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Adaptation in Audiovisual Translation from English into Arabic

Case study: *The Amazing World of Gumball*

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture

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Dedication

All praise and glory be to Allah, the Almighty, who has favored His servants. I am in debt to some nice and lovely people then who helped me carry out this study. Then, I express my thanks and regards to my dear parents, my mother, and father, Farid and Noura; for their kind and endless love, support and generosity during the years I was doing the research and during my lifetime. Also, I am thankful to my dear sisters Sara and Meriam, my brother Noah and Abd Rahman and my grandparents especially Vavas. Finally, I am thankful to my aunties Houra and Kahina, and to my dear friends Amira and Ahlem.

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Abstract

The purpose of the present study is to examine how adaptation is used in the audiovisual translation of animation sitcoms. It adopts a descriptive-analytic approach. To compare and contrast Ben Bocquelet's animated sitcom *"The Amazing World of Gumball"* and its Arabic dubbed version *"A'lam Gumball el Modhich",* ''عالم غـامبول المدهش'', on Cartoon Network. The dissertation draws on interdisciplinary and cross-cultural perspectives of adaptation. Accordingly, the first part is theoretical discusses the meaning of adaptation in terms of cultural and linguistic features and how it is used in AVT. The second part is a descriptive analysis of the types used to adapt the ST to the TT culture in the sitcom of *"The Amazing World of Gumball"*. Through the examination of several passages, it is found out that the translators, and the dubbing team work on Cartoon Network cannot ignore adaptation when translating. It is used when needed as a translation strategy in AVT, as it provides a solution to problems that translators may face. Moreover, it was also observed that the translator recreates the ST meanings through the use of some adaptation types. The dissertation concludes that adaptation is used when needed, but it has its limitations and cannot solve all translation problems. There are several issues to consider, including intended effects, communication, the writer's intention, and the concept.

Key terms: Audiovisual Translation, Adaptation, Culture.

List of Abbreviations

AVT: Audiovisual Translation

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

TA : Target Audience

Contents

Introduction

For a long time, scholars have studied how to translate languages with the use of audiovisual. In the last few decades, there has been a lot of research on dubbing in audiovisual projects. This research has helped us learn more about the history and influence of dubbing around the world. Several recent studies stress and detail how nations may alter an English-language product to represent a local reality of an Arabic culture without losing the original meaning. In other words, when we translate an English text into Arabic, we adapt it to the culture and reality of the target text while maintaining its original meaning. To do so, some suggest adaptation as a strategy for a better translation; if adaptation leads to a better translation, is it a prerequisite strategy to create a credible translation? This study mainly explores the challenges associated with multimedia, such as text, audio, and images; the challenges associated with the use of adaptation to translate from English into Arabic, and where does the use of adaptation become a constraint for the translation?

Translation is the process of conveying meanings from the source language (SL) to the target language (TL). In the process of translation, shifting the message is not simply converting the written word from one language into another. A translator must consider cultural and linguistic elements so the intended audience can understand the meaning. The difficulty of translation occurs because the two languages differ in terms of cultural and linguistic aspects. Translator tries to overcome those difficulties through the use of different strategies to convey the message accurately.

One of the strategies utilized in translation is adaptation. While adapting a message, we are not translating it word for word. As mentioned before, the English and Arabic languages differ in cultural and structural features. Therefore, the importance of applying adaptation can be seen in relation to the way content of the source text (ST) is rendered in the TL so as to suit

the TC. Translators substitute cultural realities for which there's no distinction inside the TL. Adaptation aims to make a conversation or cultural reference suitable for a foreign audience. Consequently, translation is not constricted to a permanent linguistic meaning. However, it is possible to think of it as producing a new text from the source text, the limits of which are defined by the source text concept; this doesn't imply that the message is not faithful to the authentic message.

Adaptation is applied in audiovisual translation (AVT), a branch of translation in which we translate a language to another under the limitations imposed by visual and aural factors of media. As stated by Pérez-González "Audiovisual translation focuses on the practices, processes and products that are involved in or result from the transfer of multimodal and multimedia content across languages and/or cultures" (30). AVT provides a stronger impression on the audience since it uses more than one media at a time. Furthermore, it exercises translating films, series, animation, etc. It is subject to time and space constraints related to audio and video content; in other words, there must be synchronization between those limitations. It appears in two types: subtitling and dubbing.

This research will focus on dubbing a sitcom animation. The translator exchanges the audio of the ST with one of the TT. Also, he matches the dubbed product to the timing and lip movements of the characters in the animation. Dubbing has advantages, the most important of which is the ease of attracting the viewer's attention due to the presence of several elements like image and music. The use of adaptation may be affected by audiovisual constraints during dubbing.

Hence, the present study explores the usage of different types of adaptation in the dubbing of animation from English into Arabic. It is an analysis of the differences and conflicts between the ST and the TT. Particularly apparent in Ben Bocquelet's animated sitcom *"The Amazing World of Gumball"* dubbed into Arabic. This research seeks to examine

the concept of adaptation associated with linguistic and cultural differences and practices that form its boundaries. It aims to show the extent to which adaptation is used as a strategy when dubbing animation from English to Arabic.

Significance of the Study

This study is a descriptive and analytic examination of the Arabic dubbing of the *"The Amazing World of Gumball"* cartoon. It explores and investigates interdisciplinary and cross-cultural perspectives. Accordingly, this master's dissertation examines the impact of adaptation on source message and the target culture receptor, through the analysis of the use of different types of adaptation. Additionally, it discusses the limits of adaptation in relation to translation credibility and preservation of the ST meaning. It also compares the use of adaptation as a filter and a form of censorship; and its minimization so that the source culture is visible to the target audience.

Statement of the Problem

Language and culture are interrelated. Consequently, translators are expected to translate not only linguistics components but also cultural aspects. Before the translation process takes place, the translator should have knowledge of both the source culture (English), and the target culture (Arabic). Therefore, the aim of using adaptation in translation is to facilitate understanding and convey accurate meaning and share culture, but the question is how?

Dubbing is a means of translating foreign-language films and animations into the target audience's language. The translator substitutes a source language by adding new dialogue. He may face many obstacles since he is required not only to translate language but also to adapt to the cultural aspects of the TL difficulties in translating humour, and cultural references are likely to occur. The translator can use different types of adaptation to produce an authentic text.

The research attempts to analyse: to what extent can adaptation affect the dubbed version, and the way it is used. Through examining *"The Amazing world of Gumball"* animation sitcom, this study attempts to investigate which adaptation types and concepts are used during the process of translation and to answer the following questions:

Research Questions

- What are the requirements for adaptation? In other words, why did the translator use adaptation?

-What features are adapted, and what features are translated and dubbed aside from the use of adaptation strategy?

- If the translator maintained the intended meaning? To what extent did the translator succeed in conveying meaning through the use of adaptation?

- Where does the use of adaptation stop?

Research Hypothesis

To answer these questions, the research hypothesis could be stated as follows:

Adaptation in dubbing animation contributes greatly to achieving a reliable translation but it has its limits and can affect negatively the translation quality.

Research Methodology

This study is based on a descriptive-analytical approach, Comparing Ben Bocquelet's animated sitcom *"The Amazing World of Gumball"* with its Arabic dubbed version *"A'lam Gumball el Modhich",* *''عالم ڨامبول المدهش'',* on Cartoon Network. It compares and contrast the ST and TT and observes the effects of adaptation on the target audience by analyzing the adaptation concept and its types.

