Foreignization & Domestication in English-Arabic Dubbing and Subtitling with Special Reference to *The Smurfs2* Movie[1]

By

Assist. Prof. Adel A. Thamery (PhD)
Department of English
College of Arts
University of Basra

Ahmed Fakhir Majeed
Department of Translation
College of Arts
University of Basra

Abstract

The present study is concerned with examining the various translation procedures and strategies adopted by subtitlers and dubstars. Two versions of "The Smurfs 2" movie have been examined according to Venuti's foreignization and domestication following Olk's model of analyzing the procedures of rendering culture specific items. The study attempts to answer the research questions: To what extent does subtitling foreignize or domesticate elements in audiovisual translation? To what extent does dubbing foreignize or domesticate elements in audiovisual translation? and are there any differences between domestication and foreignization of rendering cultural specific items in audiovisual translation? The present research arrived at a number of conclusions . A collection of translation procedures is used in the movie which makes it impossible to reveal any form of regularity and/or consistency as far as the standards foreignizing or domesticating are concerned. This result appears contrary to what Venuti and other scholars have claimed to occur. The Analysis shows that both subtitlers and dubstars follow a number of foreignizing procedures in dealing with culture specific items. As far as subtitling of culture specific items are concerned, it aims at rendering the sense and content of the original animation movie regardless of the image pictured such as lips synchronization. Dubbing of the animation movie tend to be domestication oriented. Subtitling as shown in this study is a foreignizing translation strategy since it interferes least in the original.

---

1. Preliminaries

1.1 Introduction

Human beings are people living in different societies and each society has its own culture. These societies communicate with each other through different languages. Translation is the tool or the bridge that combine the world together. Several frameworks within culture specific translation are concerned with translating specific elements of culture and the mechanism for doing this translation. Thus, this study is set out to explore foreignization and domestication by examining dubbing and subtitling strategies.

Domestication and foreignization are Lawrence Venuti's formulations depending on his study of western translation history and theories. By using terms like foreignization and domestication, it is important to remember that there are many interpretations of what they mean. This study is particularly interested in domestication and foreignization as potential tools for achieving equivalent effect in screen translation types especially in dubbing and subtitling.

The notions of foreignization and domestication have been re-appropriated by many scholars working in the area of intercultural transfer. In this study, the strategies used for translating culture-specific material in particular are typically classified according to these notions. This study does not aim at questioning Venuti's model , i.e. his advocacy of foreignizing translation projects, but rather the notions of foreignization and domestication as conceptual frameworks traditionally used to discuss cultural transfer in translation.

1.2 Rationale of the Study

There are several reasons behind the choice of the topic. First, research into specific issues about dubbing and subtitling is still in its beginnings and it is still in progress in the Arab countries. Second, as the source (English) and the target (Arabic)

cultures are substantially different, it seems particularly interesting to compare the cultural exchange between these two cultural environments in audio-visual translation (AVT). Furthermore, the more and more perceptible influence of media on our lives and the role of film industry as a crucial cross-cultural mediator support the choice of the topic as well. Third, this study is trying to explore the ways of rendering culture-specific items (CSI) translation, whether it is better in using subtitling or dubbing.

1.3 The Study Questions

This study attempts to answer the following questions:

1. To what extent does subtitling foreignize or domesticate elements in AVT?
2. To what extent does dubbing foreignize or domesticate elements in AVT?
3. Are there any differences between domestication and foreignization of rendering cultural specific items (CSI) in AVT?

1.4 Procedures of the Study

The present study follows a number of steps:

1. Presenting and reviewing the basic notions and strategies that are used in the analysis.
2. Choosing "The Smurfs2" a movie, which has a dubbed version and subtitled version for analysis?
3. Selecting a number of items in both the dubbed and subtitled versions for analysis.
4. Analyzing these items according to Olk's (2001) model as regard foreignization and domestication.
5. Drawing conclusions on the study questions.

1.5 Scope of Study

This study is limited to the following:

1. Two versions of *The Smurfs 2* movie, i.e. the dubbed and subtitled versions in Arabic. The Subtitled version is done by Beirut Centre Company, Basra / Iraq. This company downloads the subtitles from a website (www.subscene.com). The translator name is Younis and he is one of the website members. This website has so many translators who are considered as subtitlers. The Dubbed version is done by Al-zahra Company and distributed by Young Future Distribution Company.

2. How dubbing and subtitling use either foreignization or domestication as ways of dealing with cultural specific items.

2. Theoretical Perspective

Translation does not only entail offering the equivalent meaning in the Target Language (TL) but rather it engages in considering the values of TL and SL , be they linguistic or cultural ones. Some translators choose to keep the values of SL and expose the audience to them, while others choose to render the SL values and make them readable for the TL audience (Ramiere, 2006).

In movie making/production, most challenges for any movie are reaching to a desirable impression of its audience hence the movie could be considered as a success or a fail. Therefore, one of the greatest challenges for a movie after its release is reaching an international audience and being successful abroad. In such a process of internationalization, linguistic difference is one of the major obstacles and in the case of translation for the cinema especially in the form of subtitling and dubbing. However, language and culture are deeply intertwined, and obviously, translators tend to translate each word within context, but whole texts which are culturally embedded and based on a number of references predictably shared by most members of the source culture (Ramiere, 2006).

There is diversity in the issues, which are involved, in the cultural transfer of movies. These issues range from the choice of movies to be distributed abroad to the

marketing strategies employed and the techniques used to translate cultural-specific material. Thus, according to Catford (1965) and Arson (1988), one of the challenges in the areas of intercultural transfer is how to translate cultural references which are traditionally regarded as being "untranslatable". The challenge is also touching upon the limits of translation and the impact that translation strategies may have on audience perception of the source culture.

In his research on translation in the Anglo-American culture, Venuti (1995) found out that most publishers advocate domestication as it makes the translation reader-friendly. For Venuti, this method makes the translator 'invisible' and implies "*an ethnocentric reduction of the foreign text to target-language cultural values*". By domestication, the Anglo-American culture imposes its own power upon other cultures. Venuti's notions of foreignization and domestication and his claim (1998:67) that translation wields enormous power in constructing representations of foreign cultures draws the attention to suppose that translation for the cinema, due to its great social impact and visibility as a way of intercultural exchange, may actually involve cultural representations to a greater scope than other types of translation.

According to Venuti (1998: 240), foreignization and domestication as overall translation strategies take place at two levels: the macro-level concerned with selecting foreign texts for translation – and the micro-level, i.e. the actual methods used to translate them. In addition, Venuti maintains that domestication is an inclination of translation that lies in a flowing, natural, and transparent way that works to obliterate the foreign colour of the source text so as to meet the needs and ideals of the target culture. Venuti (1992:5) states that:

> [A] fluent strategy performs a labor of acculturation which domesticates the foreign text, making it intelligible and even familiar to the target-language reader, providing him or her with the narcissistic experience of recognizing his or her own culture in a cultural other, enacting an

imperialism that extends the dominion of transparency with other ideological discourses over a different culture.

