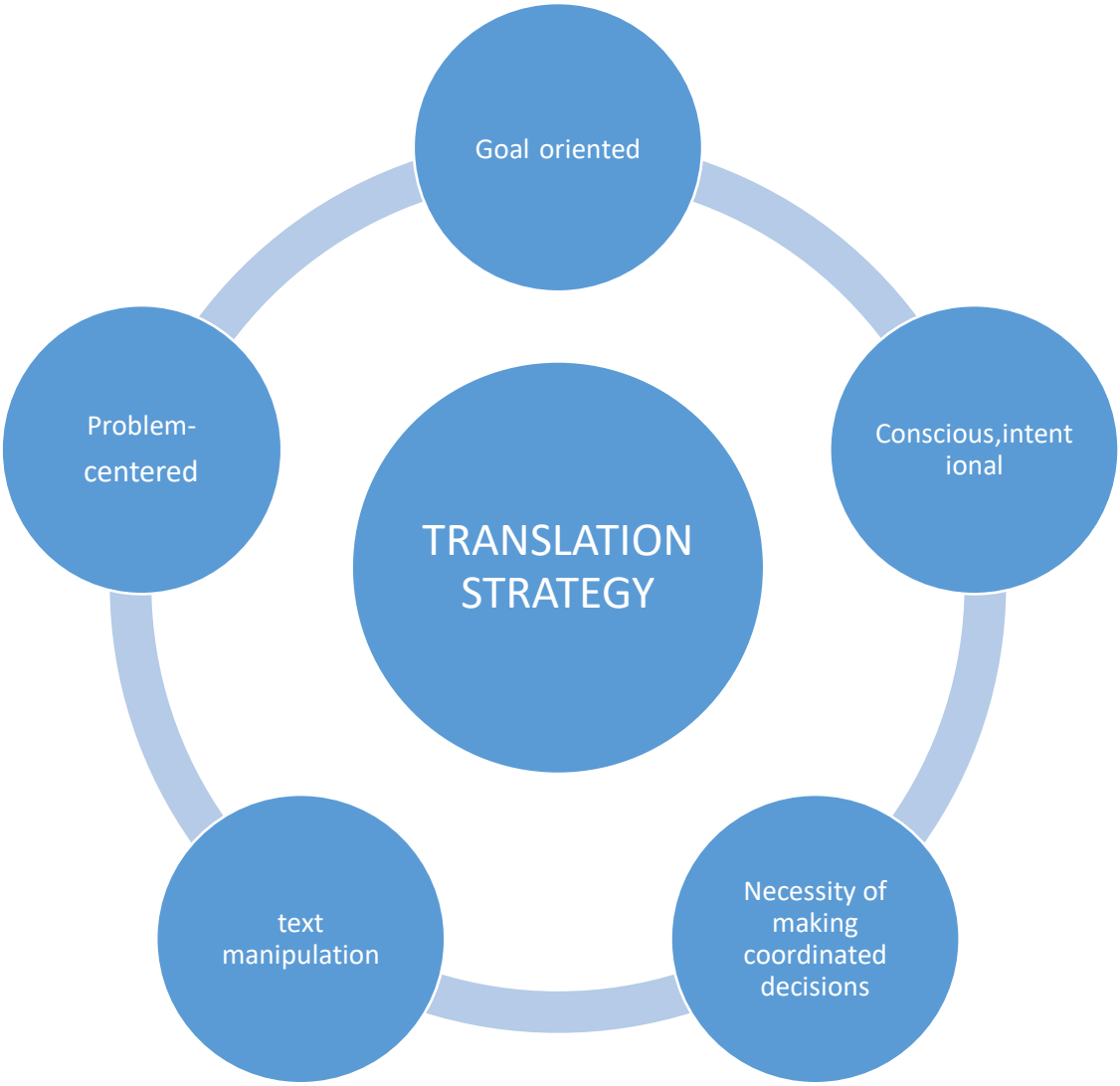


Figure 1: Defining characteristics of translation strategies

The scheme is constructed in the shape of a circle to demonstrate that each element is equally important, and the translator must consider all of them during the translation process to ensure the quality of his or her translation. It should communicate the same message and have the same impact as the original.

Because a translation strategy entails issue solving, if a category of translation problems and translation strategies could be established, it would be possible to solve translation difficulties by applying the categorization's corresponding translation strategies. The previous knowledge necessary to tackle them, the nature of the purpose involved, and the difficulty of the challenges involved may all be used as classification criteria (Robinson, 2001). Many researchers, such as Reiss (1976), Newmark (1988), and Comitre Narváez (1999), have attempted to categorise translation procedures due to the complexity of the process. However, their efforts have resulted in a wide range of names and descriptions, implying that an universal and complete categorization of translation techniques applicable to all translations is either impossible or has yet to be proposed. Many linguists have coined their own terminology and categorization standards for their strategies. Jääskeläinen (2005), for example, divides strategies into two categories: product-related strategies, which imply the selection of the SL text and the development of a method to translate this specific text, and process-related strategies, which refer to the rules followed by the translator in order to achieve the goals set by the translating situation.

In this context, Jääskeläinen regards literal and free translation tactics as global strategies, which are mostly employed by professional translators, because the translator must concentrate on the TT's aim and influence on the readers. Local tactics are then followed by particular procedures that influence the translation outcome as well as the micro-units of the text, which are categorized by comparison with the original text (Molina and Hurtado Albir, 2002). Local tactics might thus be described as translation approaches.

Local methods are utilized semiconsciously or subconsciously by translators, who are participating in an automated process where the translation difficulty is no longer a hurdle for them to solve, as their expertise grows with each translation job, leading to new skills and speed in problem handling. After defining and analyzing the characteristics that define the concept of translation strategy, we can conclude that its significance stems from the fact that translations are heavily influenced by the translator's decisions made during the translation process and his/her specific selection of translation strategies, which will not only define the level of adequacy, equivalence, and adaptation of the TT in the cultural context, but also the function and impact of the TT.

1. CLASSIFICATION OF TRANSLATION STRATEGIES :

The examination of translations allows us to learn more about how the translation process works The corpus chosen for this study's analysis will be detailed in full in Chapter 3 of this study. AS corpus, analysis is the approach utilized to reach the research's results and conclusions. When analyzing a translation, three factors are examined attentively, according to Molina and Hurtado Albir (2002): text, context, and process. The coherence, cohesion, and growth of contents are the emphasis of textual categories. All extra-elements connected to the context of the ST and translation creation are classified as contextual categories. Finally, process categories refer to the translator's tactics or procedures for resolving issues that arise during the translation process. The methodological alternatives chosen by the translator for each textual micro-unit are known as translation approaches or local strategies. These tools enable us to describe, categorize, and identify the translator's tactics.

Although many translation analyses have been proposed since the 1950s with the goal of creating a standard classification of translation strategies, such as those proposed by Vinay and Darbelnet (1958), Reiss (1976), Newmark (1988), Hervey and Higgins (1992), or Hurtado Albir (2001), there is still a wide range of representative models.

Even if this study will look at different authors' classifications of translation strategies, we will start with a review of Vinay and Darbelnet's pioneering work *Stylistique comparée du français et de l'anglais* (SCFA), which was published in 1958 and is widely regarded as the starting point for later taxonomies of translation strategies and techniques.

The goal of their research was to compare and contrast English texts with their French translations in order to identify the distinctions between the two languages as well as the varied methods and approaches utilized by the translator in each textual unit. Despite the fact that their work was limited to two languages, French and English, it laid the groundwork for many additional studies and works in other languages; Stylistique comparée du français et de l'allemand (Malblanc, 1963), a comparative analysis of French and German translations, as well as two other books of the same type in English and Spanish: Introducción a la traductologa (Vázquez Ayora, 1977) and Teora y práctica de la traducción (Garca Yebra, 1982), are examples of this influence.

The first English version of Vinay and Darbelnet's Comparative Stylistics of French and English: a technique for Translation, released in 1995, was utilized for the classification of translation strategies in this study. As previously stated, Vinay and Darbelnet (1995: 30-42) divide translation strategies into two categories: direct (or literal) translation and oblique

translation, with each category containing seven procedures organized into three levels of style: lexis, distribution (morphology and syntax), and message.