Structure of the Dissertation

The present dissertation is divided into two main chapters which are preceded by a general introduction and followed by a general conclusion. The first chapter is devoted to the theoretical review which covers the definition of adaptation, its types and boundaries; AVT, its types and obstacles; and dubbing. In addition, it discusses issues like the reliability of adaptation use, and the translation of humour. The second chapter is devoted to the practical part, where we compare between ST and TT, and analyze how different types of adaptation are used. It discusses the problems encountered by the translators and how he discussed the use different adaptation types. Then, it interprets the results by applying some theoretical aspects on some selected examples from the animation dubbed from English into Arabic.

Chapter I: Adaptation in Audiovisual Translation (Dubbing)

Introduction

The Russian poet Yevgeny Yevtushenko once wrote, "translation is like a woman. If it is beautiful, it is not faithful. If it is faithful, it is most certainly not beautiful". He refers to literal translation; despite being accurate to the source material, it is not appealing since many features are lost when translating from one language to another. Thus, translators were motivated to explore alternative methods to create an image close to the source text. Adaptation is a solution that challenges the old notions of equivalence: it is a collection of translated efforts that produce a text recognized as a TT.

The present chapter will discuss audiovisual translation from several perspectives and will shed some light on the meaning of adaptation, its boundaries, and its types. It discusses the meaning of AVT and some of its obstacles and will cover the definition of dubbing, and humor.

I.1. Definition of Audiovisual Translation

Díaz-Cintas & Remael declared that "Audiovisual programs use two codes, image, and sound" (9). Audiovisual translation is the use of media that combines audio and visual content, to transmit certain information from one language to another for a target audience. Combining sounds with images will give such a range of messages that can be transmitted. In other words, a message with the same utterance on a different picture or a certain tone of voice could be transmitted and understood differently. The impact depends on how comprehensible they are to the audience and how well they meet their unique national mindset. This form of translation is seen in multi-service media (a combination of two or more media components) including videos translation, and is constantly evolving as a result of technological advancements.

Audiovisual translation involves the transformation of multimodal communication materials (the use of verbal and nonverbal cues at the same time when communicating) into a different language and culture. It portrays the message more effectively relying on visual and sound effects, as live communication can always be a much more effective method of communication if it is properly delivered. Since it gives a more realistic feel. It helps pick up on nonverbal cues and body language of the characters so if the meaning can not be understood from words only, we can rely on non-verbal cues to get it. As Cattrysse believes "verbal translation goes hand in hand with the translation/adaptation of the nonverbal material" (5). So, even the pictures themselves provide some type of information. Audiovisual translation consists of real or fictional characters interacting with each other, and their communication enables the audiences to interpret the intended meaning from the dubbed dialogue of characters and their movements, sounds, pictures…etc. So, the verbal factors and nonverbal factors from visual and sounds are factors that affect how the message will be received by the target language audience in this case Arabic. Thus, a combination of sound, image, and language enhances the meaning and the final product will conform to the reality of the country for which it is intended.

Gambier & Gottlieb demonstrate that "Within Translation Studies, the media force us to reformulate certain questions and to redefine certain concepts which have for a long time been taken for granted. For instance, the concepts of "text" and "meaning"" (introduction, xviii). In classic translation, the concept of text consists of multiple sentences that form paragraphs, but in audiovisual translation, the text is a dialogue of phrases and clauses supported by visuals. It is an on-screen communication between characters. It is limited with space and in the case of dubbing it is limited with time. What can be expressed in Arabic in one term could be expressed in English with a sentence. So, the translator is free with space and time in the old concept of text. Also, in classic translation the term "text" usually refers to a written form

whereas in dubbing the same term text refers to an oral communication. More often, non formal language is used in audiovisual text.

On the other hand, meaning has also changed with time. For some, such As Peter

Newmark translation can be defined as "rendering the meaning of a text into another language in the way that the author intended the text" (qtd. in Nugroho, S.S, p. 1). Meaning is related to the intention of the author, where the translator job is to provide an equivalent TT that will maintain the intention of the author (what he wants to say); even if the translator decides to say it in a different way. Unless the intention of the author is to deliver a specific idea in a particular way, the translator shall render both utterances and the author's message. As audiovisual translation incorporates both visual and auditory aspects, meaning is determined by both verbal and nonverbal cues. Moreover, meaning is affected by images and sounds which may enhance it, change it, or influence it negatively. In addition, the voice is composed of clauses and phrase fragments that provide additional information and enable the speaker to achieve a powerful impression by utilizing a range of different intonations (the right tone). So, meaning in AV is based on multimode of communication materials.

I.2. Types of Audiovisual Translation

According to Matkivska AVT has two major types: revoicing and subtitling. She defines revoicing as "the term which is used to denote audiovisual methods of translation with the aim of complete or partial cover of the text of the original product by the new text of the target language" (39). The term "revoicing" can be related to the production of voice and sound. It is a "re"-voice, as the ST is being retold using one of the revoicing types, it involves replacement of the original voice track with keeping or deleting the source sound track. In the process of revoicing and transferring the message from one language to another, the translator may transmit the text as it is in the SL or may change it a little in order to clarify ambiguous

elements for the TA. He may change some of the meaning of the ST in order to convey a natural accurate meaning. So, translators are required to consider linguistic, grammatical, and phonetic features of the TL, rather than the SL. Matkivska considers dubbing as the most widely-spread type of revoicing and defines it as "a complete change of the original soundtrack into the soundtrack in the target language" (39-40). Dubbing is the most used type of revoicing where the translator substitutes the SL sound track with the TL sound track. (Pavesi et al) define dubbing as "replacing the soundtrack of an audiovisual product in the source language with a soundtrack in the target language, with the aim of reproducing a semiotic whole acceptable to the new, receiving audiences" (8). The ability to install audio on a picture, or video, in a whole separate language from the script's original language. The audio must synchronize the original actors' lips movement. The relative timing of audio (sound) and video (picture) parts during production is referred to as audio-to-video synchronization, Actors' voices may be extended or shortened a bit to achieve near-perfect starting synchronization match without causing any apparent voice quality distortion. It is necessary for the content to be synchronized to create a maximum audio-visual correlation since poor synchronization reduces translation quality dramatically. According to Chaume Varela "synchronization forces the translator to put his or her creative skills to full use" (34). The translator is constrained with specific space and time in AV dubbing. As a result, it urges him to take certain measures to deliver a good translated product. A translator must engage in a process of agreement between two cultures and two languages. A translation that works in one environment may not be acceptable or appropriate in another. It is the translator's job to navigate how to deliver the same meaning.

AV dubbed programs is a sophisticated production, where translation targets two channels at a time of the audient: his hearing channel and his visual channel. This narrows his interpretation to understand, leading to more accurate perception that will creates a better

understanding of things, because if a channel misses an information the other channel will compensate it or confirm it. O'Connell explains dubbing to be a sophisticated production procedure, and it is long and difficult since it is a group activity (there is not only one dubber) combining a range of different abilities that may be integrated and used in a variety of stages or sequences by a diverse set of people. So, the term "dubber" is used to refer to the whole team of individuals who participate in the creation of the final dubbed version. Also visual, listening, and analytical skills are needed during the process of dubbing (224)

Though dubbing is a hard process it is more complicated to dub for children as an audience. Animation is among the most well-known and important forms of children's programs. It includes visuals and dialogues, and sounds, which affect all of the 3 senses. It leaves an undeniable mark on the subconscious and consciousness of the child. This impact will be expressed in a variety of ways, as in terms of attitude and behaviors like when the child starts speaking the language of cartoons. Gambier & Gottlieb acknowledge that "By watching a channel on e.g., history, sports, cartoons or financial affairs, the viewer expects to hear a certain register and terminology, a certain style and rhetoric. Will the fragmentation of the audience, be analogous to the division between the 'info rich' and the 'info poor'? (Gambier & Gottlieb xiii)

The information a person receives contributes to the way a person thinks, and his behaviors are controlled by his thoughts; acknowledging that the media has such a powerful effect on a person's mind and especially on children's brains. Because children are different from adults in their ability to comprehend things. Consequently, strategies such as adaptation are needed.