On the other hand, Venuti (1998: 240) states that foreignization gets the reader of the target text towards the source text . Foreignization means keeping the linguistic as well cultural disparities by moving away from existing domestic ideals, standards, or values.

The theoretical and practical issues raised by the notion of cultural specificity are particularly complex. Aixelá (1996: 56-57)states that:

> The first problem we face in the study of the cultural aspects of translation is how to devise a suitable tool for our analysis, a notion of 'culture-specific item' (CSI) that will enable us to define the strictly cultural component as opposed to, say, the linguistic or pragmatic ones. The main difficulty with the definition lies, of course, in the fact that in a language everything is culturally produced, beginning with language itself.

3. The Model

For the purposes of this study, Olk's ideas (2001) are used for culture-specific material, given in the context of textual translation, to the particular context of film. Culture-specific material encompasses the verbal and non-verbal signs, which make up a problem for cross-cultural transfer because they refer to objects, or concepts that are specific to the original social and cultural context of the movie.

In connection to classifications of translation strategies, Ramière (2006) highlights that most of them keep to a general tendency to progress from the most strange to the most domesticating. Figure (1) (taken from Ramière's paper (2006), shows two poles of possible approaches to translation and the continuum between them:
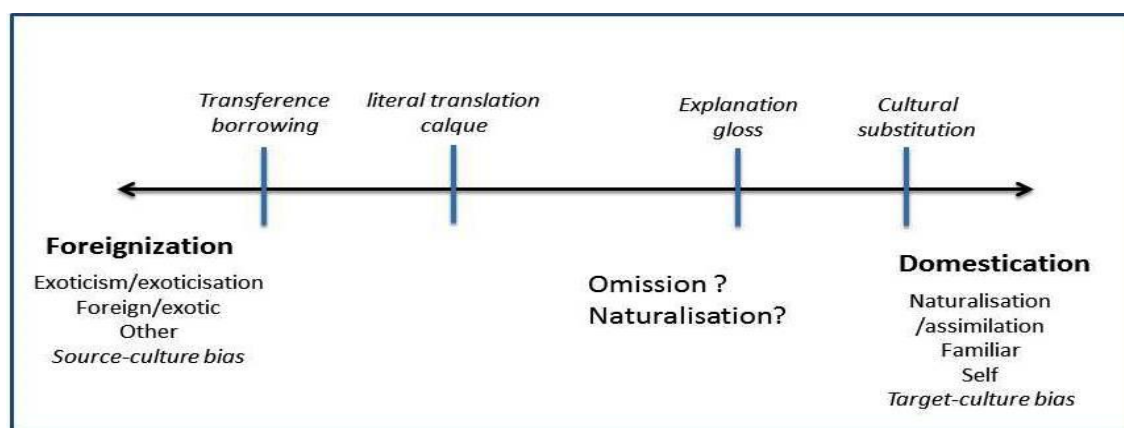
Figure (1) Typical progression of procedures found in literature

According to this model, translation procedures are distributed along a scale with two poles, usually called foreignization and domestication, but also called exoticism/assimilation, source/target, foreign/familiar, Self/Other, etc. Each translation procedure lies on this scale according to the extent to which it puts up the target viewer's own culture. The two extremes of the scale represent general strategies in relation to which each translation procedure (explanation, calque, cultural substitution, omission, etc.) is situated according to its degree of cultural mediation. The model is based on a polarisation with each translation procedure tending towards one pole or the other. So, presenting Self and Other as mutually exclusive. The further to the left the strategy lies on the axis, the more "accurate" and SL-oriented the translation will be; the further we go to the right side of the scale, the more the TL-oriented translation will be, wiping out the local colour of the original. The type of strategy that the translator chooses has an impact on TL in terms of how these terms will recognize the SL. According to Ramière (2006:2), this seems to be a widely recognized opinion among scholars.

4. Analysis

It is important to stress that this paper is only carried out on corpus of one movie that is both subtitled and dubbed into Arabic. However, since different subtitlers and

dubstars have rendered the film, it is expected that the problems outlined below would be similar with a larger corpus.

It is first difficult, sometimes, to precisely identify the translation procedure used in both the subtitled and dubbed versions of "The Smurfs 2" movie. The combination of the context, visuals/ pictures, audio, and way of speaking are considered as major factors of determining the choice of the type of translation ways to be used. Thus, each example is referred to as source text (ST) will be briefly explained to support the comments about dubbed and subtitled versions (DV & SV).

At the beginning of "The Smurfs 2" movie, a voice is heard, i.e. the voice of one of the Smurfs reciting the story of how Smurfette joined their world. So, the first sentence at (0:47 second) time heard by the narrator which is subtitled in certain way and dubbed by another, as in the following examples:

1- **ST:**_Time to smurfs some magic, There you are, yes, tiger in LA ... make its presence magic and blue ... unless this spill be all for naught ... that final thing one hopeful thought._

SV: يُثبت "لوس انجليس" في النمر ، بالفعل ، أيها العاطفي ، ها انت ذا، حان الوقت لسنفرة بعض السحر، حضوره الازرق السحري ، إلا اذا كانت التعويذة السحرية فاقدة المفعول وهو آخر شيء آمل حدوثه.

DV: فان الزرقة والسحر جوهرها يتحلى النمر زنبق نعم ، الميموزة خلاصة هي ها ، السنافر لسحر الوقت حان لم يكف هذا السحر اضيف اليه خير الفكر.

It is not that much obvious that neither the subtitled version is close to the source text, which tends to go to the left side of figure (1) towards transference procedures, nor the dubbed version tends to move towards the naturalization/cultural substitution at the right side of figure (1). Both versions have different strategies. So in some cases, in the dubbed version one can find that the cultural substitution is more than the literal translation, while in the subtitled version one can find that the transference or literal translation is more than the explanation/ cultural substitution and vice versa.

In SV, one can notice that neologisms – new words are introduced to the target language – the verb "Smurfs" is rendered as "سنفرة " that is completely new to the

Arabic vocabulary system, and this word is simply related to the world of The Smurfs. While, in DV, this verb is handled in a very completely different way, because it is new word even in English language and it is solely related to the world of "The Smurfs". The cultural substitution has been used in DV. The Arab speakers tend to use rhythm and rhyme in reciting stories to be more joyful and entertaining to the receptors/ audiences, and ST contains these rhythm and rhyme, so the translation of the sentence "…unless this spill be all for naught… that final thing one hopeful thought" in DV فان لم يكف هذا" السحر اضيف اليه خير الفكر" while in the SV "الا اذا كانت التعويذة فاقدة المفعول وهو اخر شيء امل حدوثه" it is rendered literally, taking the denotative meaning and keep the connotative one aside.

4.1 Transference

It means the process of transferring a word or expression from the source language/text directly into the target text without translating it at all. People's names, place names and the like are usually transferred, except in those cases where a conventional translation exists (Newmark, 2003:81).

