

Transediting the Self: Transadaptation for Dubbing into Arabic in an Educational Context

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ABSTRACT

This exploratory study investigates the reasons behind translation shifts that occurred on audiovisual texts transadapted for dubbing into Arabic. It uncovers the changes in participants' various transadapted versions, the reasons behind them, and to what degree their transediting affects the function of the source text and the conveyance of the message. Stetting's (1989) 'Areas of Transediting' and the issue of 'dubbing technical constraints: synchrony' were the focus of the contrastive analysis between the source texts, target texts, and the various transadapted versions of the corpus. Given that the case study was carried out in an educational context where participants study audiovisual translation, the researchers had access to students' personal reflections on the transediting process. The findings reveal that in addition to Stetting's transediting areas, technical transediting played an important role in the participants' decisions making while transadapting for dubbing into Arabic.

Keywords: Audiovisual Translation; Dubbing; Transediting; Transadaptation; Ideology; Shifts.

1. INTRODUCTION

The 21st century's technological advancements are shaping our lives like never before. We consume audiovisual material for information, entertainment and/or educational purposes. As a result, the demand for translation services has increased. However, with these advancements, great responsibility is placed on the shoulders of the transadaptors. The neologism *transadaptation* is used in this context, as opposed to using only 'translation' or 'adaptation,' as the process of translating audiovisual texts encompasses both concepts. To quote Gambier (2003, p. 178), "screen translation', or 'versioning', [...] can also be called transadaptation." In the same vein, Chaume (2018) stipulates that transadaptation is particularly useful in the context of Audiovisual Translation (AVT), as it potentially encompasses "all types of translation as well as adaptation", and AVT practitioners are required to carry both tasks in order to comply with the requirements of transadaptation for almost any kind of AVT modality. In the case of dubbing, transadaptation is not only "a question of translating dialogues," as the process requires that "they have to be rewritten" (Paquin, p. 1998). Moreover, using the term 'transadaptation' is essential in overcoming the traditional dichotomies of 'literal *versus* free translation' or 'translation *versus* adaptation' and at taking into consideration the

sociocultural norms of the target audience in a more direct manner. In addition to linguistic, sociocultural and religious norms of Arab and Muslim societies, synchrony is at the heart of transadaptors' tasks. It is for this reason that transadaptation is relevant to the context of dubbing.

The manner in which transadaptors deal with the source text (ST) becomes worthy of investigation, as it can result in a new text with a new purpose. Several external factors come into play during the transadaptation process. For example, a transadaptor might be bound by target culture (TC) norms that will oblige him/her to euphemize or omit certain expressions. Furthermore, some governments play a role in controlling the material broadcasted to people through censorship, and in the case of AVT, that could include "the deletion or replacement of utterances and scenes classified as vulgar, erotic or presenting unacceptable references or allusions" (Yahiaoui, 2014, p. 81). Finally, translation agencies might dictate stipulates certain guidelines or preferred terms that the transadaptor will have to follow.

The process of translating in general is a complex activity and translating audiovisual texts in particular can be even more complex due to the multi-layered nature of these texts. In other words, the context of AVT, unlike literary translation for instance, restricts transadaptors during the process due to AVT's "multidisciplinary specificity" (Ferriol, 2007, p. 171).

The researchers aimed at unveiling the reasons behind translating and editing choices and shifts participants made to their transadaptation versions for dubbing and how those changes affected the function of the source text (ST). It was observed that the transadapted versions the participants worked on was a result of *transediting*, an unavoidable process in dubbing.

Transediting

Although transediting is seen as a *de facto* and integral part of any translation process, its various areas are considered an ideal starting point for the analysis of any given text in order to unveil shifts in the process and the end product of translation. If the term 'translation' is understood as a spectrum ranging from literal translation at one pole and free adaptation at the other, than the term 'transediting' is used as a hyponym of 'translation' focusing on the adaptation side of translation spectrum, looking in particular into the motivations behind the 'editing' involved. It is within this understanding that this case study is carried out.