Three of the strategies are categorized as direct translation, while the remaining four are classified as oblique translation. The classification of the two groups, as well as their related techniques, is depicted in the diagram below:

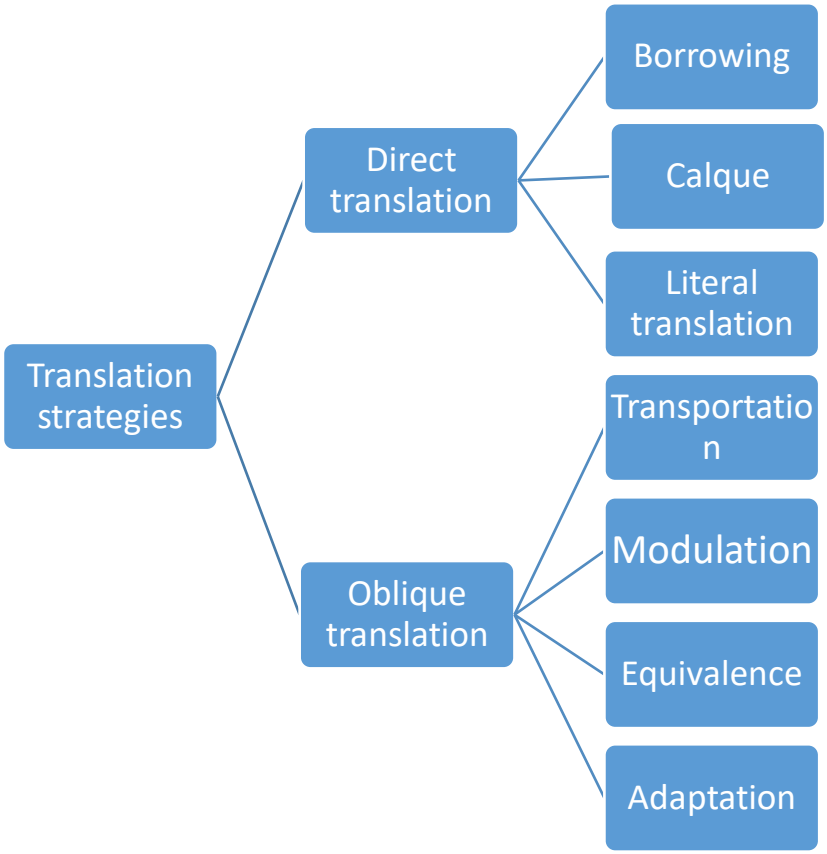


Figure 2: Vinay and Darbelnet's translation strategies (1995:30-42)

2.1.1 Direct Translation Procedures :

The description of translation techniques and their explanation via instances are covered in the next portion of my research.

The following are the techniques for direct translation:

2.1.1.1 Borrowing: The concept of borrowing is to take a word from the source language (SL) and keep it in the target language (TL). It's the simplest of the procedures, and it's usually used in one of two situations: when discussing a new technical process for which no term exists

in the TL, or when keeping a word from the SL for stylistic effect, in which the translator uses the foreign term to add flavor to the target text (TT).

Example: 1) I love this guy, he's **great.**

1.1) J'adore cet homme, il est **cool.**

2) This **sandwich** is delicious.

2.1) Ce **sandwich** est délicieux.

Sometimes languages adapt the borrowed form to their own spelling rules, as it can be seen in *sandwich*, which adds a French accent to the first syllable "sandwich".

2.1.1.2.Calque : When a phrase from the source text (ST) is literally translated into the target text (TT), it is called a calque. Calques either follow the TL syntax while translating each word literally, or they disregard the TL syntax and stick to the SL syntax, resulting in a problematic syntactical structure in the TT.

According to Vinay & Darbelnet (1995: 32-3), this is "a specific sort of borrowing" in which the SL phrase or term is literally translated word-for-word. Furthermore, they point out that borrowings and calques are frequently fully integrated into the TL, despite some semantic changes that can turn them into false friends: "libraire" (French) and vs. "library," which refers to a place where you read and borrow books rather than a place where you buy books, as in Spanish and French. By avoiding the usage of foreign terms directly in the TL, calques contribute to the richness of the translation. It's worth noting that some authors use the term "loan translation" to refer to calque . Although a calque , on the other hand, is a composition in which an or phrase is borrowed from another language but its components are translated to form a new lexeme in the TL while maintaining the SL's syntactical structures, whereas a loan is a phonetic and morphological adaptation. The examples above just scratch the surface of this language phenomena . The lists below offer a few additional examples of calques that have been literally translated into English from other languages such as French, German, Latin, or Spanish, allowing us to get a better understanding of the phenomena. Given that the corpus utilized for this study's research included French as one of its target languages, the lists below include some of the most prevalent and distinctive forms in French calqued from their language of origin:

a) From French into English :

b)

From French	Into English
L´esprit de l´escalier	Staircase wit
Marché aux puces	Flea market
Nouvelle Vague	New Wave
Par coeur	By heart
Point du vue	Point of view
Pomme d´Adam	Adam's Apple
Sourd-muet	Deaf- mute
Vers libre	Free verse
Vieille Garde	Old guard

Table 4: Examples of calques from French

Many of the calques used in English have been calqued in French using the same literal translation from their original root, as seen in the table above.

2.1.1.3.Literal translation: A literal translation is a kind of meta-translation. This entails a word-for-word translation, resulting in a text that is both accurate and idiomatic in the target language. A literal translation, according to Vinay and Darbelnet, may only be used with languages that are culturally similar. It is only allowed if the translated text maintains the same grammar, meaning, and style as the original content.

According to Vinay and Darbelnet, the third translation technique should only be utilized in specific situations. The two experts believe that translating word for word in a way that does not change the meaning is an appropriate use of literal translation. Simply said, literal translation broadens the scope of a calque in a more acceptable fashion.

Example 1: Quelle heure est-il ? ⇒ what time is it?

Example 2: I left my phone on the desk upstairs. ⇒ J'ai laissé mon téléphone sur le bureau en haut.

This approach is characterized by a similarity between the ST and the TT, in which the translator seeks to preserve as much of the original structure as possible by retaining the ST's format, extension, and content in the TT. Only if the use of word-for-word translation in the TT alters the meaning of the original would Vinay and Darbelnet consider another translation method: "literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved" (Vinay and Darbelnet, 1995:288).

2.1.2.Oblique translation:

When literal translation is not appropriate, Vinay and Darbelnet present the second category of translation strategies: oblique translation, which contains four additional translation procedures:

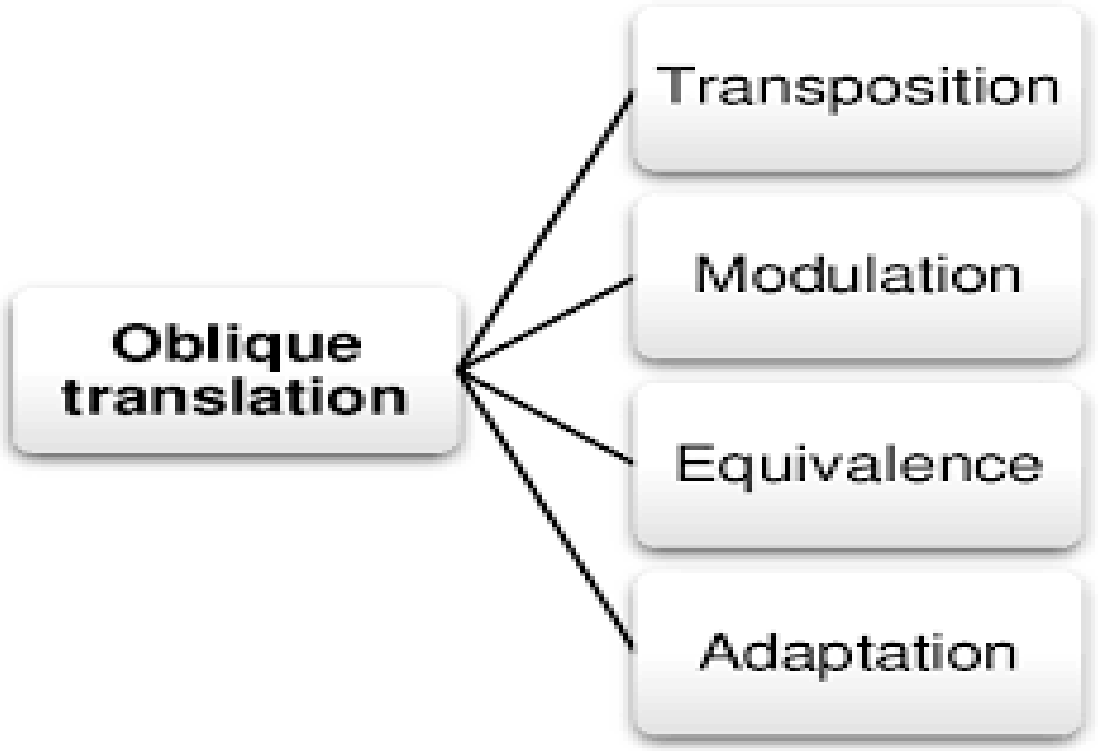


Figure 3 : Oblique translation.