In the case of translating names one can find out that some names are still the same in both subtitled and dubbed version, for instance the name of "the evil wizard Gargamel" that is translated into "شرشبيل" in both versions. This name is smooth and accepted by the Arabic audience and it refers to the evil. This is on one hand. On the other hand, "Gargamel" and "شرشبيل" are two words, which can be uttered by the same way but not the same sound of course, and the lips synchronization requires having words whose utterances are the same even though they have different sounds. Thus, at (01:47) one of the Smurfs called "Smooth" which is translated into "رقيق" in the subtitled version, while in the dubbed version it is translated into "أكول" which is totally different from the adjective of the name in the original and the subtitled versions. The name of the cat is also translated into Arabic in different ways. This is done for the sake of lips synchronization that aims at showing the movie as if it were produced in the

target language and show the characters speaking the Arabic language, which is the language of the receptor.

"The Smurfs 2" contains many words that are transferred from English into Arabic in general, and in subtitling in particular. At (00:05:31) an anchorwoman for TV news is broadcasting news supported by visuals aids concerning Gargamel magical show in Paris:

2- **ST:***Gargamania! The magical sensation that has captivated the nation from New York to Las Vegas.*

- *SV:* " *شرشبينيا" العرض السحري الذي ابهر الجميع من "نيويورك" الى "لاس فيغاس"*

- *DV:* "*شرشامينيا" ذلك الساحر الذي أسر البلاد من شرقها الى غربها*

Subtitled versions follow the transference procedures concerning common places names such as New York and Las Vegas. Whereas Dubbed version used the adaptation procedures to explain how famous this magician is around the world. Thus, SV keeps the forms and the content of the ST, but DV omits the common names of the places and replace them by من شرقها الى غربها, which do not exist in ST.

At (00:40:33) and when Papa and the other three Smurfs try to save Smurfette, they arrive to Gargamel house and fall in the basement. They see a big device and one of them says:

3- **ST:** *Is that a giant Smurfalator?*

- *SV:* هل هذا محول سنفوري يا ترى؟

- *DV:* أهذه سنفوسارة ضخمة؟

In the dubbed version, it is rendered into "اهذه سنفوسارة ضخمة؟" the word Smurfalator is transferred into Arabic language and Arabic Culture. As been mentioned earlier, neologism is used since "The Smurfs" have their own world and they communicate with each other by their own special language, so that the dubstars use transference to transfer the flavor and impact of such words, while the subtitled version follows the explanation or gloss translation procedures, explaining the use of this

device, and add new word for this sentence to express how The Smurfs are amazed by the shape of the device by using the word "ياترى" .

At (00:09:13) The Smurfs are working on Smurfette birthday party, they want to put a banner says "happy birthday Smurfette", so during the scene.

4- **ST**: *The banner goes over there, please. Thank you, and I love the piñata.*

- *SV:* ضع اللافتة هناك من فضلك وشكراً

- *DV:* لافتة عيد ميلاد جميلة يا سنفورة ، هناك، واحب البيناتا

The word "Pinata" is transferred into Arabic in the dubbed version, even though the translation of the sentence is depending on the source sentence in the structure and in the way of uttering the sentence. In SV the mentioned word is omitted, since it is a Spanish word that means fragile material, the subtitler prefers to omit this word because it will not affect the meaning of the sentence and it is not an English word, while dubstars prefer to transfer the word as it is to the Arabic language. In fact, the connotation of this word is that "Birthday cake" because the Smurf said this word at the time the cake appeared on the screen. Both SV and DV misunderstand the meaning of the word.

Each procedure that is followed has its own deviation because sometimes translators tend to use multiple strategies in completing their translation. The number of the discussed examples is represented by percentages taken from both subtitled and dubbed versions. The number is 40 examples of which transference percentage in the subtitled version is 7.5% and of the dubbed version is 2.5%. SV includes so many words which transferred into Arabic, such as the names of places, characters and the sentences structures, whereas, DV includes less number of proceeding such procedures.

4.2 Literal Translation

This procedure is concerned with words. It is according to Munday (2009:204) "*the one-by-one rendering of individual ST words into a TL*". This procedure is good if one wants to retain as much of the formal aspects of the source text as possible, but

he/she runs into problems when translating, for instance, idioms or specific grammatical constructions which do not have direct equivalents in the target language. For example, at (00:01:44) when the narrator is reciting the story of Smurfette, one of the Smurfs interrupts the narrator, so one of them says:

5- **ST**: *Hey. Smooth, you upstaging the narrator.*

- **SV**: هيه ... رقيق انت تقاطع على الراوي

- **DV**: هيه ... أكول انت تشوش على الراوي

Literal translation is obvious in the above example, as the way of translation is word-for-word, especially the word "Hey" it is translated into "هيه" in both SV and DV. The Smurfs at (00:01:50) have an argument among themselves and one of them says:

6- **ST**:*Yo, take it down a notch, my blue brothers.*

- **SV**: على رسلكم قليلا يا اخواني الزرق

- **DV**: هيا لنقلل من حماس الدراما يا اصحابي

This sentence is rendered into Arabic in the subtitle version as a literal translation since the translator uses the equivalences for each word of ST and follows the same structure of it while DV uses a different translation procedure that will be discussed in section 4.7.

Another literal translation procedure is followed when Smurfette was dreaming at (00:01:55) and saw Gargamel saying:

7- **ST**: *I am making my own irresistible creation, the Smurfette, to infiltrate their village and betray the Smurfs.*

- **SV**: انا اجهز مخلوقتي التي لاتقهر، (السنفورة) لكي تتسلل ا لى القرية وتقوم بخيانة السنافر

- **DV**: سوف اخترع انا شخصية جذابة مبهرة هي "سنفورة" لتخترق بلدة السنافر وتخدع السنافر

SV contains ST structure but in a clear way, which does not follow any other translation procedures but literal translation, while DV contains new words that describe Smurfette, which will be discussed at section 4.7.

In the same dream but at (00:03:35), Smurfette sees herself running after the Smurfs and says:

8- **ST:** *Stupide trusting Smurfs. You are mine now.*

- **SV:** سنافر ساذجة وغبية، انتم ملكي الان

- **DV:** سنافر بلهاء غبية، صرتم ملكي الان

Both SV and DV have the literal translation for ST, in spite of the fact that in DV there is new word which does not exist in ST (صرتم), the English equivalence for the mentioned word is (you became) in which ST does not include such phrase or words. The translator tries to emphasize that there are some changes happened at the time of speaking this sentence, since The Smurfs are free and do not belong to anybody except their village and Papa, so the situation is being changed now and Smurfette is saying to the Smurfs that you become mine now.

At the time Smurfette chases the Smurfs at (00:03:48), one of the Smurfs shout loudly and scarily:

9- **ST:** *She's got Dragon Wand.*

- **SV:** إنها تمتلك صولجان التنين

- **DV:** معها عصا التنين

Both SV and DV follow the literal translation procedures in rendering example no.9, but with two different words but have the same indication.

Gargamel is discovered throughout an online-shared video on YouTube, the anchorwoman is briefing the news of an incident happened in New York on TV at (00:05:44), when a taxi driver was about to hit Gargamel on road, then the driver said:

10- **ST:**Yo, get out of the road, freak!