Stetting (1989, p. 371) coined the term *transediting* to describe the "muddled area" of the translating and editing process. She argues that "a certain amount of editing has always been included in the translation task" (ibid, p. 371), making the process an inevitable part of the transadaptor's job. She suggests three 'Areas of Transediting' (ibid, p. 377):

1. Cleaning-up transediting;
2. Situational transediting; and
3. Cultural transediting.

Stetting stipulates that in ‘cleaning-up transediting’, the transadaptor adapts to “a standard of efficiency in expression”, which may involve transediting to find better expressions. In ‘situational transediting’, the transadaptor adapts to “the intended function of the translated text in its new social context”; this area can be linked to the ideological constraints that play a major role in a transadaptor’s choices. Finally, in ‘cultural transediting’, the transadaptor adapts to “the needs and conventions of the target culture” (ibid, p.377). This area can be linked to the socio-cultural constraints analyzed in the transadapted versions, since transadaptors are considered social and cultural mediators, a task which requires them to bear in mind the target culture’s (TC) traditions and conventions (ibid, p. 377). Another area we considered vital for a comprehensive analysis of the transadaptation process in dubbing – one of the most dominant modes of AVT - is the ‘technical constraints’, which were examined and discussed with a special focus on the phonetic synchrony, which will be further discussed in the next section.

Despite Schäffner’s (2012, p. 867) argument that transediting was introduced at a time when “translation research was still seen primarily as a sub-discipline of Applied Linguistics” and questioning the validity of the concept of ‘transediting’ as practitioners transedit as they translate, we believe that the technical/practical aspect of AVT, which is dubbing for the purpose of the present research, still makes investigating various areas of transediting a viable way for the analysis of any AV material. Although Stetting (1989) does not discuss AVT, in this case study, the researchers addressed the ‘technical transediting as an addendum to the other transediting areas, as this constraint proved to play a vital role in reshaping the final transadapted versions of the dubbed products. We argue that transediting is valid for the current case study because it enables transadaptors and or researchers to reflect upon the process of translation and editing through the proposed ‘Areas of Transediting’. Furthermore, it is important to note that this research aims to understand the shifts that occurred in the process of transadapting an AVT text through transediting.

Audiovisual Translation: Dubbing

AVT characterizes the new avenues Translation Studies has taken in a world that has become technology-driven. It is “[the] mode of translation characterized by the transfer of audiovisual texts either interlingually or intralingually” (Chaume, 2013, p. 105). According to Perez-Gonzalez (2014, p. 12), AVT has managed to mediate an ever more heterogeneous range of screen-mediated texts. Through dubbing and subtitling, among others, AVT has become the “fastest growing strand of translation studies” (ibid.).

Dubbing is considered a “covert mode of translating” (House, 1997, p. 69), because it involves the removal of the original dialogue and replacing it with another one.

Therefore, its main objective is to make the target audience believe that they are experiencing the original audiovisual product but in their mother tongue without losing any of the distinctive features of the original (Yahiaoui, 2016, p. 184). In doing so, dubbing creates “the perfect illusion” (Gottlieb, 1994, p. 102). This ‘illusion’ is usually - if not always - subject to numerous constraints.

One of the main constraints of dubbing is achieving synchrony. Chaume (2012, p. 92) distinguishes three types of synchronization: phonetic synchrony, kinesic synchrony and isochrony. Achieving perfect synchrony is a challenging task, as transadaptors are always bound by the technical and the textual constraints of dubbing, such as socio-cultural and ideological constraints that might be embedded within the text. Therefore, transadaptors are often required to transedit their translations.

Taking into consideration the linguistic and cultural barriers between communities and the requirements of achieving an optimal dubbed material, transadapting audiovisual texts becomes a challenging task. The changes transadaptors make may result in delivering a target text (TT) with a different function for a different audience. Consequently, the new TT might not be as faithful to the ST and to its original intended message.

The Corpus

This paper is based on a case study carried out within the context of the dubbing classes taught in an educational context. The case study analyzed 26 students’ own-transadaptations of two dubbed clips completed by seven participants. [the case study analyzed seven participants’ own transadaptations of two dubbed clips] The raw corpus consists of two audiovisual STs; 26 first and final transadaptation versions; 13 reflections; and finally, interviews were conducted with the participants to validate and triangulate the findings. The participants were asked to transadapt two dubbed clips into MSA.

