

Challenges of Dubbing as a Type of Audiovisual Translation

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Abstract

This descriptive study aims to identify dubbing as a type of audiovisual translation tool.

Despite the fact that this study is theoretical in the sense that it sets to acquaint students of translation and translators with the concept audiovisual translation as well as dubbing and its processes, it also refers to the technical aspects of dubbing and provide some practical information concerned with the dubbing process such synchronization and timing etc.

Moreover, the study presents the dubbing challenges encountered by translators and dubbing technical professionals. Furthermore, due to the crucial role played by models of translation and dubbing technical frameworks to overcome dubbing challenges, this study also considered Vinay and Darbelnet's Model of translation as well as Gottbiel's seminal Framework. This current study also considered the translation strategies and procedures used by translators to produce acceptable accurate translations. Modulation, transposition, omission, and amplification are key procedures balancing fidelity to the source text with cultural appropriateness and technical feasibility. The study ended by number of recommendations for translators, trainee translators as well as, technical professionals.

Key words: Audiovisual translation, dubbing, subtitling, Translation model, technical framework, translation procedures, translation strategies, technical professional.

Introduction

Dubbing is one of the most prominent forms of audiovisual translation, playing a crucial role in making films, television series, and digital media accessible to audiences across linguistic and cultural boundaries. Unlike subtitling, which preserves the original voices and merely provides written translations, dubbing involves replacing the original dialogue with a translated spoken version that synchronizes with the actors' lip movements, timing, and tone. This process requires not only linguistic accuracy but also cultural adaptation and artistic creativity to maintain the illusion of authenticity. Over the past decades, dubbing has evolved into a complex interdisciplinary practice that combines elements of translation studies, linguistics, film studies, and performance. Scholars such as Chaume (2012) and Díaz-Cintas & Remael (2021) highlight that dubbing is not simply a linguistic transfer but a multimodal translation that must account for visual, acoustic, and cultural cues. Despite its importance, dubbing remains a challenging task due to constraints such as lip synchronization, voice acting quality, humor translation, idiomatic expressions, and cultural references. This paper aims to explore the process of dubbing from both theoretical and practical perspectives, examining its linguistic, technical, and cultural dimensions. By analyzing examples from Arabic and international productions, it seeks to identify the main challenges translators face and the strategies used to produce natural and culturally appropriate dubbed versions.

Translation and audio-visual translation (AVT)

Translation is the process of replacing a representation of a text in one language by a representation of an equivalent text in another language” (Baker, (1992: 18). Audiovisual translation (AVT) on the other hand, involves the translation of texts that combine verbal and visual elements, such as films and video games, requiring synchronization with visual components and attention to technical constraints (Munday, 2016. Unlike traditional translation, AVT requires the translator to work within strict technical, temporal, and visual constraints, balancing linguistic accuracy with synchronization, timing, and cultural). It includes dubbing, subtitling, and voiceover, each presenting unique challenges and necessitating specific strategies to ensure that the translated product is both accessible and engaging for the TA. (Diaz-Cintas & Remael, 2021).

As the current study concerned with dubbing, the focus in this study will completely be on dubbing as preferred type of audiovisual translation. But what is dubbing?

Dubbing as a Form of audio-visual Translation

Dubbing is not merely a technical process but a sophisticated act of translation that involves linguistic, cultural, and performative dimensions (Chaume, 2012). As a form of audio-visual translation, dubbing:

- Transfers Meaning Across Modes:** The translator must accurately convey the meaning of the original dialogue while adapting it for timing, synchronisation, and performance constraints (Chaume,2012).
- Mediates Between Cultures:** Dubbing requires negotiation between the SC and TC, often involving adaptation of humor, taboos, and social norms to ensure appropriateness and acceptance (Nazzal, 2018).

- Collaborative Creation: The dubbing process involves close collaboration between translators, script adapters, directors, voice actors, and sound engineers to produce a cohesive and engaging final product (Orero, 2006).
- Balances Fidelity and Adaptation: Translators must strike a balance between remaining faithful to the source material and making necessary adaptations for the target material, especially in children’s programming where cultural sensitivities are heightened (Alenezi, 2020). In the context of Spacetoon’s Arabic anime dubbing, these translation decisions are shaped by both linguistic necessity and the broadcaster’s ideological stance, resulting in a distinctive style that blends fidelity and adaptation.