- **SV:** انت ابتعد عن الطريق يا غريب الاطوار

- **DV:** إنت ابتعدعن الطريق يامسخ

Gargamel replied at (00:06:06):

11- **ST:** *Moron*

- **SV:** أحمق

- **DV:** غبي

In example no.10, the word "freak" is rendered into two different words in SV and DV. In SV the equivalence that has been used (غريب الاطوار) which refers to human being adjective, who behave in a very strange way, whereas in DV the word been used (مسخ) means when the human turned into an animal or a monster. Gargamel was "غريب الاطوار" more than "مسخ"، so the SV is more precise to the exact meaning than DV.

At (00:12:51) Victor Doyle, stepfather of Patrick, arrives in the apartment in time of the celebration of Blue's fourth birthday where they meet both the Winslows' young boy. Victor is a man who is a constant embarrassment to Patrick. Victor starts hugging all the existing people and keeps the final hug for Patrick, but Patrick rejects the hug and says:

12- ***ST: Boundaries, please, Boundaries***

- *SV:........ لا من فضلك لا تفعل*

- *DV: الحدود لقد اتفقنا على الحدود*

In SV the whole sentence does not exist in ST, as if the translator omit the sentence and add another new sentence which means "Please do not do it" while ST has different words, but this translation convey the meaning of Patrick rejection of Victor hug, so here SV moves far away from literal translation and uses what is called naturalization. In DV the literal translation procedures can be noticed clearly, since the translator renders the word "Boundaries" as it is and also contains just one new word which does not exist in ST which is " اتفقنا" that means "we agreed on".

When Papa and the other three Smurfs fall into Gargamel basement at (00:40:21) and see the big device one of them says:

13- ***ST: I'm scrunching again, Papa, what does this have to do with Smurfette? Everything, I'm afraid. Why would he build such a hideous device? Is that a giant Smurfalator? To extract our essence.***

- *SV: مؤخرتي تحكني مجددا! بابا،ما علاقة هذا بـ (سنفورة)؟كل العلاقة على ما اخشى يا ترى من اجل ماذا يقوم بصنع جهاز ضخم كهذا ؟ هل هذا محول سنفوري هائل يا ترى؟ من اجل استخراج مسحوق السنافر*

- DV: هذه؟،لماذابنى الة شنيعة كهذه؟،لماذابنى الة شنيعة كهذه؟،دخل كبيرللاسف،دخل سنفورة،بابامادخل هذابوجود بابا! جسمي يقشعر

سنفوسارة ضخمة،لاستخلاص اكسيرالحياة

In the subtitled version, it is clear that the procedure, which followed, is the literal translation without any adaptation for rendering the cultural specific items or naturalizing the foreign, whereas DV will be explained in 4.7.

At (00:06:31) and right after Gargamel finish his magical show, he and the cat Azrael ride the cart in which Gargamel starts talking to the cat and says:

14-   **ST:** *I extracted all I could from Papa Smurf in the kingdom of New Yourk. How much essence did you extracted? I'm squandering it? What are you talking about? I had to turn that man into a giant toad. It's a magic show, isn't it?*

- SV: انا ظننت انني ساعثر على بعض المسحوق في مملكة نيويورك تلك لكنك لم تتوقع ذلك اليس كذلك؟ انا من اضاعها؟ مالذي تتحدث عنه؟ لقد توجب عليا تحويل ذلك الرجل الى ضفدع عملاق فقد كان عرضا سحريا اليس كذلك؟

- DV: انا ها؟ استخلصت ما استطعت من بابا سنفورفي مملكة نيويورك ... كما ستخلصت منه انت ها؟انا ابدده؟ياللهذيان ! غيرت الرجل الى ضفدع عملاق انه عرض للسحر،صحيح؟

Literal translation is used in the dubbed version following up the form and structure of ST to achieve the function of lips synchronization. Whereas, SV is been used the explanation procedure which is going to be discussed in 4.6.

Gargamel sets a plan to invade The Smurfs village, so at (00:14:25), he asked Azrael to bring him the plan:

15-   **ST:** *We must review my plan before tonight's raid on Smurf Village. This is not my writing parchment. Where is my plan? "Gone Digital"? I do not understand what that means.*

- SV: هيا علينا مراجعة خطتي لاختراق قرية السنافر ، "تفضل خطتك" هذا ليس خطي ! اين هي خطتي ؟ جعلتها رقمية "رقمية"؟ ماذا يعني ذلك ؟

- DV: والان لنراجع خطتي قبل الهجوم الليلة على بلدة السنافر ولكن هذا ليس مخطوطي ! اين خطتي؟ "صار الكترونيا"؟ انا لا افهم ماذا تقصد

In both of the subtitled and dubbed versions, this sentence is rendered literally but with slight differences in the use of terms between subtitling and dubbing. In the subtitled version the translation is very literal, however, the subtitle also contains the words that are said by the cat, for instance: (here is your plan) which is rendered into Arabic by (تفضل خطتك) in SV which does not exist in the original sentence, but the translator used the adaptation strategy that allows him/her to translate according to the situations and the needs. Thus, the translator tries to make the dialogue between Gargamel and the cat Azrael comprehensible.

In the dubbed version, there are untranslated words that are said by the cat, this is on one hand. On the other hand, one can figure out that in dubbing the translator tends to use easy and simple words since it is an animated movie produced for different ages in general and for the kids in particular.

Papa, the Smurfs and Patrick try to get into Gargamel hotel room at (00:53:50), Patrick put the Smurfs and Papa in the meal dish that was requested by Gargamel to enter the room, and one of them falls on fish and says:

16-   *ST: Sorry, Mr. Fish- you looked fried.*

- *SV: آسف سيد سمكة – تبدو مقليا*

- *DV: آسف مدام سمكة – من شواك*

In the subtitled version, the word "سيد" is used which is masculine in Arabic, while "مدام" is used in the dubbed version which is feminine. The word "Madam" is not Arabic but a loan word that reflect foreign flavor. Here, there is transference.

Moreover, the cook word "Fried" is rendered differently in the subtitled and dubbed versions, i.e. "مقليا"and "شواك"respectively. The word "مقليا"is closer to "fried" than "شواك"which is equivalent to "grill".

The percentage of using literal translation procedure within the of foreignization and domestication notions in the subtitled version is 20% whereas in the dubbed version is 10%. Literal translation procedures are used in the subtitled version – depending on the mentioned examples- more than what the dubbed version used.

4.3 Explanation/ Gloss

Gloss translation according to Nida(1964) as cited in Munday(2009:193) recreate the form and content of the SL in TL as closely as possible to be understandable by the TL readers. Explanation/ Gloss means a word or phrase that is attached to a vocable to let human readers guess the intended lexis (word sense). For example, ice (food) = ice (dessert) as opposed to ice (cake crust) and to ice (water). Glosses are not definitions, but serve as abbreviated explanations or hints. The following examples show a number of the explanation/ gloss in "The Smurfs 2" dubbed and subtitled movie into Arabic. Moving back to the beginning of the movie when Smurfette is dreaming, and at the time, she turned into Gargamel Smurfette, the Smurfs see her and say at 00:02:21:

17- *ST: Wow. Not a good look on her.*

- *SV:* إنها قبيحة المظهر

- *DV:* واو ليس بها اي جمال

18- *ST: She's a Frankensmurf*

- *SV:* هل هي سنفورة مسخ؟

- *DV:* هل هي سنفوره شتاين؟

In example no.17, gloss translation is used in both SV and DV, since SV expresses the meaning of "not a good look at her" as it is ugly by this look, whereas DV renders the meaning into "she has no beauty", both of SV and DV use different words than what is really exist in ST conveying the meaning or the explanation for ST.