The first audiovisual text is *This Land is Mine*, a three-minute animated clip by Nina Paley, released in October 2012, about what she calls the history of “Israel/Canaan/Levant” (Paley, 2012). It is presented in an animation format with *The Exodus Song* as a soundtrack.

The clip portrays the struggle over a land from the existence of the caveman to the modern-day Palestinian-Israeli conflict. *This Land is Mine* is loaded with references to Israel and Judaism. The fact that the title of the clip is written in a Hebrew-like font and in blue and white, the colors of the Israeli flag, is sufficient to set the tone from the start regarding Paley’s ideological stance. When scripting for dubbing, participants faced issues, namely: the sound track; the ST author’s ideology *vis-a-vis* the notion of the Arab struggle in liberating Palestine; and finally, the personification of ‘The Angel of Death’ whom the ST author refers to as “the real hero of the old testament, and right now too” (Paley, 2012).

The second audiovisual text is a set of four clips from a religious debate show called *Faith Under Fire* which addresses issues related to Islam, Christianity and Judaism:

- i. a debate between the Christian Dr. William Lee Graig, and the rabbi Tovia Singer (2009),
- ii. a debate between the Muslim Dr. Shabir Aly, and the Christian Mike Licona (2004);
- iii. a debate between two Muslim and Jewish scholars (2016), and 4) an extract from *Intelligence Squared Debate*, on whether or not 'Islam is a Religion of Peace' (2011). Participants were paired for the purpose of this particular assignment.

The debates include several challenging issues such as religious, ideological and cultural references, and the overlap between the characters' speech.

2. DATA ANALYSIS

A contrastive analysis of STs and TTs was carried out by identifying shifts that may have occurred, highlighting the function of the ST. Then, an analysis of the first and final transadaptation versions was carried out in order to understand the changes that occurred during the transadaptation process. The data obtained from the STs first and final transadaptation versions was analyzed quantitatively using MAXQDA, a computer-assisted software for qualitative, quantitative and mixed methods research, that helps researchers "collect, organize, analyze, visualize and publish [their] data" (MAXQDA, 2018).

First, the STs, first and final transadaptation versions were imported into MAXQDA in order to carry out the contrastive analysis. Four categories were created: 'situational transediting' (ideological constraints); 'cultural transediting' (socio-cultural constraints); 'cleaning-up transediting'; and 'technical transediting'. Then, the instances that included transediting changes were coded and added to the categories, which helped understand the frequency of occurrence of each category. The instances were then qualitatively analyzed in light of Stetting's (1989) 'Areas of Transediting'. The findings were further triangulated and validated through the analysis of participants' reflections - which were written after the participants finished dubbing the clips - as well as the interviews conducted on one-to-one basis with them, after the competition of the dubbing assignments.

Cultural transediting (socio-cultural constraints)

Certain socio-cultural elements are references in the ST that are foreign and perhaps not customary to the TT audience. They could be religious references, taboo words, or culture-specific concepts. They play a vital role in the transadaptation process from one language into another, as some references are culturally exclusive. Therefore, transadaptation without taking into consideration the TT audience could result in comprehension issues, causing malaise and/or unnecessary tension, as the case may be with religious references.

Two of the most interesting features in *This Land is Mine* is the embedded references to Israel, and the ‘Angel of Death’.

67% of the participants (4/6 participants) decided to transadapt the ST in a neutral way. This can be attributed to the fact that thanks to AVT, the target text has been transformed to a translation that is related to the original, “but not necessarily in terms of formal equivalence or dynamic equivalence” as Chaume (2018) stipulates.