The second type of AVT is subtitling, Matkivska state that "subtitles usually appear and disappear in correspondence to original dialogue part and almost always are added to the image on the screen later as a result of post-production part" (40-41). Subtitles are the

translation of the written version of what is being said in the audio. They do not represent a transcription and appear at the bottom of an audio-visual screen, and are added at the end of the production of target text in an AVT. Díaz-Cintas & Remael believe that there are three components included in the subtitling program: "the spoken word, the image and the subtitles" (9). A word produced by characters in the AV must be synchronized with an image then it is translated and put under the image on the screen; and they are left on the screen for enough time so that audience are able to read it. These subtitles are sentences that appear and disappear according to the communication on the screen. Since both ST and TT are presented at the same time, errors are easily detected by the TA. Subtitling is in need for punctuation marks. Punctuation is important to subtitling. It makes the audience more aware of the context, and adds clarity.

I.3. Constraints of Audiovisual Translation

Although AVT have facilitated intercultural communication: through the use of audiovisual material, it is possible to discover the different cultures of the world, for example Halloween (though it is not celebrated in the Arab world it is well known due to media). Yet AVT include constrains that may be encounter during the translation or dubbing process. In the following paragraphs some of these constraints will be discussed.

Visual constraints are related to the visual factor. If there is a change in the visual aspect while the discourse remains the same, it might result in a confusion in understanding for audience. The visual element provides the translator and the TA with a specific information about the source culture; so visuals represent the source culture. A translator may choose to delete the scene if he judges it not appropriate for the TA, or change it through representing just a bit of the scene and changing the discourse itself. For example, the source text contains a scene of a character drinking alcohol, in the TT the translator say that he is drinking juice. Though he left the visual scene, he changed the discourse to change the

meaning. But in this case the audience might know that this discourse has changed as the scene reveals some details. Furthermore, videos include motion within them. They are not just rigid pictures. information is given through the gestures. For instance, nodding for yes or shaking head to say no, express confusion using facial expression…etc. The translator must pay attention to the gesture. His discourse should not contradict the gestures of the character unless it was meant that way. As an example, when the character says no but he nods his head, a confusion may occur.

Auditory constraints, Zabalbeascoa & Izard suggest that," by manipulating the tone of voice, you can manipulate the effect on an audience" (111). For example, when we ask a question, we raise the tone of the voice at the end so that it is understood as a question. If the tone of voice changes, it leads to a complete change in meaning. The window is open? In dubbing there are no punctuation marks, so if the dubber does not raise his tone at the end of the phrase that is intended to be a question, it can easily be misunderstood that he is being informative. The window is open. Also, through the voice manipulation the affect on the audience might change. For instance, when people are angry, they usually raise their voice and change their tone; even if you are not informed that the person is angry you can conclude that from the tone of the voice. In animation this goes for many emotions. Emotions are related to the tone of the voice, when the emotion changes the tone changes, e.g.; happy, sad, angry, depressed… etc. thus, the effect on the audience change.

Finally, a constraint related to the translator himself. Translation is a hard process and in AVT it is even harder since more problems show up. As Cintas explains:

"Even for those with an adequate command of the foreign language, audiovisual productions bring with them a whole range of obstacles for the unsuspecting viewer. Indeed, while attempting to recreate a real live situation on screen, they may hamper comprehension of a given scene due

> to fast paced dialogue exchanges among characters, the use of unknown
>
> dialectal and sociolectal variations, instances of overlapping speech and interfering
>
> diegetic noises and music". (Cintas 4)

Assuming that the dialogue will not be heard due to fast pace or dialect issue where a translator is not able to understand the pronunciation of the term in the discussion, as an alternative solution the translator may choose a term that is not essentially a match but what he thinks it is correct and fits the context. So, he/she needs to rely on the context and must have knowledge about the SC. Knowing the language only is not sufficient. More importantly the translator must know the TC even better. He will have a better knowledge and realize what to include and what delete, what to add, and what to explain. AVT include all the old problems of translation added to it new problems related to AV, a competent translator must and is allowed to be creative since creativity "lay in breathing new life into existing works (Wakabayaship 3)

In spite of the fact that language plays an instrumental role in the AV translation and dubbing process. However, vocal qualities, visual elements, and gestures are as important. They all must be synchronized. They can express a particular concept, enrich the meaning or even cause a complete shift in meaning, as Gambier & Gottlieb confirmed in 2001 "language is seen as being integrated with images, sounds, graphics" (x). along with translator being component. In addition to a component translator.

I.4. Adaptation and its Types in Audiovisual Translation

Translation strategies are methods that translators use in the translation process. It aims to solve a specific problem. Translators can opt for various strategies in AVT. Many strategies exist but this research is mainly interested in adaptation, it is used when there are differences at the level of culture.

Ali & Assaqaf define adaptation as a "a type of translation which involves a number of changes to be made so that the target text produced be in harmony with the spirit of the source text" (783). Translation occurs between two different languages. Often the translator can convey the ST's meaning but the translated product that is aimed at the TA may lack some cultural elements. Hence, lack of cultural compatibility is the main reason for the use of adaptation. The goal is to achieve the communicative balance that has been lost through translation. In this case, the translator adopts this strategy and refers it to the local culture at the expense of western culture, for example, not translating proper names, idiomatic expressions, and other cultural elements, but replacing them with ones related to the local culture of the target audience. While using this strategy he follows some types, and stops at some boundaries. The translator tries to keep the same meaning by paying more attention to the related concept, for instance, exchanging a celebration day of the SC with a celebration day of the TC, though the day changes the concept itself remains the same (both are a celebration days).

The purpose is not to convey a language, but to convey a message, a meaning. Sometimes it conveys an emotion that will result in a specific reaction, in this case, the translator may choose to replace a word in the source language with another in the target language that does not necessarily have the same meaning to get the same reaction as in the source language, by doing so the translator is conveying a stronger meaning.
Here it relies on the intention of the author and what meaning he intends to deliver. whenever both the source language and the target language belong to different language families such as English and Arabic, the reliance on adaptation increases and vice versa.

Bastin states that "adaptation may be understood as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text" (10). Some researchers dispute adaptation as a

product that represent source text meaning but is often considered inferior to it. Claiming that it generates a significant conflict between translation's aims and functions, as the substitution of cultural aspects in the source text with ones from the target culture, or the deletion of cultural features, results in a violation of translation.

Other researchers, on the other hand, believe otherwise, because the main goal of translation is to deliver the meaning. Adaptation should be utilized as a way of retaining the genuine meaning of the text meant to be transmitted, even if the subject brings about a considerable change on the language level. As Gambier notes that "many translation procedures suggested by Vinay and Darbelnet (1958), other than adaptation (such as omission and condensation), are adaptations nonetheless" (qtd. in Bastin, p. 11). According to this definition: adaptation is a suitable method of translation since it ensures a better meaning and is as accurate as the ST. The emphasis here is on keeping the original text's influence and purpose, rather than the form or even the semantic meaning, especially when acoustic and visual features must be considered.