In the example no. 18, the word "Frankensmurf" is neologism. It is a combination of "Frankenstein" and "Smurf". "Frankenstein" is a freaky fictional character that represents evil deeds, so the word "Frankensmurf" implies the evil that appears on Smurfette. This word has been rendered differently in the subtitled version it is rendered as "مسخ" while in the dubbed version it is rendered into "شتاين" in order to refer to the evil nature and ugliness. Besides, the word "شتاين" is not available in ST, so the

translator knowledge about this evil fictional character allows her/him to render this word in such way.

19- **ST:**Yo, get out of the road, freak!

- **SV:** أنت ابتعد عن طريقي ياغريب الاطوار!

- **DV:** أنت ابتعد عن الطريق يا مسخ

In the above example, the word "freak" is explained into Arabic by "غريب الاطوار" which is brief explanation for what the word "freak" means. As explained earlier that "غريب الاطوار" is human behavior related, while the word "مسخ" is the look of human turn to be an animal or a monster.

Papa and the three Smurfs see the device at (00:40:13) and one of them say:

20- **ST:** Oh! My Smurf.

- **SV:** يا الهي

- **DV:** يارب السنافر

In example no.20, the phrase "My Smurf" is not clear, but the movie context and the way of uttering the phrase shows that this is a sacred word used to show an amazing situation, so it was rendered into "يارب السنافر" which exactly explains what the phrase means. While in SV, it is rendered into "يا الهي"to express that The Smurfs has their own world in which they have God.

As mentioned before, at (00:06:31) and right after Gargamel finish his magical show, both of him and the cat Azrael ride the cart in which Gargamel starts talking to the cat and says:

21- **ST:** *I extracted all I could from Papa Smurf in the kingdom of New Yourk. How much essence did you extracted? I'm squandering it? What are you talking about? I had to turn that man into a giant toad. It's a magic show, isn't it?*

- **SV:** انا ظننت انني ساعثر على بعض المسحوق في مملكة نيويورك تلك لكنك لم تتوقع ذلك اليس كذلك؟ انا من اضاعها؟ مالذي تتحدث عنه؟ لقد توجب عليا تحويل ذلك الرجل الى ضفدع عملاق فقد كان عرضا سحريا اليس كذلك؟

- *DV:* انا؟ها انت منه استخلصت كما ... نيويورك مملكة سنفورفي بابا من استطعت ما استخلصت
ابدده؟ياللهذيان ! غيرت الرجل الى ضفدع عملاق انه عرض للسحر،صحيح؟

An explanation/ gloss is used in the subtitled version, since it moves away from the literal translation and the cultural substitution. DV as mentioned before, use the literal translation procedures, while in SV omissions occur, such as the word "Papa" which does not exist in SV, on the other hand, the sentence "كان عرضا سحريا اليس كذلك؟" contains more explanation that what DV has.

In the subtitled version, the percentage of using explanation/gloss is 2.5%, whereas the dubbed version percentage of using this procedure is 7.5%. This slight difference between SV and DV goes back to the use of explaining the vague sentences or situations. Since "The Smurfs 2" is produced as animated movie directed to all ages , the language of the movie is somehow easy and simple, except of, course, the case of neologisms which needs creative and adaptation procedures to achieve the desired results.

4.4 Cultural Substitution

Cultural substitution refers to the translation of some known or unknown concepts in the source language by using the substitution from the culture of the receptor language rather than by other available means of meaning equivalence. Baker (1992: 31) maintains that "*a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader*". The cultural meaning must be sent across either by making the culture explicit, or if appropriate and possible, by using a cultural substitute with similar form or function. The following example shows the cultural substitution followed in "The Smurfs 2" subtitled and dubbed version:

22- ST: Once upon a time, in Smurf village.

- *SV:* كان يا مكان ... في قرية السنافر

- **DV:** كان يا مكان ... في بلدة السنافر

The phrase "Once upon a time" is rendered by the cultural substitution ''كان يامكان''
which is totally belonging to the Arabic culture in reciting stories. On the other hand,
the word "village" is rendered into two different words, in SV it is rendered into "قرية"
which is the exact equivalence for the word "Village", but in DV it is rendered into "بلدة"
which is the equivalent for the word "town", a town is a human settlement larger than a
village but smaller than a city.

The Smurfs at (00:01:50) have an argument among themselves and one of them
says:

23- **ST:** *Yo, take it down a notch, my blue brothers.*

- **SV:** على رسلكم قليلايا اخواني الزرق

- **DV:** هيا لنقلل من حماس الدراما يا اصحابي

The cultural substitution can be found in the dubbed version. In example no.23
there was no equivalent to the word ''حماس الدراما'' but, cultural substitution is used to
indicate the same impression and effect of the source movie audience.

24- **ST:** Oh! My Smurf.

- **SV:** يا الهي

- **DV:** يا لرب السنافر

There is no "My God" in the source text in spite of the fact that the subtitling is
used the exact equivalence for the phrase mentioned, while as mentioned before "My
Smurf" is rendered into "يالرب السنافر" in the dubbed version that is within the
explanation procedures. So in SV the cultural substitution is used.

Another example of cultural substitution procedure is as follow:

25- **ST:** I'm scrunching again, Papa, what does this have to do with Smurfette?
  Everything, I'm afraid. Why would he build such a hideous device? Is that a giant
  Smurfalator? To extract our essence.

- **SV:** مؤخرتي تحكني مجددا! بابا،ما علاقة هذا بـ (سنفورة)؟كل العلاقةعلى ما اخشى يا ترى من اجل ماذا
  يقوم بصنع جهاز ضخم كهذا ؟ هل هذا محول سنفوري هائل يا ترى؟ من اجل استخراج مسحوق السنافر

- *DV:* هذه؟،ا لماذابنى الة شنيعة كهذه؟،ا لماذابنى الة شنيعة كهذه؟،ا باباوجود هذابامادخل سنفورة،دخل كبيرللاسف، جسمي يقشعر! باباما
سنفوسارة ضخمة،لاستخلاص اكسير الحياة

Example no.25 contains words, which are rendered culturally. The word: (
Scrunch: يقشعر) means to make a loud crunching noise or any part of the body, while the
word "يقشعر" is the equivalent of the word "tremble" in English, but the cultural element
is rendered quite good. The other word is "hideous" which is rendered into "شنيعة" to
express how ugly or disgusting to look at, and "To extract our essence" that is rendered
into "اكسير الحياة"which implies the same meaning but in two different culture, since it
gives power and long life to the person who has this magical liquid. The source text
mention the essence of the Smurfs, while the words in Arabic express the liquid which
makes life longer than what it is.