Table 1(part-i): Transadaptation in *This Land is Mine* and *Religious Debate* for the socio-cultural constraints

Example	ST	TT:1 st version	TT: 1 st version BT	TT: 2 nd version	TT: 2 nd version BT
(1)	This land is mine God gave this land to me This brave and ancient land To me And when the morning sun Reveals her hills and plains Then I see a land Where children can run free	هذه الأرض لي منحها الله لي هذه الأرض المباركة لي وحين تشرق الشمس فوق تلالها وسهولها أرى الأطفال يرحون في أرجائها	This land is mine God gave it to me This blessed land is mine When the sun shines on its hills and plains I see children having fun around it	هذه الأرض لي منحها الله لي هذه الأرض المباركة لي وحين تشرق الشمس فوق تلالها وسهولها أرى الأطفال يرحون في أرجائها	This land is mine God gave it to me This blessed land is mine When the sun shines on its hills and plains I see children having fun around it
(2)	This land is mine God gave this land to me This brave and ancient land To me And when the morning sun Reveals her hills and plains Then I see a land Where children can run free	وطني هنا ... أرضي هنا هذه الأرض قدرنا البطولة ومجد الأرض لنا... ولمّا نور الشمس بيضوي جبلها وسهولها بتسوف أرضي... وأجيال حرة بحضنها	My country is here, my land is here This land is our destiny The heroism and the glory of the land is ours When the sunshine brightens its mountain and plains I see my land, and I see free generations in it	وطني هنا ... أرضي هنا هذه الأرض قدرنا البطولة ومجد الأرض لنا... ولمّا نور الشمس بيضوي جبلها وسهولها بتسوف أرضي... وأجيال حرة بحضنها	My country is here, my land is here This land is our destiny The heroism and the glory of the land is ours When the sunshine brightens its mountain and plains I see my land, and I see free generations in it
(3)	The Quran, which Muhammed recorded some 600 years later.	القرآن الذي جاء مع محمد حوالي 600 سنة بعد ذلك	The Quran which came with Muhammed 600 years after that.	القرآن الذي جاء مع النبي محمد بعد ستة قرون	The Quran which came with the Prophet Muhammed after six centuries.
(4)	Toss, toss that fallacy into the trashcan of history.	ارموا (القفوا) ذلك الوهم (الزيف- الباطل- المغلطة) في مزبلة التاريخ	Throw (toss) this illusion (falsehood - void- fallacy) into the dumpster of history	القوا بذلك الزيف ليمسقر بين نفايات التاريخ	Throw this falsehood to settle in the garbage of history.

Table 1(part-ii): Transadaptation in *This Land is Mine* and *Religious Debate* for the socio-cultural constraints

(5)	This land is mine	هذه الأرض لي	This land is mine	هذه الأرض لي	This land is mine
	God gave this land to me	هذه الأرض لي	This land is mine	هذه الأرض لـــــــي	This land is mine
	This brave and ancient land	من عطياها الرب لـــــــي	It is from the Lord's gifts to me	من عطياها الرب لـــــــي	It is from the Lord's gifts to me
	To me	أرض الشجعان وأول الزمان لـــــــي	The land of the brave, from the ancient time it is mine	أرض الشجعان وأول الزمان لـــــــي	The land of the brave, from the ancient time it is mine
	And when the morning sun	لنا التمن كل صباح	When the sun every morning shines on its plains	لنا التمن كل صباح	When the sun every morning shines on its plains
	Reveals her hills and plains	تتبر التلال الملاح	Then I see a blessed land all around	فأرى عندها أرضنا	Then I see a blessed land all around
	Then I see a land	فأرى عندها أرضنا		مباركة طولاً وعرضاً	
	Where children can run free	مباركة طولاً وعرضاً			

In example one, the participant stated in her reflection that she did not understand the references in the ST as a way of “[...] supporting the Israelis’ right to own the land or depict them as victims,” which is the reason behind the decision to be “as objective as possible.” During the interview, she explained her preference to remain “faithful” to the ST and not “[change] the ideology.” Instead, she advocated presenting different points of view to the TT audience, even if it meant “deceiving them.” In other words, she was willing to translate the ST content even if it was going to potentially collide with the TT audience’s expectations.

In example two, the participant was aware of the ideological references in the ST but decided to maintain a neutral stance. Although she mentioned in her reflection that her aim was to support Palestine, she justified her translation choices in the interview as a way to “allow both parties (Palestine and Israel) to regard the land as their own.” Another participant stated that he avoided “taking sides.” He decided not to take into consideration the visual aspect, which was illustrated in the clip in several scenes including the title, font and colors of the Israeli flag, and the appearance of the ‘Angel of Death’.