1.1.2.1 Transposition*:* Transposition, according to Vinay and Darbelnet, is defined as a change in word class without a change in meaning. This refers to when translators shift the word type, such as from nouns to verbs, without thinking about it. Transposition was either mandatory or optional for Vinay and Darbelnet , who referred to the ST as the base expression and the TT as the transposed phrase. Also it is the very first method of oblique translation (Vinay and Darbelnet , 1995:95). Transposition is a grammatical operation in which a word class from one section of the speech is replaced with another without affecting the original content. Translators

often modify the word type without realizing it, such as verbs for nouns or nouns for prepositions. The transposed sentence loses its original value stylistically, but the meaning remains the same.

It is a method of translation in which a part or parts of the original speech are changed in order during the translation process. In Spanish, red shoes are referred to as zapatos rojos, while in French, they are referred to as chaussures rouges. In these instances, we can see that English places its adjective before the noun, following the syntax of Germanic languages, whereas Roman languages, such as Spanish and French, position their adjectives after nouns. As a result, this is a clear case of transposition, as the original phrase's sequence has been altered in the translation process by changing the order of the word categories. This approach necessitates the translator's skill in both source and target languages, as well as their ability to determine if the word category can be replaced in the TT without affecting the sense of the original message. The examples below exhibit several sorts of transposition based on the type of word-class change:

1) Adjective-noun :

1.1) She thinks it’s super easy to cook.

1.2) Elle pense que c’est tellement facile à cuisiner.

2) Adverb-adjective :

2.1) He speaks rudely.

2.2) Il parle grossièrement.

3) Adverb-verb :

3.1) He just broke a glass of water.

3.2) Il a juste cassé un verre d’eau.

4) Adverb-noun :

4.1) She came early to class this morning.

4.2) Elle a venu tôt en classe ce matin.

2.1.2.2 Modulation: Modulation is the sixth of Vinay and Darbelnet's methods. Modulation is the process of displaying the TT from a different perspective than the ST. When the results of the previous methods generate an awkward-sounding translation despite being grammatically, syntactically, and lexically correct, Vinay and Darbelnet regard this procedure to be required.

This method of translation involves changing the form of the original message by changing the point of view without changing the meaning. It simply signifies a shift in perspective: the translator employs a different phrase in the source and target languages to convey the same meaning. This technique necessitates a change in the source language's semantics as well as its point of view. Consider the following scenario: In French, (Je te la laisse) literally means "I leave it to you," but in the TT, "You may have it" is a better translation. The literal translation in the above example sounds unnatural and strange, but the modulated translation gives the reader of the target text a more natural sense and is simpler to grasp. Modulation is acceptable in situations where a literal or transposed translation in the target language sounds improper, unidiomatic, or uncomfortable, despite the fact that the result is technically accurate (Vinay and Darbelnet, 1995:36)

Modulation, like transposition, can be discretionary in certain instances but mandatory in others. It is also referred to as fixed or free modulation by Vinay and Darbelnet. There is a variation in degree between free and fixed modulation. While fixed modulation is a ready-made process that has been developed in the past and is commonly found in bilingual dictionaries, free modulation is preferred in situations when literal translation is not acceptable in the target language. However, according to Vinay and Darbelnet (1995:37), when free modulation is used frequently enough or is seen to be the only option, it can become fixed (phenomenon usually resulting from the study of bilingual texts or from a famous translation which claims recognition due to its literary merit). The English phrase "the time when" is translated into French as "le moment où," despite the fact that the accurate equivalent would be "the moment where." The adverb when in English has been substituted with où (where) in French in this example. Optional modulation is frequently employed by translators within the same language to determine whether this is the exact manner of stating things and to achieve a degree of naturalness in the TT while maintaining the ST's meaning and linguistic correctness. The idioms "it is simple to accomplish" and "it is not difficult to do," for example. Both mean the same thing, but simple to do is a positive

statement that indicates ease, whereas not tough to do conveys a presupposition of difficulty or complication that is being rejected by using a negative construction.

2.1.2.3 Equivalence: Modulation allows the translator to achieve a degree of naturalness in their TT while maintaining the meaning and accuracy of the ST.

Vinay and Darbelnet provide a fantastic illustration of how the double negative form employed in English is unusual in French, and how modulation would convert this to a simple affirmative statement with a positive modifier.

Vinay and Darbelnet (1995:38-9) used this term to describe situations in which languages utilize diverse stylistic or structural approaches to depict the same event. In the TT, a ST utterance is substituted with one that performs the same pragmatic function but differs in form and meaning. Cruz (2013), p. 354.This method is frequently used to translate idioms, proverbs, and animal noises onomatopoeia. Consider the following case:

English	French
The car must have cost him **an arm and a leg**.	La voiture a dû lui coûter **les yeux de la tête**.
It is raining **cats and dogs**	Il pleut à seaux / des cordes.
Cock-a-doodle-do	Cocorico
Woof, arf, bow wow	Vov vov
Heehaw	Hi-han

Table 5 : Examples of equivalence

Other creative theorists who have explored equivalence in the sphere of the translation process include Jakobson (1959), Nida and Taber (1982), Catford (1965), House (1977), and Baker (1992). There are three types of hypotheses that they have. The first category consists of theorists who advocate for a linguistic approach to translation, despite the fact that translation is more than that. Jakobson (1959), Nida and Taber (1982), Catford (1965), House (1977), and

Baker (1979) are some of the other creative theorists who have looked into equivalence in the realm of translation (1992). They have three different sorts of theories. Theorists who argue for a linguistic approach to translation, despite the reality that translation is more than that, fall into the first type.

Optional modulation is frequently employed by translators within the same language to determine whether this is the exact manner of stating things and to achieve a degree of naturalness in the TT while maintaining the ST's meaning and linguistic correctness. The idioms "it is simple to accomplish" and "it is not difficult to do," for example. Both mean the same thing, but simple to do is a positive statement that indicates ease, whereas not tough to do conveys a presupposition of difficulty or complication that is being rejected by using a negative construction.

2.1.2.4 Adaptation

The final translation phase, adaptation, is the most difficult for Vinay and Darbelnet. In the same manner that equivalence aims to convert the SL into the TL while ensuring that it is as relevant and meaningful as the original, adaptation seeks to do the same. Imagine the ST said something so unmistakably English that translating it into French, or vice versa, would be meaningless.

The phrase banlieue is a great illustration of this, though it may be a bit of a double-edged sword when translated into English. While the suburbs of French cities can be wealthy or impoverished, the phrase is increasingly being used to denote run-down regions of cities with low-income housing, which is not what most English people think of when they hear the term. In this situation, a translator may translate banlieue as council estate (UK English) or even developments (US English).

CHAPTER 3 :

Methodology

Introduction

This chapter discusses the research methodology used in this case study. It shed light on the motive behind the choice of the selected approach. Furthermore, it covers the data collection and analysis.

3.1 The research method of the study

The qualitative case study method, which will be used in our study, allows the investigator to learn new matters such as the strategies that are more likely to be used in dubbed documentaries and analysing Data using several research methods like case studies, and documentaries observations.