In my point of view, when we paraphrase, we restate the meaning of a text or passage using other word. Somehow adaptation can be seen as a paraphrasing including cultural manipulation but is used with two different languages, we are paraphrasing the text of the source language to another language while preserving the meaning and providing more information about TC. It is impossible to eliminate all ST Cultural specificities since this is a translation.

The translator is bicultural as well as bilingual. That means he/she is the bridge not only between two languages but also between two cultures. In other words, a translator must take into account the target text culture as well as the target text structure. Since cartoons are mainly watched by children, translating a perspective of one culture into another is not an easy task for the translator. This requires the translator to be cautious and considerate to many

aspects. Therefore, a translator may use some adaptation types that allow him to easily transfer the original cartoon text into the target language.

-Yves Gambier suggests that many translation strategies could be considered as forms of adaptation.

First, dynamic equivalence, defined by Nida as **"the degree to which the receptors of the message in the receptor language respond to it insubstantially the same manner as the receptors in the source language."** (qtd. in Chen, p. 74). According to his definition, the term dynamic equivalence is a type that is used to generate same reaction that the source text generates. It expects from the TA to respond the same way a source viewer would respond when receiving the ST. It seeks to create the same feelings. Consequently, translator may delete, add, borrow, explain…etc. Any type of change as long as he generates an accurate meaning that produce same reaction. In dynamic equivalence meaning, language environment is divided into two parts as stated by Chen "they are language context including words, sentences, paragraphs and the whole text and non-language context including other outer factors such as social, cultural elements, and so on" (75). The translator before being a translator is first a reader. As reader who is going to interpret the language context, he must have a pre-knowledge about the source language.

Dynamic equivalence is achieved when meaning is accurately reconstructed. As an example, the English proverb; man does not attain all his heart's desires, can be rendered in Arabic as تجري الرياح بما لا تشتهي السفن . Both proverbs introduced different literal meaning and despite the difference in the linguistic level, the two expressions give the same meaning. It offers an equivalent of the source language message that appear natural to the receptor language. This strategy is used by translators to overcome challenges on the level of linguistic or grammatical problems by paying closer attention to meanings and cultural expressions. Where different people merge, preserving their privacy, so that none of them loses his traits,

but rather benefits from the differences that help him in strengthening the characteristic of his cultural difference. It is a sense-for-sense or meaning for meaning translation and most used technique by translator as leman expressed "Dynamic translation is the most common strategy forming 49% of the translators' techniques. It occurs when the original meaning is translated into forms which most accurately and naturally preserve the original meaning. Leman" (qtd. in Zitawi, p. 244)

Second, Localization in translation is when a product belongs to a specific region is changed so that it suits the new region. Esselink defines localization as "a process during which a product is linguistically and culturally adapted to the target locale (country/region and language) where it will be used and sold" (qtd, in Liubinienė & Sandra Beniušytė -Milašienė, p. 101). Localization is shown in dubbing the animation using the colloquial language as an example. Where it is spoken in the local language, the influencing factor is the dialect and accent but at the same time, it depends on localization. Because the translator changed the standard language to a colloquial one which is related to someone's culture. Though in Arabic language this may result in some issues, since different dialects of Arabic are spoken in different countries, there are different pronunciations of the same elements in different Arabic countries. This makes this strategy valid only for some cases.

Mitrović observes that "localization […]is a process of adapting the translation of the source language to the target language by paying attention to cultural differences" (6). It is the change or distortion of the source cultural item, although it may also help with complex cultural item translation, in other words; some cultural elements existing in the source culture may not have an equivalent in the target culture thus a translator exchanges it with what he considers an appropriate change. Culture encompasses religion, food, clothes, language, norms, music and many factors, thus, any problem at the level of culture lead to a change at the level of those factors which will result in plenty of changes.

Hence localization is deeply related to adaptation as claimed by Vandal-Sirois & Bastin, "The notion of adaptation is at the heart of the localization" (Vandal-Sirois & Bastin, p. 27).

Third, addition; it is a translation technique in which extra words, phrases, or even whole sentences are inserted into the translated text to convey the rhetorical style of the target language or because of cultural elements which will be used as an adaptation type. Albainy & Jabak declare that "addition of items to target texts most likely arises because of linguistic and cultural differences between the SL and the TL" (482). In the opinion of Albainy & Jabak, addition is used for two reasons: linguistic differences and cultural differences.

Linguistic differences are resembled in, Morphology; the study of the formation of words; for example, "talks" is a word formed from "talk" and "s" and this is the form present tense in English language with she, he, it. Syntax: is the study of the formation of sentences. For example, in English the sentence starts with a subject whereas, in Arabic the sentence starts with a verb. Semantics. the study of meaning and the meaning is delivered differently from one language to another according to the morphology and syntax of the sentence. Adding information is related to linguistic feature because, for example in Arabic one word is equivalent to a sentence in English such as فاسقيناكموه its equivalence is We will drink you up. He adds to make the translated material clear to readers. Newmark calls additions "supplementary materials and says that they are needed to express the real depth of intention especially in the case "of words whose semantic range is totally different in the two concerned languages" (qtd. Albainy & Jabak, p. 482). For instance, ابلغ سلامي لبيتك او ابلغ سلامي لأهل بيتك Both sentences are correct in Arabic language but in English, it is not accurate to say hey to the house. This is due to semantic range differences**.**

The translator tries to create an exquisite product of the source text that can easily be understood by the target audience. Information can be added to explain a specific item related

to source culture and unknown to the target culture. In this case, the addition process is up to the translator and his knowledge and interpretation. Additions are created to clarify particular lines in the original material that, if not clarified, would be difficult for target readers to grasp. The translator may require further clarification to communicate the information to the intended audience. In addition, the text may be supplemented with additional information. However, it has no impact on it. It does not influence its original meaning. It can be omitted since its presence or absence are indistinguishable.

The translator maybe obliged in certain cases, or tempted in others, to add certain details to his/her translation so as to make it easy to understand by the TA. while doing these additions in dubbing, it is necessary to pay attention to the existence of a balance between the movement of the characters and the images with the sound, so as not to cause an imbalance.

Finally, omission, as there are situations where the translator has to add, there are situations where he has to delete. Omissions in translation are most common when the ST uses repetition and vocabulary frequently, so the translator deletes part of the repeated material - without disrupting or affecting the message, so that the text is not strange to the TL reader. In some cases, certain words in the ST are exclusive to the SL. For example, the word المسواك it does not have an accurate equivalent in English because is an element exclusive to the Arabic culture. Zitawi stated that:

> "Deletion can be attributed to cultural, social and marketing considerations. Furthermore, dubbing constraints sometimes force translators to omit a few words to shorten the target language utterance. Deletion can also happen when the target utterance becomes complex and confusing to the child's mind" (248).

In cartoon dubbing, children are the dominant target audience. So, if the given source text can be hard to explain, the translator could not exclude and delete unnecessary information. Also, for religious and cultural matters, a translator may omit some information

from the source text; if it harms the belief of the target language audience. Dubbing is conducted on a level of audio-visual translation; a translator could not use this method without considering the visuals. In the case of deleting specific elements associated with particular events, the translator may have to delete the whole scene from image, sound, and speech. So, a dubber should synchronize between sound and picture.

Vandal-Sirois & Bastin while talking about adaptation use, they deduced that "Except for the fields and the cases where it is necessary to keep the 'foreign element" (26). The translator has the freedom to be creative and use adaptation. However, adaptation has its limits and cannot be used all the time. They point out that "adaptations do not resort to the text itself, but to the communication situation" (25). Adaptation It is more concerned with the state of the conversation than the text itself. The translator makes the needed changes according to the context of the conversation, the persons involved in the conversation, and the TA. The translator takes into consideration the TA, in other words, is the translated product for children or adults? He concentrates on the communication situation to provide a better meaning. If he disregards the communication situation while translating, he might fall out of the context.