In the same manner, several shifts were observed in the *Religious Debates* transadapted versions. This included toning down, adding and/or omitting expressions. Since the religious debates deal with Islam, Christianity and Judaism, some participants’ ideology was reflected in their transadaptation.

43% of participants (3/7 participants) manipulated their transadaptation to a certain extent, which was expected given the fact that “in the Arab culture, which is shaped by Islam, which in turn has huge impact on its ideology, swearing, religious and sexual taboos cannot be tolerated, especially on screen” (AlKadi, 2010, p. 20).

During the interview, two participant admitted to changing the transadaptation for the sake of the TT audience, examples 3 and 5. It is worth noting that these two participants were voicing characters opposing Islam (a Christian *versus* a Muslim; Atheists *versus* Muslims); and since transadaptation aspires to bring other cultures to the TT audience’s culture, it “does not always sit well with the censor of the target language” (Abbas, 2015, p. 22). As a result, the participants made considerable shifts in the ST and their transadapted versions.

The remaining 57% (4/7 participants) opted for a literal translation. They justified their neutral transadaptation to maintain the general ‘atmosphere’ of the ST and to make sure to objectively present different perspectives. For example, as in excerpt (4), although acknowledging that transadapting the Christian notion of trinity to a Muslim TT audience was “problematic,” the participant argued that transadaptors need to be “objective,” without “[conveying] their impression and their subjectivity [...], otherwise they will tell you that you’re not a good translator.” She, alongside other participants, examples 1, 3 and 5, praised faithfulness to the ST in the given context because they were bound by the nature of the rubric of the task assigned to them.

As for the line that corresponds to the appearance of the ‘Angel of Death’, each participant understood it differently and, based on their interpretations, they all produced different transadaptations. The reason behind its significance is that in Islam angels are not to be portrayed, and most importantly, they do not own anything of God’s creation. Table (2) demonstrates participants’ transadaptation versions:

Table 2. Socio-cultural constraints in rendering the *Angel of Death* in *This Land is Mine* into Arabic

Example	ST	TT:1 st version	TT: 1 st version BT	TT: 2 nd version	TT: 2 nd version BT
(1)	This land is mine	هذه الأرض لي	This land is mine	هذه الأرض ... هذه الأرض لي	This land, this land is mine
(2)	This land is mine	وطني هنا	My land is here	وطني هنا	My land is here
(3)	This land is mine	ستظل هذه الأرض لسي	This land will remain mine	ستظل هذه الأرض لسي	This land will remain mine
(4)	This land is mine	أفديك بروحي يا أرضي ... آه أنت ملكي، ..أنت ملكي	I sacrifice my soul for you, my land you are mine you are mine	أفديك بروحي يا أرضي، فأنت يا أرضي، أنت ملكي...	I sacrifice my soul for you, my land My land, you are mine
(5)	This land is mine	جميع أهلها سيعودون يوماً والهلاك مصير الطغاة	All of its people will return one day And death will be the fate of the tyrants	أيزعم كل منكم بأنها أرضه هذه الأرض مالها لي أنا... لي أنا	Do you all claim that this land is yours? This land will be mine, mine
(6)	This land is mine	فسلام على أرض كتعان، أرض الغزاة والارجوان	Peace be upon the land of Canaan, the land of the deer and cercis	فلسطين موطني ولن اتخلي عنها	Palestine is my land and I will not give up on it

The *Exodus* song ends with the appearance of the dark figure of the ‘Angel of Death’ claiming the land to be his. Although, depicting and personifying angels is considered blasphemy, the first four participants, did not consider the ‘Angel of Death’ problematic; as they assumed that the TT audience would not see it as an appearance of the Angel or God. Therefore, their transadapted versions were not significantly altered, even after the in-class discussion on this matter. For example, one participant, example 1, approached this line from the perspective that not all the TT audience were Arab Muslims; therefore, she considered her neutral transadaptation a safe option. Moreover, she highlighted the importance of remaining “faithful” to the ST and avoiding “interfering with the work and using just the images to construct another work.” This indicates that she did not want to manipulate the ST, change the ideology and create a new text using only the visual aspect of the ST due to the co-existence of the source and target text in the dubbed version.