A case study is a research method for gaining a comprehensive, multi-faceted knowledge of a complicated subject in its real-world setting. It is a well-established research strategy that is widely employed across many fields, especially in the social sciences (Crowe, S., Cresswell, K., Robertson 2011). Case study is "an appropriate approach for comprehending and interpreting observations of educational processes," according to (Merriam, 1988). It investigates a complex system or issue over time using thorough, in-depth data collected from numerous context-rich information sources. Once a case has been formed, the researcher begins collecting data through interviews, direct and participant observations, and documents in order to learn more about the case (Creswell).In addition, Merriam

(1988, p. 2) defines a case study as "an ideal design for comprehending and interpreting observations of educational events." A descriptive case study is the most appropriate choice for this study since it is appropriate for studying an area in education "where little research has been undertaken" (Merriam, 1998, p.38), such as the research subject of this thesis. "The

case study, which is based on real-life scenarios, produces a detailed and comprehensive explanation of a phenomenon. It provides insight and enriches meanings, broadening the scope of the reader's experience." " (Merriam,1998, p . 41).

According to John Gerring, the word "case study" is "a definitional muddle... When it comes to case study research, scholars seem to have a lot of diverse ideas" (2006a: 17). However, some of the more widely accepted ideas may be distilled. Robert Yin (2009: 14), one of the most vocal proponents of case study research, describes it as "an empirical inquiry that analyzes a contemporary phenomena in depth and within its real-life context, especially when the boundaries between phenomenon and context are not obvious." This concept effectively reflects the fact that case studies are designed to give a degree of information and comprehension, akin to ethnographer Clifford Geertz's (1973) notion of 'thick description,' This enables in-depth examination of the intricate and particularistic nature of various events. Robert Stake, a frequent proponent of the methodology, argues that the case study "is defined by interest in an individual case, not by the methods of inquiry used" as a type of research, and that "the object of study is a distinct, unique, bounded system" (2008: 443, 445).

Many academic domains, including marketing research, education, health care, political science, communication, journalism, anthropology, sociology, psychology, and management, employ qualitative research. Qualitative research, according to a number of renowned qualitative researchers (Creswell 2002; Pope & Mays 1995; Denzin & Lincoln 1994), is designed to investigate, explain, and interpret social phenomena in their natural environment. Researchers that use qualitative research methods seek to gather more information and gain a more thorough picture of topics, situations, or occurrences (Arora and Stoner 2009). They want to know why and how something happened, not just what, where, and when it happened.

Interpretation is at the heart of qualitative research (Blumer 1969; Strauss and Corbin 1998; Denzinand Lincoln 2003). (Silverman 2005; Flick 2007). It focuses not only on the factual nature of the behavior, but also on the subjective meanings of that behavior: people's own descriptions of their attitudes, motivations, and actions. Furthermore, qualitative research is a scientific inquiry that involves the collecting of evidence and seeks solutions to questions. Qualitative researchers collect data using a variety of methodologies, including in-depth

qualitative interviews, participant and non-participant observation, field notes, focus groups, document analysis, and a variety of other methods. To collect and analyze qualitative data, a variety of methodological approaches are accessible, including phenomenology, ethnography, grounded theory, ethical inquiry, case studies, and discourse analysis.

This method, according to Hakim (1989), is concerned with people's attitudes, motivations, and behaviors because it provides comprehensive descriptive reports of people's perceptions, attitudes, beliefs, views and feelings. the sense and clarifications given to actions and things, as well as their behavior; it shows how these are combined in a comprehensible and sensible way into outlines that provide logic of their knowledge and "illuminates , the motivations which connect attitudinal and behavioral data" (Hakim, 1989:26).

Furthermore, the qualitative method has its advantages, according to Johnson and Onwuegbuzie (2004:20), the participant's own classifications of meaning are significant for the study data, it is suitable for investigating a small number of cases in depth, significant in investigating complex phenomena, separate case information can be provided, 'cross-case information' can be conducted, explanation of people's personal knowledge of phenomena (i.e. insider's viewpoint) can be provided, and it is suitable for investigating a small number of cases in depth.

Qualitative research, according to Johnson and Onwuegbuzie (2004), Saunders et al. (2012), and Dornyei (2011), is usually an excellent technique of uncovering new untapped areas. The extensive investigation of a few cases is especially appropriate when little is known about a phenomena because it does not rely on previous literature or empirical findings. However, in many circumstances, the obtained data does not provide a true explanation for the causes, necessitating more investigation. Moreover , the study's outcomes are largely dependent on the research team's ability to do the analysis.

3.2 Research methodology justification

Case studies provide reliable data from direct observations of the specific entity involved, which is why we choose to adopt qualitative case study technique. These findings offer insight into the input processes. It can demonstrate the steps followed that resulted in certain outcomes. Those observations make it feasible for others in comparable situations to potentially duplicate the case study method's findings. Because looking at data that was created in real time, case studies give facts to investigate. . It is a method for researchers to convert their ideas into data that can be validated as reality because a good or negative development path has been established. Singling out a specific occurrence also provides in-depth facts about the growth path, giving it further credibility to an outside observer. Study topics that are well-chosen will be relevant to everyone involved in the process. Researchers are able to stay actively engaged in the data collection process since there is such a high level of relevance involved. Because the outcome of the case study is of interest to the participants, they are able to expand their knowledge.

Most significantly, the case study technique compels people to conclude the topic under investigation, then defend their stance using evidence. More than only interviews and direct observation is used in the case study process. This approach may be utilized with case histories from a records database. Participants in the thing being studied might be given questionnaires. Individuals who have kept diaries and notebooks regarding the entity under investigation are eligible to participate. This study procedure can also include some experimental activities, such as a memory test.

The case study technique organizes data in a comprehensible format for those who read it and record the results. Although the researcher's perspective may be included in the final product, the purpose of this strategy is to assist the reader in identifying specific concepts to which they can relate. This allows people to spot unexpected patterns in the data, investigate any outliers, and draw conclusions based on their own experiences.

Qualitative research, according to Denzin and Lincoln (2005), is a comprehensive research method using an interpretive, naturalistic approach to the subject matter. Researchers can construct a full picture of the phenomena in issue thanks to the varied character of qualitative research. The following concepts underpin qualitative research, according to Denzin and Lincoln (2005):

- Qualitative research is comprehensive; it considers the whole picture and begins with an attempt to comprehend the entire.
- Qualitative research examines the interconnections within a system.
- Qualitative research focuses on comprehending a specific social situation rather than making predictions about it.
- Qualitative research necessitates time-consuming analysis as well as continual data processing.
- Qualitative research design requires the researcher to become the research instrument. It also incorporates room for the description of the researcher's own biases and ideological preferences
- Qualitative research design incorporates informed consent decisions and is responsive to ethical concerns.

3.4 Data collection

The tools chosen to carry out this study were a case study, use of literature (previously reviewed), and documentary evidence as appropriate adding close observation.

Our main tool for data collection is documentary analysis, which is a genre of qualitative research in which the analyst examines documents to assess a theme. Document dissection entails categorizing content into topics, similar to how focus group or interview transcripts are analyzed. Documentary analysis is a widely used technique in the social sciences and the arts. In essence, it involves methodically approaching document comprehension and interpretation. A rubric can also be used to evaluate or score a document. Document analysis can be used to gather project requirements. It collects available documents of related business procedures or systems and attempts to extract relevant data. Requirements can also be extracted from stakeholders via questionnaires, interviews, or focus groups. The key point of documentary analysis is not to take the surface meaning for granted, but to read into it. Document analysis is useful for understanding policy content across time and geographies, documenting processes, triangulating with interviews and other sources of data, understanding how information and ideas are presented formally, and understanding issue framing, among other purposes.

National Geographic Abu Dhabi (Arabic: ناشيونال جيوغرافيك أبوظبي) first aired on July 1, 2009. It is National Geographic Channel's official Arabic version. The channel is situated in the United Arab Emirates, in Abu Dhabi.For over 133 years, National Geographic has been publishing stories from the world’s scientists, explorers, photographers, and filmmakers.