Definition of dubbing

Dubbing involves the complex process of replacing the original spoken dialogue with a translated version synchronized to the lip movements of the characters, while maintaining the audiovisual coherence and cultural relevance of the content (Chaume, 2012).

Similarly, Cohen (2009) described dubbing as a mode of AVT that involves replacing the original spoken dialogue in an audiovisual work with a newly recorded version in the TL. This process is not merely technical; it is inherently interpretive and creative, requiring synchronization with on-screen lip movements, adaptation to cultural norms, and careful attention to performance and sound design (Chaume, 2012; Diaz-Cintas & Remael, 2021).

The significance of dubbing

Dubbing is more than a technical process, it is also a cultural art form that ensures stories can be understood and appreciated by people across the world. Moreover, dubbing allows

viewers to experience foreign films in their native language and to better appreciate the nuances of a story that may otherwise be lost in translation.

The purpose of dubbing

Dubbing is a key mode of audiovisual translation (AVT) that involves replacing the original dialogue track of a film or television program with a translated version in the target language, while preserving the illusion that the actors are speaking that language (Chaume, 2012). The main purpose of dubbing is to make audiovisual content linguistically and culturally accessible to audiences who do not understand the original language.

According to Chaume (2012), dubbing aims to maintain verisimilitude—that is, the sense that what viewers see and hear belongs naturally together. Synchronization (lip-sync, kinetic sync, and isochrony) is crucial for this purpose. Through accurate timing and adaptation, dubbing ensures that dialogue matches actors' lip movements, gestures, and emotions, allowing audiences to stay immersed in the narrative.

1. Linguistic Accessibility

Dubbing enables non-native audiences to understand foreign media without relying on reading subtitles, which is particularly helpful for young viewers or those with literacy challenges. For instance, Disney movies dubbed into Arabic (such as Frozen → "ملكة الثلج" and The Lion King → "الأسد الملك") allow Arabic-speaking children to enjoy stories in their native tongue while maintaining the film's musical and emotional tone. "Dubbing seeks to reproduce not only linguistic meaning but also the emotional rhythm of speech, thereby creating an illusion of naturalness in the target language." (Díaz-Cintas & Remael, 2014, p. 55)

2. Cultural Adaptation

A key purpose of dubbing is to adapt cultural references to the norms and values of the target audience. Humor, idioms, religious references, and gestures may need to be modified to preserve meaning and avoid offense. For example, in the Arabic dubbed version of *Shrek*, some jokes that referenced Western pop culture were replaced with locally familiar expressions to ensure relevance to Arab audiences. Similarly, culturally sensitive content is often neutralized or localized—for instance, modifying romantic or religious references to align with Arab cultural sensibilities (Gamal, 2013).

3. Economic and Cultural Dissemination

Dubbing allows global media products to circulate across linguistic and cultural markets, strengthening cross-cultural communication and supporting the international entertainment industry. In the Arab world, channels like Spacetoona, MBC 3, and Netflix Arabic rely heavily on dubbing to distribute global media to Arabic-speaking audiences, expanding access to international content while maintaining cultural appropriateness. “Dubbing facilitates the circulation of cultural products across borders by creating localized linguistic identities.” (Pérez-González, 2014, p. 102)

4. Audience Immersion and Realism

When executed well, dubbing enhances viewer immersion by making the audiovisual product feel native to the target culture. Synchronization—especially lip-sync and isochrony—creates a smooth audiovisual experience. For instance, Arabic dubbing studios such as Image Production House (Lebanon) or Egyptian Media Production City have refined dubbing quality to achieve high synchronization standards, especially in Disney and Netflix productions.