Similarly, another participant, example 4, explained, during the interview, that she considered the ‘Angel of Death’ as a “god”,¹ but not Allah.” Hence, she did not think that her transadaptation would be offensive to the TT audience.

As for the last two examples, it is visible that the second transadapted versions underwent a significant shift. After analyzing their reflections and interviewing them, it was clear that both participants interpreted the ‘Angel of Death’ in a different manner. For example, participant (5) understood the ‘Angel of Death’ to be ‘death appearing on the land’, while participant (6) disregarded the concept of ‘Angel of Death’ and decided to include a verse from a poem in the first transadapted version. However, both participants reconsidered their transadaptation and eventually changed it after in-class discussions. The ensuing changes were made out of respect to the TT audience who might interpret this character as God or an Angel, and perhaps consider the whole work blasphemous.

Situational transediting (ideological constraints)

Ideology is one of the most elusive concepts to define. However, for the purpose of brevity, the working definition of ideology adopted in this study is that of Seliger (1976, p. 14) “[the] set of ideas by which men posit, explain and justify ends and means of organized social action, and specifically political action, irrespective of whether such action aims to preserve, amend, uproot or rebuild a given social order” and that it denotes “specifically a political action” (ibid.).

Ideology plays an essential role in every aspect of our lives. People often forget that the transadapted audiovisual material they consume is not always a mirror copy of the ‘original’ and that “ideology and censorial forces may have had a crucial impact on the translation” (Diaz Cintas, 2017, p. 01). In that sense, it is conceivable that it is easier to

¹ As in the gods of the Greek mythology.

manipulate an audiovisual text for the purposes of dubbing, as the process requires the replacement of the original track with another one. Nida (1964, p. 154) notes that although transadaptors are expected not to interfere with the ST in terms of meaning, it is difficult for them to avoid complete involvement.

67% of the participants (4/6) transadapted the ST in a neutral way while working on *This Land is Mine*. Their main objective was to maintain a version that could be observed from different perspectives. The remaining participants decided to manipulate the source message to better serve the target audience. Although the historical aspect of the ST was maintained through a visual representation of the characters that invaded the land, the message was shifted to one that addresses the Arab audience, and even calls for the liberation of Palestine. Table (3) showcases a clear case of ‘translator’s visibility’, which Venuti (1986, p. 1) describes as “crucial intervention in the foreign text.”

Table 3: Transadaptation in *This Land is Mine* and *Religious Debate* for the ideological constraints

Example	ST	TT: 1 st version	TT: 1 st version BT
(5)	Though I am just a man When you are by my side With the help of God I know I can be strong Though I am just a man When you are by my side With the help of God I know I can be strong To make this land our home	وعدهم بلفور وللغربة أوفى بوعد فمن لا يملك أعطى من لا يستحق وكأنها أرضه فاستوطنها الصهاينة وزعموا بأنها أرض الميعاد وزعموا بمدها من النيل إلى الفرات بقاومهم حزب الله يتهمونه بالإرهاب ومقاومة حماس يدعوها كذلك إرهاب ستظل فلسطين رمز الإسلام والعروبة	Balfour promised them the land, and strangely he kept his promise He who does not own the land gave it to the unworthy as if it was his The Zionists occupied it and claimed it was the promised land And claimed to stretch it from the Nile to the Euphrates Hezbollah resists them, and they accuse them of terrorism And they accuse Hamas , the resistance, of terrorism. Palestine will remain the symbol of Islam and Arabism
(6)	Though I am just a man When you are by my side With the help of God I know I can be strong To make this land our home	فتاريخ بلدي ملئ بالحروب يريدون احتلالها كل الشعوب فأرحلوا أيها المستوطنين ستبقى موطنى فلسطين	The history of my country is filled with wars All nations want to invade it Leave settlers Palestine will remain my land
(7)	Well these scholars have established that within just few years of Jesus crucifixion, the early Christians were regarding him as divine.	حسنا، تؤكد العلماء أن المسيحيين الأول، خلال بضع سنوات من صلب يسوع، أنهم كانوا يعتبرونه ذا طبيعة إلهية	The scholars confirmed that, within the early years of Jesus crucifixion, the early Christians considered him divine.