National Geographic Documentary Films provide tales that are contemporary, controversial, and global in scope.

We can observe, interact, and gain a rich picture of the situation of context in their natural environment using qualitative observation. This method of data collection allowed us to gain

a better understanding of the processes, culture, and people under investigation. Social scientists, sociologists, and psychologists commonly employ qualitative observations to acquire a better understanding of human and animal behavior. The tendency is to interpret the social, cultural, and economic surroundings through observation. Because observation, which comprises the use of senses to acquire data from the external environment, is so extensively utilized, it improves any research. All social research begins and ends with observation; in other words, observation is an unavoidable component of any study or investigation of a social issue. The most essential advantage of observation is that it investigates the phenomenon directly, allowing the behavior to be observed in real-time.

3.4 Data analysis

The process of making meaning of study participants' ideas and opinions about events, corresponding patterns, topics, categories, and recurring similarities is known as qualitative data analysis (Cohen et al., 2007:461). When Nieuwenhuis (2007:99-100) presents the following description of qualitative data analysis, which serves as a good working definition, he captures the spirit of data analysis well: "Qualitative data analysis is typically a continuous and iterative process, suggesting that data collection, processing, analysis, and reporting are all linked and not always a sequential process." In short, qualitative data analysis is a process of transforming qualitative data obtained through analytic techniques into a clear, understandable, insightful, trustworthy, and even original interpretation, as Gibbs (2007:vol. 6: 1) so aptly states.

we have analyzed variant data that categorizes and describes translated documentaries, data that categorizes the behavior of dubbers, and data that reveals perceptions, attitudes, opinions, and beliefs. Typical topics used to address this data include knowledge, perceptions, behavior, attitude, and demographics. These data were analyzed using the science of comparative literature, computer science, history, linguistics, philology, philosophy, semiotics, and terminology. It is a process that involved reading and listening to text-based and visual data.

CHAPTER 4 :

Case study of documentaries

4.1 Presentation of the channels :



4.1.1 National Geographic (the original channel):

National Geographic (formerly National Geographic Channel; abbreviated and trademarked as Nat Geo or Nat Geo TV). Is an American pay television network owned by Disney General Entertainment Content's National Geographic Global Networks unit and National Geographic Partners, a joint venture between The Walt Disney Company (73 percent) and the National Geographic Society (27 percent), with operational management handled by Walt Disney Television.

The primary channel broadcasts non-fiction television shows produced by National Geographic and other production companies. The channel, like History (which was 50% owned by Disney through A&E Networks) and Discovery Channel, shows nature, science, culture, and history documentaries as well as reality and pseudo-scientific entertainment

programming. Its main sibling network abroad, including in the United States, is Nat Geo Wild, which focuses on animal-related programming and features the popular Dog Whisperer with Cesar Millan.

As of February 2015, National Geographic was available to approximately 86,144,000 pay television homes in the United States (74 percent of households with television). The National Geographic Channel, a joint venture between National Geographic Television & Film and Fox Cable Networks, began in the United States on January 7, 2001[4]. The Fox Networks Group adds distribution, marketing, and ad sales expertise, while National Geographic contributes programming expertise.



4.1.2 National Geographic Abu Dhabi Arabic (the dubbed channel:

On July 1, 2009, it debuted as a free documentary channel. It is the official Arabic version of the National Geographic Channel. The channel is located in Abu Dhabi, United Arab Emirates. It is National Geographic Channel's official Arabic version. The channel is situated in the United Arab Emirates, in Abu Dhabi.

The station is solely available in Arabic and is aimed at an Arabic-speaking audience. The non-fictional documentary series broadcast on the channel include Mission Everest - The UAE Military Team, Megastructures: Louvre Abu Dhabi, Global Village, and Every Emirati's Son, which are all original National Geographic shows dubbed from English and include local productions specifically created for the region. National Geographic Abu Dhabi is recognized as a cost-free alternative to OSN and beIN Networks' pay-TV subscription alternatives.

The National Geographic Society/Fox Networks Group and the Abu Dhabi Media Company jointly own it. The latter is also in charge of the publishing of National Geographic magazine's Arabic versi

4.2 A brief illustration of television documentary series



Television documentary series, often known as docuseries, are television shows that consist of two or more aired episodes in chronological order. Television documentary films are single-episode documentaries that are shown on a documentary or news-related channel.

Oreilly Media claims that Nearly fifty years later, the notion of what makes a television documentary is still up for dispute. For some, the term solely refers to a certain type of narrative cinema created in a particular ideological tradition: the Documentary Movement. Others prefer a more wide form of presentation, but their themes are still confined to stories about people and society, especially if they are created from a radical perspective. As Fowler points out, the phrase has the broadest definition in common usage, referring to nearly any non-fiction.

Documentary television became popular in the 1940s as a result of earlier cinematic documentary filmmaking endeavors. In comparison to contemporary recording techniques, early production procedures were wasteful. Historical, wartime, investigative, and event-related subjects dominated early television documentaries. Celebrity, athletic, travel, economic, and nature issues have all been included in recent television documentaries .

Many television documentaries have sparked debate and sparked controversy over ethical, cultural, social, and political issues. The present structure of television documentary series, as well as the contextualization of televised documentaries transmitted via modern streaming platforms, have sparked debate.

According to DBpedia's- Emma Starke, Television documentaries are documentaries that are shown on television. There are two types of television documentaries: television documentary series and television documentary films. Television documentary series, often known as docuseries, are television shows that consist of two or more aired episodes in a chronological order. Television documentary films are single-episode documentaries that are shown on a documentary or news-related channel. Documentary films that were originally planned for TV airing are occasionally shown in cinemas. Documentary television first gained popularity in the 1940s, as a result of earlier cinematic documentary filmmaking endeavors. In comparison to present recording technologies, early production procedures were inefficient. Historical, wartime, investigative, and event-related subject matter were common in early television documentaries. Celebrity, sporting, travel, economic, and nature issues have all been featured in recent television documentaries. Several television documentaries have sparked debate and controversy regarding ethical, cultural, social, and political issues. The present structure of television documentary series, as well as the contextualization of televised documentaries transmitted via modern streaming services, have sparked debate.

4.2.1 A few documentary selections from the National Geographic Abu Dhabi channel

1. Wicked Tuna



It is an American reality television series about commercial tuna fisherman from Gloucester, Massachusetts, who fish in the North Atlantic Ocean for the valuable Atlantic bluefin tuna. The fishermen compete in teams to determine who can make the most money from capturing the fish. Since April 1, 2012, the series has shown on the National Geographic Channel.

2. Brain Games



Is an American popular science television series that focuses on illusions, psychological tests, and counterintuitive thinking to investigate cognitive science. The series appeared as a special on National Geographic in 2011. [1] With 1.5 million viewers, its comeback as an original series in 2013 established a record for the highest debut rating for any National Geographic original series. In the first season, the show's unseen narrator was Neil Patrick Harris, who was replaced as host and presenter by Jason Silva for the rest of the series; in addition, sleight-of-hand artist Apollo Robbins has been a frequent consultant and illusionist guest on the show. Magician Eric Leclerc eventually took up this position in seasons 4 and 5. The show is interactive, allowing viewers to participate in visual, auditory, and other cognitive exercises, or "brain games," that accentuate the primary concepts given in each episode, frequently with the help of a few live volunteers. Experts like Sri Sarma also explain why the brain causes individuals to behave in various ways. The show has been approved for E/I credit, and Litton Entertainment added repurposed repeats to its One Magnificent Morning block in the fall of 2017. In December 2019, it was reported that a new version of the show will launch on January 20, 2020, hosted by Keegan-Michael Key; neuroscientist Daniel Levitin was brought in as a screenplay consultant for the season to assure authenticity. On

December 29, 2019, a sneak look was shown. [4] [5] A ninth season was announced on January 17, 2020,[6] however production was delayed owing to the COVID-19 pandemic. "

Brain Games: On the Road" was the title of the ninth season, which was hosted by Chuck Nice and shown on both National Geographic and Disney+.

3. Food factory



Food Factory is a Canadian television series created by Cineflix that airs on the Food Network in Canada and National Geographic, Quest, and FYI in the United States. The show shows major food firms' industrial manufacturing lines, largely in Canada, but also in the United States and other nations on occasion. Colleen Rusholme and Todd Schik co-narrate the film.