Dubbing applications

As dubbing started and became popular with filming and television industries, it has found different areas of applications:

Education and E- Learning

Dubbing is increasingly used in online education platforms, and instructional videos to reach non-native speakers. It enhances comprehension and engagement, especially for learners with low reading proficiency who may find subtitles difficult to follow. Educational videos on Coursera or Khan Academy dubbed into multiple languages. UNESCO educational projects that dub science content into Arabic or Swahili. Gambier. (2013).

Film and television industries

Dubbing as a crucial audio-visual translation tool is extensively used in the entertainment industry to make films or television series accessible to a global audience. It is particularly outmost for children's content, as it helps them to engage effectively with the characters and story lines. Major film makers like Hollywood and Disney for instance, frequently dub their productions into multiple languages to reach viewers worldwide. Dubbing is most widely used in the film and television industries to translate audiovisual productions into other languages for international audiences. To make movies and series accessible and culturally relevant in different linguistic markets while preserving the illusion that characters speak the target language. Chaume, (2012).

Video games and interactive media

To enhance immersion, narrative engagement, and user satisfaction. Video games localization often involves dubbing to provide authentic voice acting in players' native

languages. Games like Assassin's Creed or The Witcher feature dubbed versions in over a dozen languages. Mangiron, , & O'Hagan, (2006). Bernal-Merino, (2015).

Advertising and marketing

Dubbing is also used to adapt commercials, promotional videos, and other marketing content for international audiences. It effectively helps companies to convey their message and connect with consumers in their local languages, increasing the reach and impact of their marketing campaigns.

Social Media and Digital Content Creation

To expand reach globally while maintaining personality and tone, influencers and content creators use dubbing (often AI-assisted) to reach multilingual audiences on YouTube, TikTok, or Instagram. YouTubers using AI tools to dub videos into Spanish or Hindi versions. Pérez-González, (2014). Chaume, (2020).

Documentary and News Broadcasting

Dubbing is used to render interviews or foreign reports comprehensible to domestic audiences. To maintain realism while ensuring accessibility without overloading viewers with subtitles. News programs such as BBC World or Al Jazeera English often dub voices of interviewees speaking other languages. Lorenzo, L., & Taylor, C. (2009).

History of Dubbing

The emergence of dubbing is closely tied to the technological and artistic evolution of cinema, particularly following the introduction of synchronized sound in films during the late 1920s and early 1930s. Scholars such as Chaume (2012) and Díaz-Cintas and Remael (2021) observe that the transition from silent to sound cinema created significant challenges

for international film distribution, especially regarding language barriers. Initially, studios experimented with producing multiple language versions of the same film, but this approach was quickly deemed unsustainable due to high costs and logistical difficulties. Consequently, dubbing—replacing the original dialogue track with a target language version synchronized to the actors' lip movements—emerged as a more efficient solution for global dissemination, allowing the visual integrity of the original film to be maintained (Chaume, 2012).

Dubbing in the Arab world

Historically, the practice of dubbing into Arabic has a rich and pioneering history in the Middle East for instance, dating back to the 1970s. As Al Saidi (2020), a Lebanese film director and early dubbing pioneer, recounts, the Arabic dubbing of Japanese anime and English cartoons was a novel endeavour in Lebanon during the mid-1970s. Early projects such as *Sinbad's Adventures*, *Maya the Honeybee*, and notably *UFO Robot Grendizer* captivated audiences across the Arab world, embedding heroic narratives that resonated with cultural values of protection and justice. These early dubbing efforts were characterized by meticulous translation from Japanese to Arabic, supported by expert translators proficient in both languages, and performed by talented voice actors. Furthermore, the 1980s and 1990s witnessed the expansion of Arabic-dubbed anime, facilitated by regional broadcasters such as Space toon, which emerged as a leading platform for children's programming across the Middle East and North Africa (MENA) region. Space toon's approach to localization prioritized Modern Standard Arabic (MSA) and family-friendly content adaptation, ensuring that the cultural and moral sensibilities of Arab audiences were respected (Alenezi, 2020). This period is often regarded as a golden age of

Arabic anime dubbing, during which the medium not only entertained but also conveyed values of love, honor, and family, often through carefully crafted scripts and culturally sensitive edits