Both of participants 5 and 6 chose to refer to Islam and Palestine, which were not initially mentioned in the ST. In fact, the ST did not explicitly refer to any country or religion; however, it did include implicit references to Israel, which were demonstrated

through the title and its font and colors, as well as the appearance of the blue hexagram four times, more than any other symbol in the clip. Newmark (1991, p. 46) believes that translators should “correct” information in the source text to correspond to “moral facts.” This practice was particularly evident in the transadapted versions in example 5, which included “فلسطين” [Palestine], “الصهاينة” [Zionists], “بلفور” [Balfour], among others. The transadaptor of this excerpt stated in her reflection that her objective was to create a ‘new discourse with a new function’. She chose to set the tone from the first transadapted version regarding her ideological stance. Upon interviewing her, she strongly expressed her views on the Palestinian-Israeli conflict and the need to domesticate the text for the TT audience, as she felt “free” to change the content due to the fact that the clip was in an animation format.

The transadaptor of example 6 explicitly ‘voiced’ her ideology; her conscious decision to include “فلسطين” [Palestine] and “مستوطنين” [settlers] reflects her ideological stance. This was further validated by the analysis of her reflection, where she stated that she “aimed at conveying a Palestinian viewpoint by taking into consideration a pro-Arab ideology”. During the interview she reiterated her objective, which was to “present the idea that Palestine was invaded by many peoples from the very beginning.”

On the other hand, 86% of participants (6/7 participants) decided to remain faithful to the ST while working on the *Religious Debates*, even if it meant presenting the Muslims in a negative light. In example 1, the participant chose not to manipulate the ST when a Muslim character debated a Jew and was presenting false information about Jerusalem’s history. She explained in the interview that her objective was to raise awareness among the TT audience regarding their lack of knowledge of some historical or religious facts, even if it meant making the Jews look better.

During the interview, the participant who transadapted example 5 was asked about her faithful transadaptation in the *Religious Debate*, especially following her manipulation of *This Land is Mine*. She explained that it was the nature of the task that restricted her transadaptation. This suggests that, although she was “against” the characters she was voicing, as both were explicitly attacking Islam, she chose to render their dialogues to the TL to a faithful manner. In contrasting both assignments, she stated, “It was obvious that these two people are against Islam, and this is what I wanted to show,” and that *This Land is Mine* was “an animated cartoon, [...] more or less a song.” The genre of the clip played a role in determining her transadaptation strategy and the extent to which she interfered and manipulated the ST. In other words, regardless of the fact that she manipulated *This Land is Mine*’s script, she did not believe that an animated cartoon would have a significant impact on the TT audience, while a religious debate carried out in a formal setting and aired on television would surely have a noteworthy impact.

Only one participant chose to manipulate the meaning of the ST. The shift made stems solely from what he explained to be his “personal ideological bias.” The devout Christian voiced by the participant, example 7, was referring to the scientific evidence regarding Jesus. In his second version, he decided to change the word “العلماء” [scholars]

to “المصادر العلمية” [scientific sources], consequently resulting in a shift of the intended meaning. In the Arabic religious discourse, the word “العلماء” [scholars] usually refers to Muslim scholars, who are regarded as “the guardians, transmitters and interpreters of religious knowledge of Islamic doctrine and law” (Larsson 2016:2). The word “العلماء” [scholars] has positive connotations in Arabic, as they are highly regarded and rarely doubted, or in this participant’s words, “we trust them.” He further argued that “المصادر العلمية” [scientific sources] could be a general term referring to any scientific sources, which, in his opinion, are not always trustworthy. He explained that this was done intentionally, as the word “العلماء” [scholars] “is always something positive in the Arabic background [...], and I didn’t want to give this positive touch” to the Christian character because he did not believe in what he was saying.

Cleaning-up transediting

‘Cleaning-up transediting’ refers to the changes that transadaptors make in order to arrive at efficiency in expression, making this transediting area “communication-oriented” (Stetting, 1989, p. 378). Cleaning-up is an inevitable stage of the transadaptation process, because it is often due to the TL conventions, Skopos of the ST, and the different language structures in the ST and the TT.