4. Live Free or Die



It’s a National Geographic Channel reality series that chronicles the lives of five primitive people and one couple who live in the country's most distant forests and wetlands.

Each individual or couple is attempting to live or thrive in a remote rural setting, free of technological restraints and fully reliant on nature for all of their needs. National Geographic Studios (previously known as National Geographic Television) produces the show, which airs on National Geographic. The program's participants leave the industrialized world behind, relying on hunting, fishing, and trading for a living, living in the woods and surviving off the earth. Each character highlights the usage of rudimentary tools for hunting, trapping, and constructing. The characters in the series live in squalid shelters with only the basic resources they can find, make, or trade for. Each participant brings a set of survival abilities to the show and is cut off from the rest of the world. While hunting and foraging for food, each person or couple lives without running water or power. As a videographer follows them through their daily activities, each participant gives ingenious survival hints and guidance. Whether it's inspecting animal traps or producing one's own mosquito repellant, each person tries to show how to survive without following a script or having an objective. Colbert Sturgeon of Moultrie, Georgia, who was approached by National Geographic to do the episode, remarked, "We rarely do retakes unless the cameraman has to replace his lens.

"Live Free or Die, which aimed to appeal to the growing number of individuals interested in survivalism, terminated in 2016 after 28 episodes and three seasons. The primitives in the series were chosen based on their ability to illustrate a "do more with less" mindset using self-reliant criteria. The individuals' rough lifestyle is provided by the woods, as they encounter natural difficulties such as harsh weather and exhausted food sources. Nature "fuels their ambition to remain on the modern-day frontier," according to the show's ethos.

5. Dual Survival



It is a Discovery Channel reality show in the United States. The show follows a duo of survival experts as they face pre-determined challenges in difficult locations. The show's first two seasons focused on Cody Lundin, a naturalist and primitive-skills expert who runs the Aboriginal Living Skills School in Prescott, Arizona, and Dave Canterbury, a military-trained survival instructor who runs the Pathfinder Training School in Ohio, and their opposing outdoor survival philosophies and skills. Canterbury was replaced by Joseph "Joe" Teti in the third season, and Lundin was replaced by Matt Graham in Season 4; Teti and Graham remained with the show through Season 6. Grady Powell, an ex-U.S. Army Green Beret, took over for Joseph Teti, and Bill McConnell, a wilderness survivalist, took over for Matt Graham in Season 7. Bill McConnell is replaced by Josh James for the majority of Season 8, with the

exception of the final two episodes, when Josh James is replaced by Air Force veteran Bo Mcglone. Grady and Bo are replaced by E.J. and Jeff from Naked and Afraid in Season 9.

6.Man vs. Wild

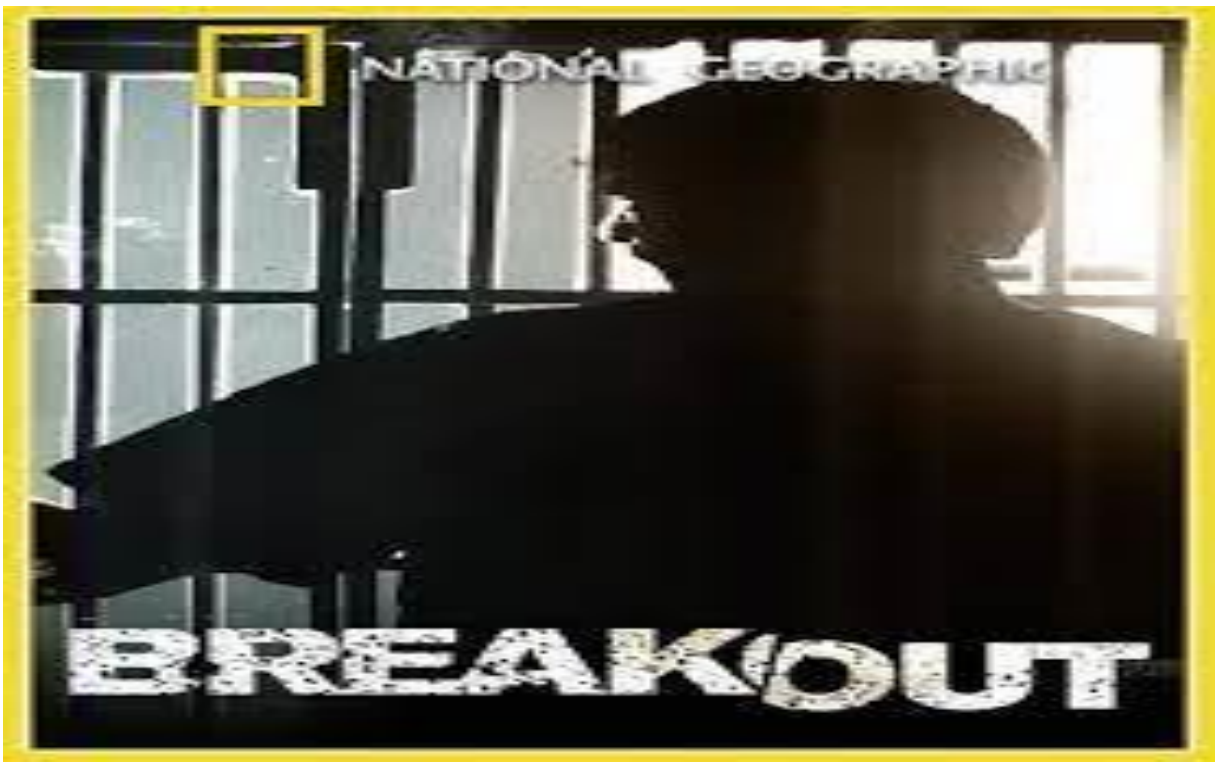


In the United Kingdom also known as Born Survivor: Bear Grylls,[2] Ultimate Survival,[3] Survival Game,[4] or simply Bear Grylls, is a survival television series hosted by Bear Grylls on the Discovery Channel. The series was first broadcast on Channel 4 in the United Kingdom, however later seasons were carried on Discovery Channel U.K. Diverse Bristol, a British television production firm, produced the series.

After screening a pilot episode named "The Rockies" on March 10, 2006, the show aired on November 10, 2006. Grylls also revealed that he has been asked about directing a Man vs. Wild urban disaster 3D feature picture, which he "truly wants to accomplish."He agreed to appear in a Discovery show called Worst-Case Scenario, which broadcast on the network on May 5, 2010, to demonstrate urban survival tactics.

Due to contract conflicts, the Discovery Channel ended its legal relationship with Bear Grylls in 2012, thus ending the series. In April 2019, Netflix reintroduced Bear Grylls to the wild with the interactive series **You vs. Wild**, which consists of eight 20-minute episodes.

7. Breakout



It is a Canadian television series that broadcast internationally on the National Geographic Channel. It depicts real-life jail escapes. The first episode aired on March 28, 2010, and the final episode aired on March 23, 2013. It was classified as a co-production between Canada and the United Kingdom. On various episodes, a variety of producers, writers, actors, and other film professionals collaborated.