Characteristics of dubbing

Since dubbing involves replacing the original spoken dialogue of a film, television program, or animated work with a version in the TL, performed by voice actors and synchronized with the lip movements and expressions of on-screen characters (Chaume, 2012; Díaz-Cintas & Remael, 2021), in other words, it is designed to create the illusion that the characters are natively speaking the TL, making it especially suitable for audiences who may have limited literacy or for content aimed at children, such as anime on Spacetoon. To achieve the aforementioned goal, there are several characteristics should be considered in the process; these are:

Synchronization

Dubbing requires precise alignment of the translated dialogue with the timing, rhythm, and lip movements of the original actors. This is particularly challenging in animation, where mouth movements may be exaggerated or stylized (Chaume, 2012).

Performance and Voice Acting

Voice actors must not only reproduce the words but also convey the emotions, intentions, and personalities of the original characters. This often requires cultural adaptation and creative interpretation (Díaz-Cintas & Remael, 2021).

Cultural Adaptation

Dubbing frequently involves modifying content to suit the cultural expectations and sensitivities of the TA, especially in children's programming. This can include altering jokes, idioms, or references that may not be understood or accepted in the TL culture (Nazzal, 2018).

Technical Precision

The process demands high levels of sound engineering, mixing, and editing to ensure that dubbed voices blend naturally with the original soundtrack and sound effects, maintaining the immersive quality of the audiovisual experience (Chaume, 2012).

Collaborative Nature

Dubbing is inherently collaborative, involving translators, script adapters, directors, voice actors, and sound engineers working together to produce a coherent and engaging final product (Orero, 2006).

Advantages and disadvantages of Dubbing

Advantages of Dubbing

Dubbing offers several significant advantages, particularly for young audiences and in multilingual societies:

Accessibility:

it allows viewers, especially children and those with limited literacy, to fully understand and engage with foreign audiovisual content without the barrier of reading subtitles (Chaume, 2012).

Immersion

by replacing the original audio, dubbing creates a seamless viewing experience, enhancing the illusion that characters are speaking the viewer's language and fostering emotional engagement (Díaz-Cintas & Remael, 2021).

Cultural Relevance

it can be tailored to reflect local cultural norms, values, and humour, increasing relatability and acceptance among the TA (Nazzal, 2018).

Language Development

Dubbed content in MSA can support language acquisition and reinforce formal language skills, contributing to educational outcomes (Alenezi, 2020).

Disadvantages of dubbing

Despite its benefits, dubbing also presents notable disadvantages:

Loss of Authenticity:

The original performances, voice qualities, and cultural nuances may be lost, reducing the authenticity of the viewing experience and potentially altering the intended emotional impact (Gottlieb, 2004).

Cultural Distortion:

Excessive adaptation or censorship can result in the erasure of original cultural elements, potentially misrepresenting the source material and diminishing its educational or artistic value (Al-Abbas & Haider, 2023).

Technical Limitations:

Achieving perfect synchronisation is difficult, and mismatches between dialogue and lip movements can distract viewers and break immersion (Chaume, 2012).

Cost and Time:

Dubbing is resource-intensive, requiring skilled translators, voice actors, and sound engineers, leading to be more expensive and time-consuming than subtitling (Díaz-Cintas & Remael, 2021).

Potential for Simplification:

To meet temporal and spatial constraints, dialogue is sometimes simplified, leading to a loss of nuance or depth in character interactions and plot development (Nazzal, 2018).

Types of dubbing

Video dubbing comes in different styles and forms depending on the type of content, the target and other requirements. Listed below are some some of the popular styles:

1. Lip – sync dubbing

Lip sync dubbing is the first type of dubbing. It requires matching the dubbed audio precisely with the lip movements of the on screen characters, providing a natural and original feel to the video. It is the most detailed and challenging type of dubbing.

2. Time – sync dubbing

Time – sync dubbing focuses on aligning the dubbed speech with specific timeframes of the original dialogue but doesn't necessarily match the lip movements. In this case the voice actor only needs to consider the timeframe in which a line was spoken.

3. Voice – over dubbing

Voice – over dubbing is the process of adding translated audio over the original dialogue in a video while the original audio is faintly audible. The most important thing in this case, is the information conveyed, not getting the precise lip movements right. Voice – over dubbing is less expensive and simpler to produce.