At (00:45:53) Gargamel talks to his cat to prepare a present for Smurfette to
tempt her in order to give him the formula to produce the Smurfs essence, Gargamel
says:

26- **ST:** *Not now, Azrael, I'm trying to think of a genuine and heartfelt gift that I
can deceive that Smurfette with!*

- *SV:* ليس الان يا (هرهور) فأنا احاول التفكير في هدية مناسبة ومقنعة لخداع (سنفورة)
- *DV:* ليس الان يا (عزازيل) انا افكر في هدية صادقة استطيع ان اخدع بها سنفورة

The name of the cat "Azrael" is rendered into "عزازيل " in DV to be accepted in
the Arabic culture in general and the Islamic culture in specific, since the name "Azrael"
is sacred name of one of archangels in the Islamic culture, no one can call the pets with
these sacred names, the translator uses the cultural substitution to make it acceptable in
the target culture.

While in SV the cat name "Azrael" is rendered in a different way than what is
used in DV, it is rendered into "هرهور" it is also a cultural substitution translation, but it
implies the flavor of the Arabic culture, because the word "هرهور"contains two
syllables: The first syllable is "هر" which is the name of the tom cat in Arabic. The

second syllable is "هور" used to give nickname for this cat specifically and express the sense of humor.

After Gargamel finishes talking to Azrael, he wants to get his head out of the cart and say Hi to his followers or fans, so at (00:07:13) says:

27- ***ST: Yes! You must all worship me, Yes even you, my little flea-bitten little fur bag. All hail the great and powerful.***

- *SV:* لاشك انكم جديرون بالحضور لعرضي انت ايضا ايها المتقاعس الصغير، انا امتلك اعظم قوة سحرية سبق

- *DV:* أجل !! رعاياي المتذللين انا معبود الجماهير ، أجل! حتى انت يا مرتع البراغيث ذات الفراء ، يعيش شرشبيل القوي العظيم

In both subtitled and dubbed versions, cultural substitutions are used in two different ways; the subtitled version contains very short sentence, which indicates an idea, but many words were put aside and they were not rendered into Arabic.

The dubbed version contains different word, which is much closer to the target language receptors. It includes the description of the cat that Gargamel called, while this description is missing in the subtitled version. During the preparation for Smurfette birthday party one of the Smurfs notices that some one bite a piece from the cake at (00:09:27):

28- **ST:***Hey, who smurfed a bite out of Smurfette's birthday cake?*

- *SV:* أنتم! من الذي سرق قطعة من الكعكة؟

- *DV:* هيه . من سنفر قضمة من كعكة سنفورة؟

In the dubbed version the main verb (smurfed) is rendered into Arabic language as (سنفر) which is the way in which Smurfs talk about doing things; for instance, instead of saying: "Lets knock the door", "the Smurfs say": " Lets smurf the door" it has some kind of humor and the comedy of the film to make it joyful and entertaining movie, so that the translator tries to transfer the same impact of the original movie audience to the target movie receptor, for many reasons; one of these reasons is that the original movie has these characteristics and to render the humor and comedy of the original.

Smurfette is chased by evil smurfs called NaughtiesVexy and Hackus at (00:41:12); Smurfette runs away and reach to unclean area, stumbles by trash and says:

29- **ST**: *This place really needs to recycle. Think, Smurfette, think.*

- *SV*: هذا المكان مثل المتاهة فكري يا سنفورة فكري

- *DV*: يحتاجون للاهتمام بالبيئة فكري يا سنفورة فكري

In SV, the word "Recycle" is rendered into different word than what is really in ST. it is rendered into "المتاهة" which means "maze" whereas ST contains the word place and the verb "recycled". However, in DV it is rendered into "الاهتمام بالبيئة" which is also not involved in ST. Both of SV and DV are not precise in rendering the meaning of ST, the better translation would be this place needs to re-arrange or cleaned up in which the Arabic would be "اعادة ترتيب او تنظيف".

At (01:15:16) Papa and the other three Smurfs see Gargamel, Vexy and Hackus celebrating Smurfette birthday with cake, they try to let Smurfette write down the formula of the Smurfs essence:

30- **ST**: *There she is! Is that a birthday cake? We had a birthday cake for her, too, but she just never saw it. They look like a happy family. She is not going to give him the formula is she, Papa? Papa replies: If she does, it would mean the end of all Smurf kind.*

- *SV*: ها هي ذا ، هل تلك كعكة عيد ميلاد ؟ نحن صنعنا كعكة ميلاد من اجلها ايضا لكنها ببساطة لم ترها، يبدون عائلة سعيدة ، يبدو انها ستعطيه الوصفة ، صحيح يا أبي؟ ، لو فعلت ، فسيعني نهاية جنس السنافر.

- *DV*: أوه.. ها هي هناك ! أهذه كعكةعيد ميلاد؟، نحن اعددنا لها كعكة لكنها لم تراها ابدا، شكلهم يبدو لي كعائلة سعيدة ، لن تعطيه التركيبة السرية : صحيح؟ إن اعطته فهذا سيكون نهاية بني السنافر.

In the above example, both SV and DV include a number of translated words which are rendered differently; first, the type of question, in ST the question of "is that a birthday cake?" is a tale question can be answered by "yes or no", in DV the same structure is used while in SV is not. Second, the sentence "we had a birthday cake for her too, she just never saw it" is rendered into two different sentences in SV and DV, In SV is rendered into translator , " نحن صنعنا كعكة ميلاد من اجلها ايضا لكنها ببساطة لم تراها"

renders the phrase "we had" into "صنعنا"which means " we made", in DV this procedure is also used but with different idiom " نحن اعددنا " which means "we made" too. In SV the word "formula" is rendered into "الوصفة" which indicates the prescription of which the Smurfs essence is produced, whereas in DV it is rendered into " التركيبة السرية" the word "التركيبة" expresses the same impact of the word "الوصفة" that is used in SV, "التركيبة" means the combination of materials to create that magical liquid , i.e. The Smurfs essence, furthermore, the word "السرية" does not exist in ST, this word means "the secret" the translator in DV tries to show how important this formula is, and add one more word to reach this purpose.

The percentage of using the cultural substitution procedure in the dubbed and subtitled version within the notion of foreignization and domestication, in subtitled version the percentage is 2.5% while in the dubbed version is 17.5%. The dubbed version is an attempt of making the movie as if it were produced in Arabic where it is in fact produced in English, so in the dubbed version the percentage of cultural substitution is more than the subtitled version.