When Newmark believes that meaning should be related to the author's intention and claims that, "rendering the meaning of a text into another language in the way that the author intended the text" (qtd. in Nugroho, p. 12). What the author intended to say; the translator may choose to reproduce what has been said in ST in a different way; however, maintaining the intentional meaning. The purpose behind what is said. In such a case, the translator must know how to interpret the authors words. He must recognize the author perception. This viewpoint is confirmed by Vandal-Sirois & Bastin Who observe that "adaptation is essential to carry out the purpose of a message" (25).

The purpose of the message is also related to the desired effect. In other words, the TT when delivered will generate a reaction that is similar to the reaction of SA when it received the ST. The goal of adaptation is that the information is delivered in a way that the editor deems appropriate. It is understandable in the culture of the target audience at the same level of SA understanding. In other words, the two received the same meaning using different ways, expressions, and words. It seeks to fulfil the purpose of the source text and try to explain the author's intentions, and reach a desired reaction.

Hence, the boundaries of adaptation are related to the desired effect obtained from the target text which is equivalent to the source text (the effect produced by both texts is similar). In addition, it is related to the communication situation and not the communication itself. Also, it pays attention to the writer's intention. Finally, related to concept, the ST and the TT, when translated belong under the same category or similar one. For example, when the translator translates girlfriend to a friend, both goes under social relationship category.

or when translating Easter holiday with "Eid El Fitr", both are religious holidays.

I.5.   What is a Reliable Translation?

Vandal-Sirois & Bastin define "a good' translation is frequently described as a text that 'feels' like an original" (24). A reliable or good translation is then the translation that produces a text that feels like the source text. In other words, the impact provided by the source text should be found in the target text. Since adaptation is related to recreation. It means that adaptation tries to reproduce the source text and its affect and feeling. To recreate means that the translator succeeded in making it exist in a different place for different culture and audience. Consequently, a change may occur to achieve the same feeling. Vandal-Sirois & Bastin talked about "the efficacy of a text for a specific group of readers" (25). To produce a text that recreate the same feeling of the source text in the target text, it is not logical to just

neglect the norms, the linguistic and the cultural features of the TA. Different cultures view the same situation differently, especially when the situation exists in one culture but not in the other.

Nugroho observes that "translation is a process of rendering meaning, ideas, or messages of a text from one language to other language. There are some considerations which follow this process, which mainly related to the accuracy, clarity and naturalness of the meaning, ideas, or messages of the translation" (1). According to this definition, A proper, correct translation is any translation that can provide the intended meaning related to three elements: the naturalness of the meaning, a meaning that sounds natural to the target culture is one that is easily accepted by them; the accuracy of the meaning, the meaning it true and does not include mistakes; the clarity of the meaning; one that is easy to understand by the TA. Therefore, the reliability of a translated product falls under three main qualities accuracy, clarity, and naturalness of the meaning.

Kathy Barnwell observes inaccuracy in translation: "If some of the meaning is removed from the translation, it is absurd. Adding anything to the meaning of the translation would render it inaccurate. Inaccurate translations occur when the meaning is twisted or otherwise distorted" (qtd. in Purwanto, p. 4). According to Barnwell if there is a change, deletion, or addition in the meaning of the translated product then it is an inaccurate translation. Adaptation includes deletion, addition, and change. It is frequent to add information in order to convey the intended meaning. Since Translation involves two different languages, some things that make sense in one language may not make sense in the other. Adding information while explaining does provide a better meaning. Hence, the addition did not alter the meaning, but rather strengthen it. For instance, even when there is a change in the literal meaning, more attention is given to the intention of the writer of the source text. For instance, when a writer tells a story to attract the audience's attention, the story may change when translated, but the

writer's intention remains the same, as in both versions (source and target), the main goal is to attract the attention of the viewer, this is related to the translator's creativity.

The translator is translating a language as well as a culture, because of his awareness of both cultures, he may have to omit some information, which the target audience will not understand. The deletion here is essential to convey a more accurate meaning, and this is the translator's main goal, to convey meaning clearly and understandably from the point of view of the target audience. So, if the change, the deletion, and the addition are providing stronger meanings, why should not they be used? and why are they considered elements for an inaccurate translation, as long as the main purpose of the translation is preserved. Adaptation is widely used in translation, and although many scholars agree that full equivalence between the (ST) and the (TT) can never be achieved. Adaptation for sure facilitates.

I.6. Humor Translation in AVT

Humor factor is tackled in this research since the case study of the research is a sitcom animation. Besides translating the linguistic and cultural features of the text, the translator should also consider humor. Humor is related to culture; as result, translator may face obstacles while translating humor.

Delia Chiaro states that "humour is generally considered to be restricted in lingua-cultural terms, together" (15). It means that humor is bordered by the lingua factor; which is related to the use of language, such as word play, and is mainly linked to verbal humor. Humor can be found in the form of sarcasm, irony, puns, where two contradictory notions appear at the same time. Chiaro explains the relation between humour and mental process that "occurs when two contradictory images or notions of the same object or situation are held in one's mind at the same time. However, not all incongruity is humorous, of course: it must be accompanied by a non-serious, playful attitude, in which things are viewed as relatively

unimportant or trivial – within a "play frame" (p. 17). However, it must be delivered in a non-serious friendly manner; for example, in dark humour, though it undertakes serious subjects, the tension is reduced due to the playful delivery. Humor can also be created in absence of a verbal code (like Mr. Bean's work), and though humor is a universal phenomenon, it is also culturally dependent on its specific content at a particular time and space, what is funny for one culture may not be funny for the other, and even what is funny today could turn to be not funny at another time, and also depends on person's personality and mood.

When translating a humorous passage, the first thing the translator relies on is the literal translation, because it is the easiest one, which will be accurate with jokes that rely entirely on language and manipulation of language, but for cultural matters; other procedures should be taken. The literal translation does not pay attention to the culture of others, while the goal of humor is to make others laugh. The difficulty of translating the humorous text extends when the distance between the culture of the ST and the culture of the TT is great, such as Arabic and English.

In addition to the language and cultural factors, in audio-visual translation, there are other factors that the translator considers. Humor, in this case, includes, language, sound, and image, and the translator has to synchronize the three together in addition to the cultural factor, then provide an appropriate product. In such case, AV elements make the translation process more difficult. As both visual and acoustic factors have issues with synchronization that need to be solved by the translator. This makes the translation process more complicated for the translator. On the other hand, AV elements can be considered as support factors, because sound and picture features provide an additional information.

Chapter II: Analysis of the Use of Adaptation in Audiovisual Translation in *The Amazing World of Gumball* Sitcom

Introduction

This chapter is an analysis that aims at exploring the use of adaptation as a translation strategy in AVT in terms of audio content (idioms, expressions, songs) and visual content (images, written words, character motion, and gestures). This practical chapter will also examine to what extent can the translator convey accurately the meaning when using different types of adaptation. It also discusses how did the translator deal with the cultural references and how adaptation is manifested in translation.

This study will investigate four types of adaptation in order to determine the extent to which adaptation offers a reliable translation. The four types are: dynamic equivalence, omission, addition, and localization.

Nida defines dynamic equivalence as a process that generates a TT meaning that has the same influence as that of the ST. Second, localization, which involves adapting a product's translation to a specific TA. Addition is the third type, in which the translator adds to the target text for a particular purpose. The last type is omission, the process of deleting entire sections of texts or scenes. These four types were chosen as Gambier noted that "many translation procedures suggested by Vinay and Darbelnet (1958), other than adaptation (such as omission and condensation), are adaptations nonetheless" (qtd. in Bastin, p. 11). All four strategies aim to reproduce a source text based on a cultural factor and adapt it to TT, so they are considered types of adaptations.