4. Narration dubbing

Narration dubbing involves having narrative voice in different languages over a single video that explains the events on the screen. In this case, the original dialogue might still be audible at a lower volume. Narration dubbing is usually used in documentaries or education programs, where the focus is conveying information clearly rather than on the dramatic effect. the meaning

The difference between dubbing and subtitling

AVT is a specialised subfield of translation studies that focuses on the transfer of meaning in multimedia content, including film, television, and digital media it encompasses several modes, each serving distinct audiences and presenting unique challenges. According to Díaz-Cintas and Remael (2021), the primary modes are dubbing, subtitling, and voice-over

- **Dubbing** is a primary mode of AVT, particularly common in the localisation of Arabic anime. It involves replacing the original audio track with a TL version performed by new voice actors, requiring precise synchronisation with the actors' lip movements and on-screen expressions (Díaz-Cintas & Remael, 2021; Chaume, 2012). Cohen (2009) defines dubbing as “the replacement of the original audio track with a new version in another language,” a process that often includes cultural, religious, and ideological adaptations to better suit the target audience (TA). These modifications may extend to changes in

character names and voices, potentially creating an alternative version where the original message may be altered or preserved

- **Subtitling** is a primary mode of AVT, which involves displaying translated text on the screen, typically at the bottom, while the original audio continues to play, requiring careful synchronization and adaptation to reading speed constraints (Munday, 2016). This approach enables viewers to experience the original voices and performances concurrently with reading the translation, thereby maintaining the source material's authenticity and emotional resonance (Díaz-Cintas & Remael, 2021). Cohen (2009) defines subtitling as "the addition of text in another language to accompany the original film.". This mode is particularly suited to adult audiences or contexts where maintaining the original audio is preferred. (Koolstra et al., 2002).

Each AVT mode presents unique technical and communicative challenges. Dubbing, in particular, imposes strict technical constraints, including lip synchronization, isochrony (timing after discussing equivalence), voice tone compatibility, and auditory clarity (Chaume, 2012). These requirements often necessitate revising or abbreviating even accurate translations to match the timing and rhythm of on-screen speech. Orero (2006) emphasizes that dubbing must align target language speech with the mouth movements of on-screen characters, a task complicated by differences in syllabic length and sentence structure among English and Arabic.

The dubbing process

After discussing the basics of dubbing, we can now detail the process of doing it properly.

The following steps are general processes that might be slightly different depending on dubbing requirements.

Step one: Script translation

This step is very crucial in the dubbing process. First, ensure that the translated script is accurate and well written. This can be accomplished by an expert human translator or by using video translator software, with human translator vetting the output.

Step two: Voice actor casting

Having the translated script ready, it is time to select the voice actors who can do the job impeccably. Some factors need to be considered are the linguistic fluency (preference is given to native speakers), acting skills, vocal range, and voice actor's ability to match the emotional nuances of the original characters. This ensures that they can maintain the essence of the original performance and make the message relatable.

Step three: Audio recording

With the voice actors selected, you can proceed to the recording stage. This is usually done in a recording studio with no disturbance. The voice actors need to match the rhythm, lip movements, and the original character pace.

Step four: Dialogue mixing and editing

Once the voice recording is ready, careful editing is needed to remove any unwanted sound, such as breathing noise. Consequently, you can mix audio with any other sounds effects in the original audio. Finally, the mixed audio is synchronized with the visual elements in the video to create an immersive viewing experience for the audience.

Step five: Quality control

Before releasing the video to the public, performing a final extensive quality check is needed along with making the necessary adjustments. This includes the audio volume levels, synchronization, and other technical qualities.