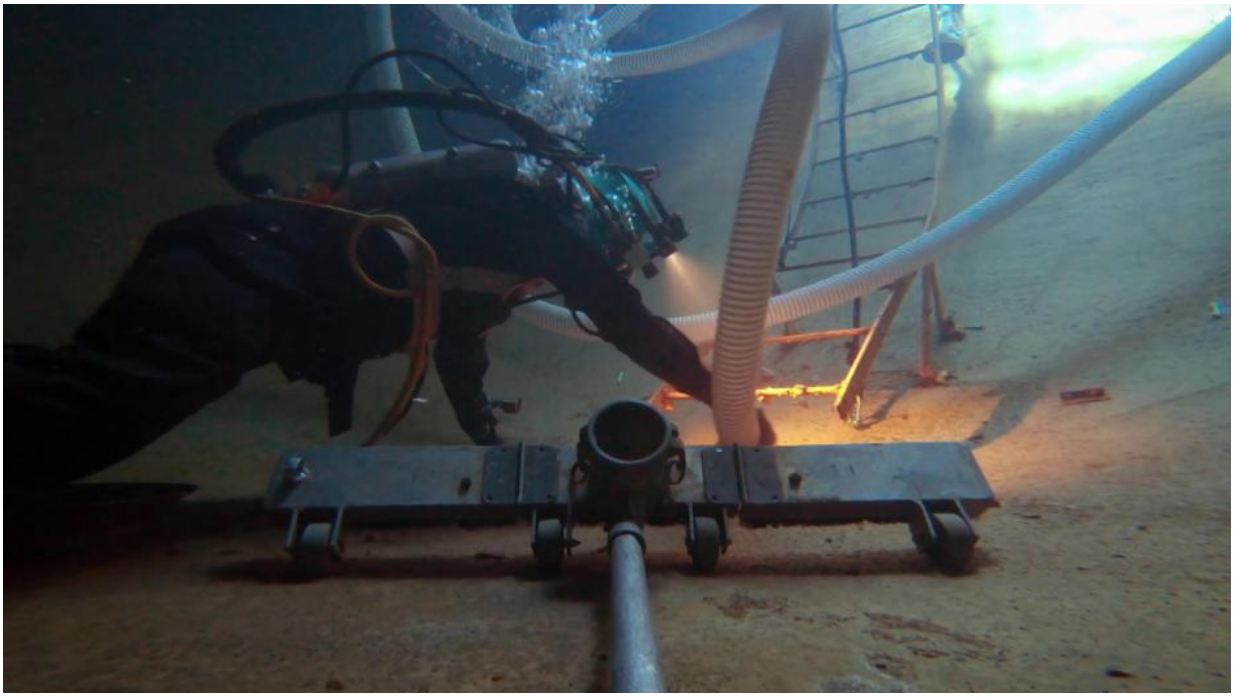
On April 19, 2013, the UK premiered Episode 15, which depicted the 1979 jail breakout of South African political prisoners Tim Jenkin, Stephen Lee, and Alex Moumbaris from Pretoria Central Prison. The feature-length film Escape from Pretoria, starring Daniel Radcliffe and set in Adelaide in early 2019, will depict this escape once more.

8. Cosmos: Possible Worlds



Cosmos: Possible Worlds is a 2020 American science documentary television series that premiered on March 9, 2020, on National Geographic. The series is a follow-up to the 2014 television series Cosmos: A Spacetime Odyssey, which followed the original Cosmos: A Personal Voyage series presented by Carl Sagan on PBS in 1980. The series is presented by astrophysicist Neil deGrasse Tyson, written, directed, and executive-produced by Ann Druyan and Brannon Braga, with other executive producers being Seth MacFarlane and Jason Clark. It depicts a triumphant journey through humanity's past and present, as well as a hopeful future vision. The series consists of 13 episodes that were broadcast over seven weeks. The series had its broadcast television premiere on Fox on September 22, 2020. Braga explains, "Possible Worlds refers to planets far, far away, but also the future as a possible world

9. High Maintenance



Ex-husband and wife team Ben Sinclair and Katja Blichfeld produced the American anthology comedy-drama television and web series High Maintenance. The show follows The Guy, a cannabis courier (Sinclair), as he delivers his goods to customers in the Brooklyn neighborhood of New York City. The Guy's life intersects with the lives of several characters in each episode. Building a complicated building or system takes time and attention to detail. Still, if it fails, the effects are swift and severe, which is why continuing maintenance processes are just as critical as the initial construction. To avoid tragedy, any engineering wonder, whether it's a structure, a building, or a technology system, need regular monitoring and maintenance. High Maintenance first aired as a web series on Vimeo on November 11, 2012, and then as an HBO television series on September 16, 2016. The show's second HBO season began on January 19, 2018, and the show's third season premiered on January 20, 2019. The sitcom was renewed for a fourth season by HBO, which will broadcast on February 7, 2020. The series' cancellation for a fifth season was announced on January 14, 2021. For its representations of monotony, loneliness, and the human condition, High Maintenance has gained critical praise.] In 2016, the first season episodes "Meth(od)" and "Grandpa" made various year-end lists, while the second season episode "Globo" was named one of the greatest episodes of 2018 by outlets such as Time.

10. Mars



Mars is a hard science fiction television series produced by National Geographic, which premiered on November 14, 2016, on their channel, and FX.Prior to its official air date, it was launched in a streaming format on November 1, 2016. It blends elements of real interviews with a fictional story of a group of astronauts as they land on the planet Mars. The series is based on the Stephen Petranek book How We'll Live on Mars (2015). The fictional narrative alternates initially between the years 2016 and 2033, using present-day non-fiction interviews to explain events unfolding in the story. The series was filmed in Budapest and Morocco. Mars is a mix of real-life stories and interviews about exercises designed to further the cause of colonizing Mars and a fictional tale of the first manned mission to land there in the year 2033 takes viewers on a simulated journey into space. Mars: Our Future on the Red Planet (October 2016), a companion book to the series, delves into the science underlying the episode. Before Mars, a prequel episode, was developed and published in tandem with the series. It depicts a fictitious event in the life of one of the astronauts, as well as her desire to pursue a career in science. National Geographic announced on January 13, 2017 that the series has been renewed for a second season, which debuted on November 12, 2018.

11. Gordon Ramsay: Uncharted



Gordon Ramsay: Uncharted is a television series starring Gordon Ramsay that premiered in the United States. It premiered on National Geographic on July 21, 2019, and was broadcast in six episodes for its first season. The series was directed by Jon Kroll. The second season will premiere on June 7, 2020, according to an announcement made on April 29, 2020. On July 19, 2020, it was announced that the series had been renewed for a third season, which would premiere on National Geographic on May 31, 2021, with episodes available on Disney+ the following day. The first season premiered on Channel 4 in the United Kingdom on July 8, 2021. Gordon Ramsay is on a journey to learn about new cultures, dishes, and flavors . From Texas, Portugal, and Croatia to Puerto Rico, Iceland, and Mexico City, there's something for everyone. Ramsay traverses the globe in search of culinary inspiration, roaring through valleys, diving into oceans, hiking through forests, and climbing mountains.

12. To Catch a Smuggler



To Catch a Smuggler is a documentary television series that depicts the work of U.S. Customs and Border Protection and U.S. Immigration and Customs Enforcement law enforcement officers at multiple United States airports. Violations range from fraudulent visas to human trafficking. To Catch a Smuggler is featured on National Geographic Television. In addition to airports, the series will also feature stories from seaports and land borders. S3 provides a nuanced picture of the extent to which narco-traffickers will go in the post-Covid era to smuggle their illicit commodities into the United States.

Smugglers have been more innovative in their ways as a result of Covid's reduced flying, such as smuggling liquid crystal meth in paint

13. Banged Up Abroad



Banged Up Abroad (renamed Locked Up Abroad in Asia and the United States, and Jailed Abroad in India for the National Geographic Channel) is a British documentary/docudrama television series created by Bart Layton, which premiered in March 2006 on Channel 5. The majority of the episodes feature people who were kidnapped or captured while traveling or living in other countries, usually for attempting to smuggle illegal drugs. However, some episodes feature people who were kidnapped or captured while traveling or living in other countries. Midnight Express, Goodfellas, The Devil's Double, Argo, Mr Nice, and other films have been're-made' in this way. Locked Up Abroad continues to follow Western travelers who are held captive in some of the world's most dangerous regions, fighting for survival. These are all startling, edge-of-your-seat true stories, whether they've smuggled drugs or simply been kidnapped.

14. Mayday



One of the safest modes of transportation is flying. What happens, though, when catastrophe strikes? The prosperity of aviation history is interspersed with tragedy and catastrophe, from human error and accidents to mechanical problems and design flaws. It is not common, but it does happen. Follow specialists as they try to figure out what went wrong and how to prevent similar disasters in the future. Examine the wrecks and official records, as well as testimony from eyewitnesses, passengers, and aviation specialists, as we rebuild some of aviation's most terrible mishaps. The Air Crash Investigation looks into what went wrong and how disasters like this can be avoided in the future. Disasters in aviation history are methodically re-enacted, revealing what went wrong and if the crashes and near-disasters may have been avoided. Survivor accounts are interwoven with computer graphics, and expert testimony shows the hows and whys of the events, some of which have led to significant changes to aviation safety and regulations.