"The Amazing World of Gumball" according to Wikipedia, it is a children's cartoon television show. The story is about Gumball Watterson (a 12-year-old blue cat) who lives with his best friend and adoptive brother, Darwin (a 10-year-old goldfish). They frequently find themselves in tricky situations throughout the city, interacting with family member, a younger

sister Anais, mother Nicole, and father Richard—also a large cast of supporting characters. It includes six seasons with 240 episodes. The episodes used for the case study are:

The episodes	الحلقات
Season 1 Episode 1/ The Origins	الموسم الأول الحلقة الأولى/ الاصول
Season 1 Episode 2 / The Responsible	الموسم الأول الحلقة الثانية/ المسؤولية
Season 1 Episode 4 / Darwin Year Book	الموسم الأول الحلقة الرابعة / كتاب داروين السنوي
Season 1 episode 22 / Tell Me Your Secret	الموسم الأول الحلقة 22/ السر
Season 2 Episode 16 / The Watch	الموسم الثاني الحلقة 16/ الساعة
Season 2/ Episode 33 / The Castle	الموسم الثاني الحلقة 33 / القصر

II.1   The Use of Omission in Dubbing "*The Amazing World of Gumball*" into Arabic

Source text	Dubbed text
On my way to buy some ketchup I'm feeling pretty good	ساشتري الكتشاب وكله تمام
Genna take it all right on home and then I'll cover up my food	ساضعه فوق الطعام يا سلام
	طعم الكاتشب رائع لذيذ المذاق

Ketchup is my favorite sauce <u>it is the condiment of kings</u> Ketchup. You're so useful, you taste great on many things You can use it on a burger <u>spaghetti Bolognese</u> <u>You can use it to clean your ears or even wash u'r face</u>	طعم الكاتشب رائع على كل الاطباق كالبيتزا و الباستا و على الستيك <u>ينظف اذنيك وجهك ويديك</u>
Season 4 episode 27 / The Awkwardness	الموسم 4 الحلقة 27/ الغرابة

These above sentences show that the translator succeeded in offering a rhymed text through the deletion of some parts of the ST. He chose to delete expression such as "it is the condiment of kings" and "ketchup, you are so useful", because it would affect the rhyme if translated. Also, this is AVT, the changes are made for the purpose of synchronizing the lip movement of the character with the dubbed version. The translator succeeded in adopting the ST to the Arabic language in AVT. With the use of omission, it was possible to preserve the synchronization between character lip movement and the audio. He made the necessary changes to better serve TA need (cultural purpose). For example; he chose to delete "Bolognese", a name comes from an initial recipe in Bologna, involving Tagliatelle and a rich ragù. In Italy, ragù is a term used to describe a type of meat sauce that has been cooked for many hours over low heat, it is unknown in the Arabic culture, hence he deleted it. The last phrases in both English and Arabic are not quite accurate in terms of the whole context, but the dubbed version attempted to keep a similar effect as the English one. Hence translator

depends on the use of dynamic influence to preserve the rhyme. Translator succeeded in adopting the song to the Arab culture through the use of omission as a type of adaptation.

Source text	Dubbed text
Darwin: Ungrateful jerk	Deleted
Season 2 episode 16 / the watch	

Gumball agreed with Marvin to arrange a date or a girlfriend for him in exchange for the watch. The scene was deleted since it depicts some cultural aspects judged not suitable for children in the Arab world, such as having a girlfriend or taking her out on a date. In addition, it included the use of swear words. Arab societies that adhere to the morals of Islam consider this matter to be immoral and forbidden. The translator modified the scene and content as he saw fit for the Arab audience. On the other hand, it might not be acceptable to translate the word "jerk" into Arabic as it is considered a swear word. Though usually, translators translate this word as, احمق which means idiot; so that it would suit the target culture, since the scene was an emotional scene (both Darwin and Gumball were hugging and apologizing and pampering each other), the translator chose to delete the word completely due to the effect of the visual content. The translator succeeded in retaining the TC where he adapted the ST and made the necessary deletion to suit the norms of the TA.

Source text	Dubbed text
Nicol: the 14 of July	نيكول اليوم الوطني
Nicol scary story comes true	الاجازة

The fourth of July is the Independence Day of the United States. As TT culture would not recognize such a date; specially children; the translator chose to delete it the date

completely, and added اليوم الوطني. as if he provided an explanation for this day. He accomplished an accurate meaning through the use of omission as adaptation type. In other words, the translator attained a natural meaning from deleting what he regarded as unnecessary information to express the meaning and replaced it with one that be easily understood by the TA. The translator could have explained the date but it might result in asynchrony between the visual element and dubbed text.

II.2   The Use of Localization in Dubbing "*The Amazing World of Gumball* into Arabic"

Some proper names were translated in the dubbed version; for example, the name Gumball. If we take the literal meaning of the name Gumball in English, it may occur to the brain like a ball of gum; since this is a children's sitcom, the character's name can appeal to children because they often enjoy sweets and gum. Hence, it serves as a symbol of something they love, which will attract their attention. It is unusual to see a blue cat, but a child's imagination can create one. Therefore, visual and written concepts are put according to the children's way of thinking. As for Arabic, although the name does not give any indication in the Arabic language (it is not familiar to the Arabic culture), it is considered strange, and children are naturally curious about weird things. Perhaps this is the reason for transliterating. Gumball as ڤامبول. The letter ڤ is an extra letter in the Arabic alphabet. It is a sound that has no equivalent in standard Arabic. The issue of pronunciation is relevant in this case. The letter ڤ is used within dialects as the standard Arabic language does not have the phoneme G. Accordingly, replacing it with the same sound in the colloquial Arabic dialect phoneme ڤ (both are pronounced the same way). The translator localized the name gumball through the use of colloquial speech.

In another example, the name Marvin is dubbed as عطوة the translator substitutes Marven's name with عطوة. عطوة refers to a gift or from the word, عطاء which means to give. A

giving person is a generous person. The funny thing about this name is that Gumball was trying to restore his watch from عطوة who did not want "to give" it back no matter how hard Gumball tried. There is a contrast between the name عطوة and his character. So, the translator is expressing irony, which creates humour and suspense (a plot twist). The series is a satirical sitcom in which the dubbing is expressed cleverly. The translator succeeded in localizing the name of Marvin to عطوة. Consequently, he provided a funnier version then the ST.

Source text	Dubbed text
Allen: Never too late for friendship	آلن: الصديق وقت الضيق
season 1 episode 4 / Darwin year book	كتاب آلن السنوي

The literal translation of the source text is; لا يفوت الأوان ابدا على الصداقة. The writer refers to how it is never too late to be a true friend. The dubbed version الصديق وقت الضيق, a well-known Arabic idiom about friendship. It has an equivalent idiom in the English version, that is, a friend in need is a friend indeed; the meaning of the idiom is that a true friend is the one who sticks by you when you are in trouble (also refers to a true friend and friendship). Therefore, the dubbed version expresses the same meaning in a better way. The use of idioms facilitates the communication of complex ideas. Again, this is related to the fact that Arabic culture prefers the use of proverbs. Hence, the dubber is adapting the meaning according to what he views as appropriate and suitable for the Arabic culture.