4.5 Omission

Omission means dropping a word or words from the source language text while translating. Munday (2009:212) defines omission as " *the intentional or unintentional non-inclusion of an ST segment or meaning aspect in the TT*". This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor. For example, Arab translators usually omit English taboo words such as 'fuck off' and 'shit', while translating films into Arabic, just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture. Besides, in some cases translators do not pay attention to the words that appear in the movie as a result he/she will not translate these words , thinking that these words might be not important, for example at (00:01:22):

31- In "The Smurf 2" it can be found at the beginning of the movie, when the book of "*Smurfology*" appears on the screen, the translator does not translate this book title into Arabic in the subtitled version, while in the dubbed version it is translated clearly by uttering " *من كتاب علم السنافر*"

And other example at (00:03:02) can be listed as follow:

32- ***ST: -Hi , Holy Moly, hi Smurfette***

- ***SV:*** *(سنفورة) مرحبا – مرحبا*

- ***DV:(سنفورة) اهلا أوبا أوبا – مرحبا رفاق يا***

It is clear that the phrase Holy Moly does not rendered into the Arabic subtitle, while it is rendered in DV by the phrase: "أوبا أوبا" which is not the exact equivalent but it is the way of naturalization in order to make the receptor familiar with the context. Another example of omission at (00:03:45) is:

33- ***ST:*** *Don't kill the narrator , the world as known it is over*

- *SV: non*

- ***DV:*** *انتهى المألوف العالم الراوي تقتلي لا*

This sentence is totally unfound in the subtitled version, it is omitted.

During the preparation of Smurfette birthday party, they want to put a banner includes "Happy Birthday Smurfette", so at (00:09:13):

34- ***ST***: *The banner goes over there, please. Thank you, and I love the piñata.*

- *SV:* *وشكرا فضلك من هناك اللافتة ضع*

- *DV:* *البيناتا واحب هناك ، سنفورة يا جميلة ميلاد عيد لافتة*

The subtitled version contains an omission of the "Pinata" where in the dubbed version it is clearly noticeable to hear this word transferred into Arabic language.

At (00:09:18) a full sentence is omitted which is:

35- ST: How is that, Gutsy? A little lower, Grouchy

- SV: non

- DV: *غضبان يا قليلا انزلها شجاع يا رأيك ما*

At (00:09:23) another sentence, it is also omitted from the subtitled version while it exists in the source sentence and the dubbed version.

36- **ST**: *Hey, who smurfed a bite out of Smurfette's birthday cake?*

- **SV**: أنتم من الذي سرق قطعة من الكعكة؟

- **DV**: هيه... من سنفر قضمة من كعكة سنفورة ؟

The main verb of this sentence is deleted (smurfed) in the subtitled version and different verb is used which is far away from the original text but it implies the same meaning (سرق), which is the equivalent for "steal", but the Smurf flavor is lost.

When Smurfette, Vixy and Hackus are attacked by the cat Azrael at (00:46:36) Smurfette shout:

37- **ST**: *Watch out*

- **SV**: *non*

- **DV**: احترس

At the same situation at (00:46:41) the cat attack

38- **ST**: *Yes!*

- **SV**: *Non*

- **DV**: أجل

At the time Smurfette write down the formula to Gargamel in order to save Vixy and Hackus at (01:21:08), Gargamel captures all three of them in order to put them in the Smurfalator, Hackus says:

39-   ST: No cage for Hackus. No cage for Hackus.

- SV: Non

- DV: لا قفص لهاكس ، لا قفص لهاكس

The other example is at (01:30:55) when Gargamel fly away screaming:

40- **ST**: *No La Wanda! No means no!*

- **SV**: *Non*

- **DV**: لا لا ارجوك لا

Gargamel is talking to his wand which does not respond to his order in the SV the entire sentence is omitted while it is rendered into Arabic in DV , even though, the Wand is not been rendered in DV.

In fact, it is in subtitling translation where omission attains its peak in use. The percentage of using omission procedure within the notion of foreignization and domestication in subtitled version is 22.5% while in the dubbed version is 2.5%.

All the mentioned procedures that were followed in the analysis of ''The Smurfs 2'' within the notion of foreignization and domestication for two versions of the mentioned movie, one is subtitled and the other is dubbed, these procedures are put together one table contain the range of translation procedures used in the study, this table as is follow:

Table (1) Range of Translation Procedures emerging from the Study

Types of Procedures	Number of examples in SV	% in subtitled version	Number of examples in DV	% in dubbed version
Transference	3 of 40	7.5 %	1 of 40	2.5%
Literal Translation	8 of 40	20 %	4 of 40	10 %
Explanation	1 of 40	2.5 %	3 of 40	7.5 %
Cultural Substitution and Naturalization	1 of 40	2.5 %	7 of 40	17.5 %
Omission	9 of 40	22.5%	1 of 40	2.5 %

It appears that a relatively large number of literal translations, transferences, and cultural substitution are used in the work of translating the movie. However, proper names (of places or people) amounted to more than half of the occurrences, because names are mono-referential by nature, they usually can only be borrowed into another language, i.e. transferred without change or with only minor spelling amendments. The

following figures are the application of the percentages taken from table (1) to test whether dubbing and subtitling reaches foreignization or domestication.
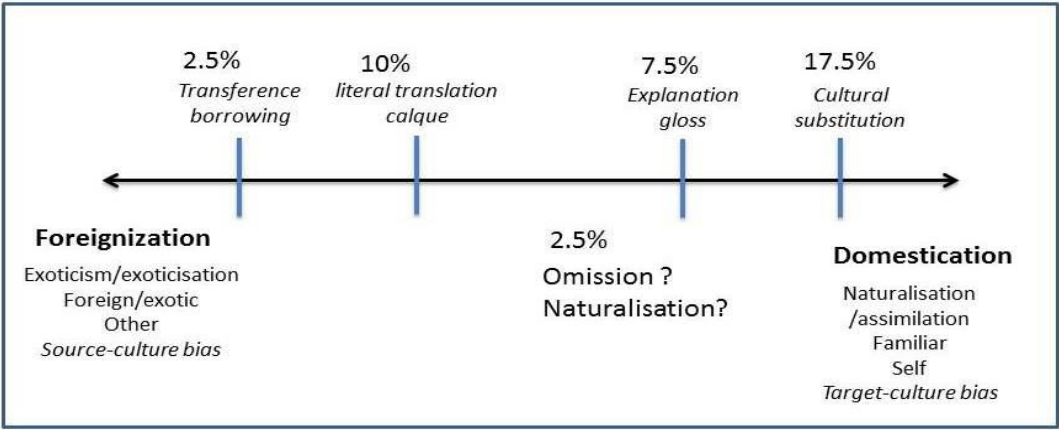

Figure (2) Dubbed Version Percentages

In the above figure, it clearly noticeable that dubbed version tends to be domestication oriented than foreignization oriented.
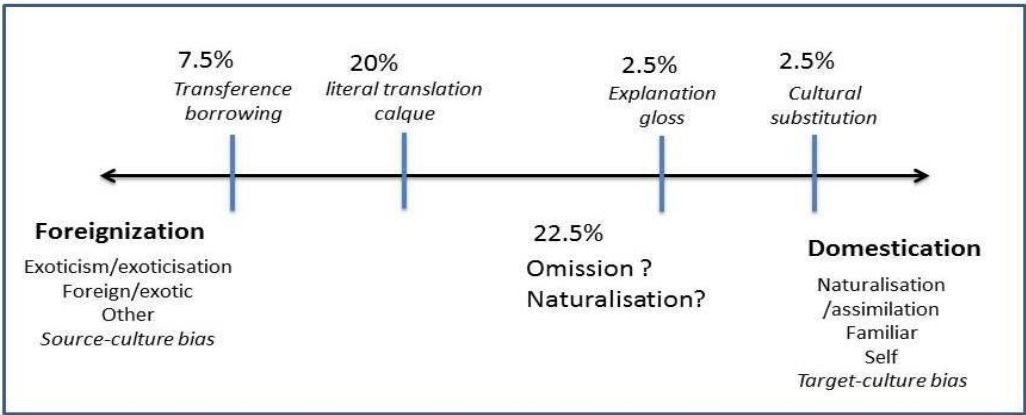