Challenges of dubbing

Dubbing — the process of replacing the original dialogue in a film or TV show with a translated version in another language — faces a variety of linguistic, cultural, and technical challenges. Below is a detailed overview with academic references and examples, including from Arabic contexts:

1. Linguistic challenges

Linguistic challenges stem from fundamental differences in grammar, syntax, morphology, and idiomatic usage between English and Arabic. These challenges are significantly amplified when translating content for children, where clarity, simplicity, and accessibility are paramount. The disparities frequently necessitate simplification of the translation language to ensure familiarity and comprehensibility for the intended young audience, as linguistic nuances or complex structures might confuse them. Some searches indicated that modulation is among the most dominant procedures employed for overcoming linguistic challenges. 1. Linguistic challenges include the following:

a. Lexical Challenges

The researchers identify several lexical challenges encountered during the analysis, specifically where direct lexical equivalents for ST terms were absent in the TL. These challenges notably involved proper nouns, names of food, and culture-specific references. To address these lexical gaps, the translator strategically employed procedures such as borrowing, amplification, and adaptation to effectively convey the intended meaning or to generate a semantically and culturally relevant equivalent within TT.

b. Semantic Challenges

Semantic challenges arise from the need to convey the intended meaning and emotional tone when direct equivalents are not available or a direct equivalence would sound awkward. The use of modulation is a key strategy for overcoming these challenges. For instance, challenges emerged when

English idioms or metaphors lacked direct semantic or idiomatic equivalents in Arabic. In such instances, modulation and equivalence were frequently employed to adapt the intended meaning while preserving the original communicative impact. Baker, Hochel, (1998).

c. Syntactic Challenges

Transposition is another employed translation procedure; it is reasonable to infer that its prevalence is primarily motivated by syntactic disparities between English and Arabic sentence structures.

The prevalent use of transposition, as evidenced in the preceding table, underscores the syntactic challenges stemming from the fundamental differences in sentence structure between English and Arabic. English, predominantly an SVO (Subject-Verb-Object) language, often necessitates structural reordering when translated into Arabic, which exhibits flexibility, commonly employing VSO (Verb-Subject-Object) order, or SVO with varying pragmatic emphasis. The provided examples illustrate how English phrases and clauses are strategically restructured in Arabic to ensure grammatical accuracy and achieve a natural flow that aligns with target language conventions. This observation is consistent with the findings of Alqunaibet (2018), who also identified transposition as a frequently applied procedure, thereby highlighting that syntactic divergence represents a common and significant challenge in Arabic translation.

2. cultural challenges

Cultural challenges arise when the ST contains references, customs, or values that may be unfamiliar, inappropriate, or taboo for the Arab audience, especially children. This includes sensitive topics related to food and drink, such as alcohol, social rituals, and interpersonal relationships, such as romance, explicit language, and humor that might not translate well or could cause offence. Adaptation and omission are identified as primary strategies for handling culture-specific references and sensitive content. Amplification is also employed to explain cultural concepts or provide necessary background information when a direct equivalent was not feasible or sufficient. (Nazzal 2018) and (Alenezi2020).

a. Cultural references

Cultural jokes, taboos, and symbols may not make sense to the target audience. Translators must domesticate (adapt to local culture) or foreignize (keep original flavor) depending on the purpose. In dubbing Toy Story into Egyptian Arabic, for instance, U.S. references like “Woody’s Roundup” were replaced with locally familiar terms.

b. Religious and Social Sensitivity

In Arabic-speaking countries, dubbing often omits or modifies content that conflicts with Islamic values or social norms. Romantic scenes or alcohol references in Western films are often removed or rephrased.

3. Technical challenges

Technical challenges in dubbing are fundamentally rooted in the stringent need for synchronization. This includes ensuring that the translated dialogue precisely matches the characters' lip movements (lip-sync), adheres to the original timing and pace of the scene

(isochrony), and aligns with various visual cues present in the animation. These challenges are significantly heightened by the inherent differences in sentence length, rhythm, and grammatical structure between English and Arabic. Technical challenges are as follow:

a. Lip Synchronization (Lip-sync)

The translated dialogue must match the lip movements and timing of the original actors. For example, English words are often shorter than Arabic ones, so translators must creatively rephrase to fit mouth movements and screen timing. In the Arabic dubbing of Frozen, “Let it go” was adapted to “أطلقني سرّك” (Chaume, 2012).

b. Timing

Time – sync dubbing is very crucial in the dubbing process. It focuses on aligning the dubbed speech with specific timeframes of the original dialogue. In this case the voice actor only needs to consider the timeframe in which a line was spoken. Dubbing must fit the timing of actors’ facial expressions and pauses. It requires collaboration between translator, director, and voice actors.

c. Sound Quality and Mixing

Background sound, music, and ambient noise must be re-mixed after dubbing.