Source text	Dubbed text
Gumball: dude it's Saturday	ڨامبول: دود. انها الجمعة
season 2/ episode: the castle	

The translator ignored the literal meaning. He gave his attention to the context of the event; in other words, to the general situation that relates to the event (he focused on the communicative situation more than the communication itself). The translator replaced Saturday with Friday. Saturday is the weekly holiday in American culture, while the weekly holiday in Arab culture is Friday. The translation choice is due to the cultural differences. Localizing the meaning, where Saturday represents the holiday of SC, and Friday represents the holiday of TC to provide an equivalent desired effect.

Source text	Dubbed text
Nicol: in Christmas, merry Christmas	نيكول يوم العيد، عيد سعيد
The scary story comes true	الاجازة

Merry Christmas; the word merry originates from middle English "mirie", and old English "myrge", it refers to something "sweet" and "exiting" and "pleasure" and generates the feeling of gladness. Also, as an adverb from Proto-Germanic "murgijaz" which means "short-lasting". The relation between pleasure and short- time is that, when someone have a good time, does not last for a long time. It is used in source text by Christian people who celebrate Jesus Christ day of birth. So, it is a celebration day for them. The translator, localized the celebration of the ST and switch it with celebration suitable for the TT culture. يوم العيد، which is a day of celebration of Muslims in the Arab culture, where they celebrate the end of Ramadan (a feast month). The translator succeeded in adapting ST to TT culture, since the Christmas day is not celebrated in most Arab countries. So, avoiding any type of ambiguity and providing an equivalent accurate meaning in terms of context was the aim of the translator.

II.3 **The Use of Dynamic Equivalence in Dubbing *The Amazing World of Gumball* into Arabic :**

Source text	Dubbed text
Gumball: Bubble cheeks	قَامبول: حشاشة قلبي
Season 2 ep 16 / The Watch	

The ST used the phrase "bubble cheeks," an expression that denotes pampering and is used as a way to express love. Also, bubble cheeks are a trait of a specific kind of goldfish (bubble-eyed goldfish). In the source text, Gumball describes Darwin with this phrase, which fits him well since Darwin is a goldfish. On the other hand, the target text used the word, حشاشة قلبي in other terms لب قلبي which refer to the soul of my heart. حشاشة من الحشو the pulp of my heart, which means the thing that fills my heart. Though both expressions are totally different in meaning, they both express the implicated meaning of the utterance, which is love. This utterance paves the way to the fact of how cultures differ in the way they describe similar situations. how the same meaning is adapted by the TT and expressed in a different way through the use of dynamic influence which produce a similar response of the ST where "the receptors of the message in the receptor language respond to it insubstantially the same manner as the receptors in the source language." Nida (qtd in, Chen, p. 74).

Source text	Dubbed text
babysitter: Hi. I'm here to sit on the baby. Nicole: [confused] What? babysitter: Well, duh! I'm the baby-sitter!	مربي/ة الاطفال: مرحبا جئت لرماية الأطفال نيكول: ماذا مربي/ ة الاطفال: اقصد جئت لرعاية الأطفال
Season 1 episode 2/ The Responsible	

The source text uses the wordplay technique for humorous purposes. A "babysitter" is someone who takes care of babies, but in this case, it is used to refer to someone who sits on babies, the babysitter thought that this was his job resulting in humorous situation. If the translator chose to use a literal translation in this example, it will lack a sense of humour and would not achieve the desired response. So, the translator decided to change the meaning through the use of what is called in Arabic, الجناس, which is two words similar in pronunciation and different in meaning. رماية الأطفال means throwing babies, and رعاية الأطفال is taking care of babies, which adds a sense of humour, at the same time attracts attention (especially since the words are rhyming). This is another example where the translator succeeded in providing an accurate meaning through the use of dynamic equivalence. The purpose of wanting same response from the dubbed text was successful because of the use of adaptation.

Source text	Dubbed text
Nicole: I was an energetic kid but this one operates in a different time frame	نيكول: يقولون ان الضوء هو الاسرع لكن ڤامبول أسرع من السرعة نفسها

The literal translation could be too difficult for a child to understand. Due to this, the translator expresses the meaning to in a different way that can operate under the same concept. He used an expression commonly used in Arabic culture to express an energetic person. He also provided a fact, الضوء هو الأسرع, perhaps for educational purposes, while adding a humorous twist. The source text gave two sentences in which Nicole stated a truth about herself and compared herself to Gumball. The translator kept the same form in which he presented a fact and compared it to Gumball. Consequently, it provides a similar, equivalent vibe, though the meaning differs.

Source text	Dubbed text
Honesty is the best policy	الصراحة راحة

ST expression is a well-known proverb, it means that a person should always be honest and that is the best way of solving problem. TT expression on the other hand, is also a proverb that is well-known in the Arab culture, it refers to honesty being the good thing to do and that is a relief. The translator adapted the proverb of ST to the TTC, and provides a similar, equivalent meaning.

Source text	Dubbed text
The fish: tell me your secret The fish: tell me your secret	السمكة: اخبرني بسرك السمكة: سرك في بئر
Season 1 episode 22 / Tell Me Your Secret	

The source text did not use any idioms; it repeated the same dialogue twice for emphasis, whereas the dubbed version chose to express emphasis through the use of proverbs: سرك في بئر, which means your secret is in a well, the well is deep, and to keep a secret in it means to keep a secret in a deep place where no one can see it. It is a cultural expression since it is related to Arab culture. In the dubbed text, the translator relies a lot on the use of proverbs, because it enhances the style of the text according to the Arab culture. The translator was able to adapt the SC to the AC through the use of proverbs to reinforce the translation style. proverbs demonstrate that human are not meant to operate on a literal basis, the same applies to translation.

Source text	Dubbed text

gumball: We have been Lost in the sewers	ڠامبول: نجد تصريفا لمشاكلنا
Season 2 ep 16 / the secret	

The ST provides a dialogue that described the scene literally, while the TT uses a wordplay technique. Taking advantage of the visual factor, the translator manipulated the words. Various meanings of the same word are manipulated to create different effects. The word or sentence carries two meanings, one of which is closest to the mind; but not the intended meaning. The second meaning is far, which is the intended meaning as was noted by Albainy & Jabak "Addition of items to target texts most likely arises because of linguistic and cultural differences between the SL and the TL" (482). The Arabic language regard the use of wordplay as a linguistic enhancement Which indicates the intelligence of its user and the aim of which is to provide a humours factor. Translator succeeded in enhancing the humor of the ST with the use of the word play technique. Here the translator plays with words, as it comes to the viewers' mind that the word تصريفا means getting rid of problems, but depending on the visual content, what is meant here is due to their presence in the sewers. Hence it is one might think that تصريفا refers to the sewer. The translator added the word problem مشاكلناto explain the ambiguity and to fulfil the use wordplay technique. The translator adopted the ST in a way that works only for the Arabic language in this case, because تصريف has two meanings in Arabic, thus he could wordplay it. As a result, he was able to adopt the linguistic factor to provide a better humorous text of TL.

Source text	**Dubbed text**
Richard: The twenty-seven-time	ريتشرد: الملعقة الخمسون

season 1 episode 1 / The Origins

The source text depends on visual content (a scene in which Richard, the father of Gumball, is trying to feed his son, who refuses to eat). The twenty-seven-time expression by itself is ambiguous unless used on the context. Accordingly, in the dubbed version it was translated as الملعقة الخمسون. The word الملعقة was added by the translator to demystify the dialogue. Whereas, الملعقة الخمسون is considered an equivalent for the English version, in which the translator kept the same concept; and changed the number twenty-seven to fifty to express exaggeration. Translator adapted the meaning in a way that creates an accurate image of the situation and emphasized the real intention of the author, to express Richard's frustrations. As was confirmed by Newmark in the use of added words stating that "they are needed to express the real depth of intention especially in the case "of words whose semantic range is totally different in the two concerned languages". (Qtd. in Albainy & Jabak, 482).