Figure (3) Subtitled Version Percentages

In figure (3), it clearly noticeable that the subtitled version tends to be foreignization oriented than domestication oriented. In this study, the foreignization/domestication model does not seem to convincingly show the pragmatic realities of AVT. The findings presented above seriously question the suitability of rigid models and classifications based on a belief in the consistency of the procedures used

for translating culture-specific material, and on the underlying assumptions made about translators' or distributors' agendas. Kwiecinski (2001: 10), while still providing his own classification of translation procedures, points indeed to its limitations: "*the foreignness/domesticity of a transeme is highly co-text and context-sensitive and thus cannot be adequately captured solely by a formal taxonomy of procedures.*"

Contextual factors play a much more important role than is typically believed, especially perhaps in screen translation since the nature of the medium is characterized by particular technical constraints, and implies strong visual and contextual embeddedness. Ivir (1987: 37) is among the few to note that:

In planning his translation strategy, the translator does not make a one-time decision on how he/she will treat unmatched elements of culture; rather, even if he has established an overall order of preferences, he usually makes a new decision for each such element and for its each use in an act of communication.

5. Conclusions

The analysis of dubbing and subtitling of "The Smurf 2" with respect to domestication and foreignization entails a number of conclusions. These conclusions give answers to the study questions set at the beginning of this study. These conclusions is summed up as follows:

1. A collection of translation procedures is used in the movie which makes it impossible to reveal any form of regularity and/or consistency as far as the standards foreignizing or domesticating are concerned. This result appears contrary to what Venuti and other scholars have claimed to occur.
2. The Analysis shows that both subtitlers and dubstars follow a number of foreignizing procedures in dealing with CSI.

3. As far as subtitling of CSI are concerned, it aims at rendering the sense and content of the original animation movie regardless of the image pictured such as lips synchronization. However, the subtitler is concerned with timing.

4. Dubbing of the animation movie tend to be domestication oriented.

5. Cultural substitution is the most used procedure in the dubbed version of the animation movie.

6. Subtitling as shown in this study is a foreignizing translation strategy since it interferes least in the original.

7. There is a lack of consistency in the use of strategies and the procedures in rendering the movie, both in the subtitled and the dubbed versions .

8. The procedures had been more or less identified. It is difficult at times to locate them on the foreignization or domestication spectrum. For instance, it is not clear whether neutralization and omission are forms of domestication or foreignization. They tend to be culturally neutral and, therefore, to obliterate the specificity of the SCI. The same holds true for explanation, which does try to accommodate the needs of the target viewers by reducing the unknown and the unshared.

9. The foreignization/domestication model has been acclaimed as a powerful tool to conceptualize the interface between the source culture and the target culture.

Bibliography

Aixelá, F. J. (1996). "Culture-Specific Items in Translation". In R. Alvarez, & C. E. Vidal, *Translation Power, Subversion..* Clevedon: Multilingual Matters,(pp. 52-78).

Arson, P. (1988). "The Aim and Function of the Subtitle: What It Does and Does Not Do". Unpublished MA Thesis, Université de Rouen.

 Baker, M. (1992). *In Other Words: A Coursebook on Translation*. London: Routledge.

Catford, J. C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.

Ivir, V. (1987). "Procedures and Strategies for the Translation of Culture". *Indian Journal of Applied Linguistics, 13*(2), 35-46.

Kwiecinski, P. (2001). *Disturbing Strangeness: Foreignisation and Domestication in Translation Procedures in the Context of Cultural Asymmetry*. Torun: Wydawnictwo Edytor.

Munday, J. (Ed.) (2009). *The Routledge Companion to Translation Studies*. London : Routledge.

Newmark, P. (2003). *A Textbook of Translation* .London : Pearson Education.

Olk, H. M. (2001). "The Translation of Cultural References: An Empirical Investigation into the Translation of Culture-Specific Lexis by Degree-Level Language Students". Unpublished PhD thesis: University of Kent.

Ramiere, N. (2006). *"Reaching a Foreign Audience: Cultural Transfers in Audiovisual Translation"*. Journal of Specialized Translation,(6).

Venuti, L. (ed.). (1992). *Rethinking Translation: Discourse, Subjectivity, Ideology*. London: Routledge.

------------------------(1995). *The Translator's Invisibility: A History of Translation.* London: Routledge.

----------------------(1998). "Strategies of translation", in M. Baker, (ed.) *Encyclopedia of Translation Studies*. London and New York: Routledge, 240-244.

Filmography:

Kerner, J. (Producer), & Gosnell, R. (Director). (2013). *The Smurfs 2*. United States: Sony/Columbia.

التغريب و التوطين في الدبلجة و الترجمة من الانكليزية الى العربية بالإشارة الى فلم السنافر 2

الاستاذ المساعد الدكتور عادل عبدالامير الثامري   احمد فاخر مجيد

جامعة البصرة / كلية الاداب/قسم اللغة الانكليزية   طالب ماجستير/ كلية الاداب/ قسم الترجمة

المستخلص

تعنى هذه الورقة بدراسة الاجراءات الترجمية و استراتيجياتها التي يتبناها مترجموا الافلام و مدبلجوها. و تناولت الدراسة نسختين من فلم السنافر 2 احدهما مترجم و الثانية مدبلجة الى اللغة العربية استنادا لمفهومي التغريب و التوطين و انموذج اولك لتحليل الاجراءات الترجمية في التعامل مع المفردات الثقافية. تحاول هذه الدراسة الاجابة عن اسئلة البحث و هي: الى اي مدى تغريب الترجمة او توطين العناصر في الترجمة السمعية البصرية ؟ و الى اي مدى تغرب الدبلجة او توطن العناصر في الترجمة السمعية البصرية ؟ و هل ثمة اختلافات بين التوطين و التغريب في التعامل مع المفردات الثقافية في الترجمة السمعية البصرية ؟ و قد توصلت الدراسة الى عدد من الاستنتاجات و من اهمها ان كل الخزين من الاجراءات الترجمية قد استعمل في التعامل مع هذا الفلم مما جعل من غير الممكن اثبات اي نوع من الاتساق فيما يتعلق بالتغريب و التوطين و يبدو ان هذا الاستنتاج يناقض ما ذهب اليه فينوتي و دارسون اخرون في مجال الادب. و بين التحليل ان كل من المترجمين و المدبلجين اتبعوا عددا من اجراءات التغريب في التعامل مع المفردات الثقافية.