Poor synchronization or sound editing can ruin viewer immersion.

4. Performance Challenges

Voice actors must convey emotions that match the original performance. Tone, pitch, and rhythm are as important as translation accuracy. The Arabic dubbing of Lion King (Modern Standard Arabic) was praised for emotional performance that preserved the original impact. (Ranzato, I. 2016).

5. Audience Expectations

Viewers expect high-quality synchronization, natural dialogue, and cultural familiarity.

Conclusion

In conclusion, dubbing is far more than a simple linguistic transfer; it is a complex process involving linguistic precision, cultural sensitivity, technical expertise, and artistic performance. The challenges of lip-syncing, idiomatic adaptation, cultural translation, censorship, and emotional performance all demonstrate that dubbing is a form of creative adaptation rather than mere translation. As audiovisual media continue to cross linguistic boundaries, the success of dubbing depends on the translator's ability to maintain both the semantic integrity and the emotional authenticity of the original message.

Overall, this study effectively contributes to understanding audio – visual translation in general particularly dubbing. It highlights the importance of studying and investigating dubbing challenges such as linguistic, cultural, and technical.

Recommendations

Based on the discussion presented throughout this research and the researcher's experience of teaching audio- visual translation in general and dubbing in particular, the following recommendations are proposed for practitioners and stakeholders involved in AVT and dubbing, particularly in the Arabic context:

1. Providing a special room for studying as well as practicing dubbing in the translation departments, with all the technical specifications for dubbing.

2. Providing up-to-date books, references, and periodicals related to dubbing.
3. Training for dubbing students through specialized workshops and certification programmes.
4. Encourage closer collaboration between translators, dubbing directors, and translation departments to facilitate better cooperation in the field of dubbing.
5. Use of Technological Tools: Adopt advanced dubbing software and timing tools to sfors excessive omissions or restructuring.
6. Providing job opportunities for students wishing to work in the audio-visual translation field especially dubbing.

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تحديات الدبلجة كنوع من الترجمة السمعية والبصرية

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المستخلص

تهدف هذه الدراسة الوصفية للتعرف عن كتب على الدبلجة (تلسين) كأدوات من أدوات الترجمة السمعية والبصرية. وعلى الرغم من أن هذه الدراسة نظرية بمعنى أنها تهدف إلى تعريف طلاب الترجمة والمترجمين بشكل عام بمفهوم الترجمة السمعية البصرية وكذلك الدبلجة (التلسين) وعملياتها، إلا أنها تشير أيضاً إلى الجوانب الفنية للدبلجة وتقدم بعض المعلومات العملية المتعلقة بعملية الدبلجة مثل المزامنة والتوقيت وما إلى ذلك. علاوةً على ذلك، بحثت الدراسة في تحديات الدبلجة التي يواجهها المترجمون والمتخصصون الفنيون في مجال الدبلجة. ونظراً للدور المحوري الذي تلعبه نظريات ونماذج الترجمة والأطر في مجال الدبلجة في التغلب على تحديات الدبلجة وصعوباتها، فقد تناولت هذه الدراسة أيضاً نموذج الترجمة الذي وضعه فيناي وداربلنت، بالإضافة إلى إطار غوتبيل الرائد. تناولت هذه الدراسة أيضاً استراتيجيات الترجمة والإجراءات التي يتبعها المترجمون لتقديم ترجمة دقيقة ومقبولة. وانتهت الدراسة بعدد من التوصيات للمترجمين والمتخصصين التقنيين

الكلمات المفتاحية: الترجمة السمعية والبصرية، الدبلجة، الترجمة النصية، نموذج الترجمة، الإطار التقني للدبلجة،

إجراءات الترجمة، استراتيجيات الترجمة، المحترف التقني