Conclusion:

This study examines the diverse types of adaptation employed by the translator whenever needed, to accurately relay the same effect and meaning of the source text in the dubbed version of animated American sitcom *"The Amazing World of Gumball"*. It allowed him to minimize translation challenges and reduce errors that may occur due to differences in languages, structures, and cultures. Based on an examination of the Arabic and English versions of *"The Amazing World of Gumball"* cartoon, the following can be concluded:

To suit the target audience, translator has to adapt the cultural material and meaning. He used a target text-oriented approach to appeal to the intended audience. Also, he modified cultural and religious elements; the two versions are different and have unique textual elements in terms of language and culture. Arabic and English have little in common;

logically, the translator gave most attention to the target language since he was aiming at its audience. Additionally, the target audience is more familiar and at ease with what applies to their faith. It was required to adapt the message because this cartoon is a comic series, and some amusing parts could be lost when the source text's meaning is changed. However, the translator was able to compensate for what was lost by including humorous components that were not in the original text, resulting in a new humorous impact. In my opinion, the dubbed version successfully conveyed the intended meaning of the source text and reflected the Arabic culture, and was more amusing than the original without total loss of meaning or effect in the source text, although this might be because Arabic (the target language) is my mother tongue.

Numerous sentences and phrases are translated into idioms and proverbs, occasionally including slang words. The translator incorporates wordplay to attract the audience's attention. Besides, Arabic culture values implicit communication, which is expressed through wordplay. He rarely used colloquial language in the TL instead of standard terminology in the source language, only when he wanted to add a humorous element. Furthermore, he used standard Arabic in translation, targeting the whole Arab world. Kids from different Arab countries could understand the meaning, though the slang words might be confusing.

Dynamic Equivalence, was used to translate songs. The translator added, deleted, or manipulated the meaning of the lyrics that include concepts that violate Arab norms and culture. However, the meaning is still relevant to the song's topic. The primary goal is to create a rhyming song in the TL with no regard for fidelity to the ST. Due to factors such as dubbing constraints, dubbing requires synchronization of mouth movements with time, and the limitations of the visual component. The language must be synchronized with the visual content and the character's motion.

Localization type was used in elements that are either unknown to TA or when there is an equivalent for it in the TL or TC. TT was easier to understand, and it looked more natural and familiar to TA.

Cartoon characters names can be troublesome to translate because some are associated with a context not present in the TC. Some names of characters and places and some words such as "please" are transliterated, whether, for educational purposes as children tend to absorb unfamiliar information easily; or to stimulate their curiosity and attract their attention.

The translator used omission when verbal cultural elements of the source text (or idioms) have no equivalence in the TC; or when there is an inappropriate scene or offensive words that may offend or oppose Arab and Islamic culture. On the other hand, addition was not used by the translator in our case since he wanted to stay as close as possible to the ST; the only way the translator used addition is when providing an equivalent meaning in which sometimes he added words for expressing exaggeration or to provide an explanation. Therefore, translators prefer to stay as close as possible to the original text.

Audiovisual Translation relies on both visual content and sound. In the dubbing process, the translator maintained the visual appearance of the animation while at the same time changing the verbal aspect. Hence, there should be synchronization and compatibility between language and image, which he maintained by keeping the same subject for both visual and language content or deleting scenes that might contradict his translation. Additionally, he sometimes relied on the visual content more in conveying the meaning to the viewer; in this case, the viewer must have a bit of knowledge about American culture.

Translator must be highly proficient in both the source and target languages to provide an adequate translation. The dubber should be familiar with the cultural backgrounds of both languages, preferably the target language being his mother tongue; otherwise, mistakes might

be made. Additionally, he must possess extensive vocabulary knowledge and, at the same time, be an expert in translation.

Adaptation can be successfully used to reproduce the meaning of the ST in a most suitable way, The dubbed version proved to be accurate, clear and natural. However; the translator used adaptation only when needed. There are situations where he kept the ST culture. The use of it is totally up to the translator.

The examples are analyzed to show how a translation can be adapted to a target culture and retain the similar, if not the same meaning of the source text on both visual and audio levels. This was achieved to a large extent through different types of adaptation. Nevertheless, adaptation has its limits and may sometimes have a negative effect on the TT. The first constrain related to the topic, even if TT expresses the meaning in a different way, it is never out of the subject (both source and target text meanings are within the same topic). Second, the translator is interested in communication situations in which the same situation generates two different interpretations by the SA and TA; accordingly with the two different cultures. As a result, a different perspective is created from the same situation.

Translating cartoons is surely restricted by cultural factors. Adaptation, without a doubt, is the solution to many translation and cultural constraints. As any science needs to evolve to maintain its existence, the same applies to translation.

The findings of this study can provide some ideas for translators who practice audiovisual translation. Additionally, these results can be used to introduce translation trainees to adaptation and some limitations of adaptation that apply to cartoon translations. In the Arab world, little research has been conducted on adaptation types in audiovisual translation (dubbing cartoons) and adaptation constraints. Therefore, more research is needed to gain a deeper understanding of adaptation and its limitations

General conclusion

This study investigated the extent to which adaptation is used in AVT to accurately relay the same effect and meaning of the source text in the dubbed version of animated American sitcom "*The Amazing World of Gumball*". It also examined how the translator applied adaptation in his dubbing. The research was conducted through the comparison and analysis of various translation examples taken from *"The A mazing World of Gumball"* And its Arabic dubbed version. The research was a comparative analysis that depends on cultural elements. Whose findings are analyzed based on the following; the requirements of adaptation, the faithfulness of the meaning, and the extent of the use adaptation so that ST keeps some of its elements of the foreign culture.

After the Analysis and discussion, the study concluded that: the translator used adaptation to overcome obstacles such as, the lack of understanding of the TA for the cultural elements of ST. In addition, adaptation was used only when needed to provide an accurate, natural meaning of the ST. The needs are up to the translator's decisions, and the decision differs from one translator to another. It was observed that in certain cases, translators prefer the use of adaptation in AVT. Among these cases: when translator wants to stimulate the affect of ST, when there is a need to explain ambiguous cultural features, or to avoid an absence of synchronization between audiovisual elements and the TT, and to respect the norms of TC.

Due to many reasons, this study contained some limitation: there were no episodes of the sitcom available on Google; only on YouTube, where it was difficult to find an episode in English, followed by an episode of Arabic version, of the cartoon network translation.

The findings of this study can provide some ideas for translators who practice audiovisual translation. Additionally, these results can be used to introduce translation trainees to adaptation and some limitations of adaptation that apply to cartoon translations.

الملخص

يعالج هذا البحث كيفية و مدى استعمال التكييف كاستراتجية في الترجمة السمعية البصرية من اجل ايصال معنى صحيح, بحيث يكون للنص الهدف نفس تاثير النص المصدر, و كذا التغلب على المشاكل التي قد تظهر بسبب الاختلاف الموجود بين الثقافتين. حيث اجرينا مقارنة بين النص المصدر لعالم ڤامبول المدهش و دبلجته العربية. و تم ذكر مختلف الاستراتجيات المستعملة في التكييف وكذا التعرف على الحدود التي يتوقف عندها المترجم في التكييف. و في النهاية يتم تحصيل مختلف النتائج.

الكلمات المفتاحية: الترجمة السمعية الصوتية، التكييف، الثقافة.

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