Re-enactments, interviews, eyewitness testimony, computer-generated graphics, and voice-actor readings of cockpit voice recorder (CVR) transcripts are used in practically every episode to reconstruct the sequence of events for the audience. Several passengers and crew members are chosen (whether or not they survived the tragedy) and actors/actresses play those

passengers and crew members throughout the trip, usually beginning with boarding. Starting with departure and ending with the emergency, the flight procedures in air traffic control, cockpit, and cabin are replayed on screen. External images of the aircraft from various angles are reconstructed at the time of the emergency to depict the effect of what had occurred to the aircraft. The passengers', crews', and air traffic control personnel's answers and reactions leading up to the accident or emergency landing are then reproduced. The transcript recovered from the aircraft's CVR and other recordings taken at the time are used to reconstruct scenes in the cockpit and air traffic control centers. Throughout the series, the victims (or their family and friends) are interviewed, providing further details about the case as it pertains to them. [3] In addition, aviation specialists, retired pilots, and investigators are questioned about the facts in order to explain how these incidents occurred and how they may have been avoided.

4.3 Samples of The translation strategies used in Nat Geo and Nat Geo Abu Dhabi documentaries

	Nat Geo	Nat Geo Abu Dhabi
Documentary	Land of Ice and Snow | Wild Nordic	البراري الشمالية: أرض الثلج والجليد
Example	it’s the kind of place most people think of when they hear Arctic	إنه نوع المكان الذي يفكر فيه معظم الناس عندما يسمعون القطب الشمالي
Time	1:21	1:21
Link	https://youtu.be/se2Fn-y3B6A	https://youtu.be/JJbbLwfyV90
Strategy	**Literal translation**	

The inquiry:

The original text's grammar, meaning, and style are all preserved in the translated translation.

	Nat Geo	Nat Geo Abu Dhabi
Documentary	The Lost Treasures of Egypt: The Pharaonic Warrior Queen	كنوز مصر المفقودة: الملكة الفرعونية المحاربة
Example	beneath this desert landscape lay the secret of this ancient civilization	تكمن اسرار هذه الحضارة تحت هذه الصحراء الغير مأهولة
Time	0:12	0:12
Link	https://youtu.be/-obKX-mqjXQ	https://youtu.be/oG8bGK2CNik
Strategy	**TRANSPOSITION**	

The inquiry:

Moving from one grammatical category to another without changing the sense of the text is the translation approach utilized here. This translation method introduces a grammatical structural modification

	Nat Geo	Nat Geo Abu Dhabi
Documentary	Journey to the edge of the universe	رحلة إلى حافة الكون
Example	to dip our toe into the vast dark ocean beyond	تطأ اقدامنا محيطا محيطا شاسعا ومظلما
Time	2:27	00:50
Link	https://youtu.be/ jDVZSwPiRfQ	https://youtu.be /kBovjpSMigk
Strategy	**Literal translation**	

The inquiry:

The original text's grammar, meaning, and style are all preserved in the translated translation.

	Nat Geo	Nat Geo Abu Dhabi
Documentary	Apocalypse: Cold War	نهاية العالم: حرب العوالم
Example	threat of nuclear war is at a tipping point	خطر الحرب النووية يكاد ان يصبح حقيقة
Time	0:12	0:12
Link	https://youtu.be/3gJVyFIknjg	https://www.natgeotv.com/ae/apocalypse-war-of-worlds/videos/apocalypse-war-of-worlds
Strategy	**Modulation**	

The inquiry:

In this passage, the form of the text has been altered by adding a semantic shift and a point of view.

	Nat Geo	Nat Geo Abu Dhabi
Documentary		جامعة الملك عبد الله للعلوم والتقنية - ناشونال جيوغرافيك | البحث عن إجابات
Example	The real question is how do we get that and how quickly we can get that	السؤال الحقيقي هو كيف سنصل إلى هذه المرحلة و كم من الوقت سنستغرق للوصول إلى ذلك
Time	1:02	1:02
Link	https://youtu.be/ T5uTZjUqmEY	https://youtu.be/ T5uTZjUqmEY
Strategy	**Literal translation**	

The inquiry:

It's a literal translation because the text is rendered from one form of the first language to another and there's a word-for-word translation rather than a sentence translation.

	Nat Geo	Nat Geo Abu Dhabi
Documentary		السعي إلى المعرفة :طاقة المستقبل | جامعة الملك عبد الله للعلوم والتقنية
Example	You can keep generating energy and electricity from the sun	يمكننا توليد الطاقة و الكهرباء من الشمس بشكل مستمر
Time	0:12	0:12
Link	https://youtu.be/ d7Sl24SmKpY	https://youtu.be/ d7Sl24SmKpY
Strategy	**TRANSPOSITION**	

The inquiry:

There is a shift of positions in this method, as well as the act or process of moving a linguistic item from one position to another and swapping the positions of two objects.

	Nat Geo	Nat Geo Abu Dhabi
Documentary	Brain games don't be afraid	العاب العقل 2 - لا تخافوا
Example	Can cover mine and I'll cover yours	على كل واحد منا أن يغطي عيني الآخر
Time	0:32	9:30
Link	https://youtu.be /I3qgdQQteoI	https://youtu.be /QBI2XtCYzB0
Strategy	**TRANSPOSITION**	

The inquiry:

Moving from one grammatical category to another without changing the sense of the text is the translation approach utilized here. This translation method introduces a grammatical structural modification.

	Nat Geo	Nat Geo Abu Dhabi
Documentary		السعي إلى المعرفة :طاقة المستقبل
Example	What we do is to develop new types of fuels in a carbon free way	ما نفعله اننا ننتج أنواع جديدة من الوقود خالية من الانبعاثات الكربونية
Time	0:07	0:07
Link	https://youtu.be/ d7Sl24SmKpY	https://youtu.be/ d7Sl24SmKpY
Strategy	**Literal translation**	

The inquiry:

The original text's grammar, meaning, and style are all preserved in the translated translation.

	Nat Geo	Nat Geo Abu Dhabi
Documentary	BRAIN GAMES: ON THE ROAD	ألعاب العقل: على الطريق
Example	Two teams go head to head	فريقان يتنافسان في معركة ذهنية ملحمية
Time	0:07	0:07
Link	https://youtu.be/ WmlRayWNLBw	https://ssl-medianatgeotv.fnghub.
Strategy	**Equivalence**	

The inquiry:

Equivalence is one of the most fundamental ideas in translation, and it's usually a good place to start when describing the process of language translation because it can be both simple and complex at the same time.

	Nat Geo	Nat Geo Abu Dhabi
Documentary	Street food around the world – Paris	مأكولات الشوارع حوا العالم – فرنسا
Example	We are celebrating wine	نحن نحتفل بيوم العصير
Time	17:51	16:09
Link	https://youtu.be/5uXe4rzIPzE	https://youtu.be/eR-2CLXnyEg
Strategy	**Adaptation**	

The inquiry:

Adaptation, also known as cultural replacement or cultural equivalent, is a cultural aspect in which the original text is replaced with one that is more appropriate for the target language's culture. As a result, the text becomes more familiar and thorough.

General Conclusion

This study focused on exploring the act of dubbing in the Arab world and its multiple barriers; cultural and aesthetic ones. As well on Vinay and Darbelnet's model in the audiovisual translation of Nat Geo Abu Dhabi from American product to Arabic language. The sample of the study was analysed in order to ; answer the questions of the study regarding the frequency of the strategies described by Vinay and Darbelnet's model in the audiovisual translation and the success of Vinay and Darbelnet's model of strategies in overcoming translation obstacles. And answering the question of how translators tackle various translation issues that arise while dubbing English-language audiovisuals into Arabic. The findings revealed that strategies of direct translation and oblique translation were applied (literal translation, borrowing, transposition, modulation and equivalent).The finding also revealed when the audio-visual translators use different translating strategies to omit, change or add information to the target text in order to be accepted and not foreignized by the Arab audience.

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