Stetting (1989, p. 371) argues that “a certain amount of editing has always been included in the translation task.” Therefore, it is not surprising that several participants made changes to their transadaptation in order to provide an optimal version into Arabic while working on *This Land is Mine*. These changes included reformulating sentences, improving cohesion and finding better linguistic structures in the TT. 33% of participants (2/6 participants) reconstructed their transadaptation to find what they considered to be ‘better’ expressions.

Table 4: Transadaptation in *This Land is Mine* and *Religious Debate* for cleaning-up transediting

Example	ST	TT: 1 st version	TT: 1 st version BT	TT:2 nd version	TT: 2 nd version BT
(1)	This land is mine	هذه الأرض أرضي	This land belongs to me	هذه أرضي	This is my land
(1)	the side against the motion wins	الجانب الفائز في هذا الاقتراح هو الفائز	The winning side in this motion is the winner	الفريق المعارض هو الفائز	The opposing team is the winner
(3)	Okay (colloquial)	طيب	Alright	حسناً	Alright

In example 1, the participant cleaned up her opening line in *This Land is Mine* and changed it from “هذه الأرض لي” [this land belongs to me], to a more concise transadaptation “هذه أرضي” [this is my land].

As for the *Religious Debate*, it was observed that all participants sought to clean-up their initial transadapted drafts. This included adding and/or omitting words or

expressions in order to find better structures in the TT. For instance, in example 1, the participant initially referred to “the opposing team” as “الجانب الفائر” [the winning side], which is a mistranslation. In her final version she corrected her mistranslation by translating “the opposing team” to “الفريق المعارض” [the opposing team] and deleted “في هذا الاقتراح” [in this motion], as it was clear from the context.

In example 3, the word “طيب” [okay], which is a colloquial word, was cleaned-up by replacing it with “حسنًا” [alright], a more formal modern standard Arabic (MSA) word. As for example 6, the literal translation the ST was modified by using the collocation “لا أساس له من الصحة” [has no basis in truth].

Technical constraints: synchrony

Translating audiovisual material, especially for dubbing, is not an easy task, as it aims to “create dialogues that mirror natural conversation but that [...] are dynamic, concise and relevant” (Abend-David, 2014, p. 75). Moreover, the overall production of a dubbed script, although it may look spontaneous to the TT audience, actually takes place in “an even more constrained and controlled environment” (ibid). Consequently, the transadaptor needs to take several aspects into consideration, such as prefabricated orality, while bearing in mind that achieving complete phonetic synchrony is very difficult, since languages have a variety of patterns of articulations even in the same language families (Sahin, 2012, p. 60).

One of the main issues encountered during the voicing process of *This Land is Mine* was the genre of the clip, presented through the *Exodus* song. All participants followed different methods in voicing. Some of them voiced in a free manner; some decided to abide by the vowels and bilabial consonants; and some decided to sing. Table (5) illustrates the changes made due to ‘technical transediting’ in both assignments.

Table 5(part-i): Transadaptation in *This Land is Mine* and *Religious Debate* for technical constraints

Example	ST	TT: 1 st version	TT: 1 st version BT	TT: 2 nd version	TT: 2 nd version BT
(5)	Though I am just a man When you are by my side With the help of God I know I can be strong To make this land our home If I must fight, I will fight To make this land our own Until I die, this land is mine	وعدم بقور وللغربة أوفى بوعده فمن لا يملك أعطى من لا يستحق وأنها أرضه فانتزعتها الصهاينة وزعموا بأنها أرض الميعاد وزعموا بعدها من النيل إلى الفرات يقومهم حزب الله بتهونه بالإرهاب ومقاتمة حماس بدعوتها كذلك إرهاب	Balfour promised them the land, and strangely he kept his promise He who does not own the land gave it to the unworthy as if it was his The Zionists occupied it and claimed it was the promised land And claimed to stretch it from the Nile to the Euphrates Hezbollah resists them and they accuse them of terrorism And they also accuse Hamas, the resistance, of terrorism.	وحننا بيا بقور هذه أرض اليهود الرب أخطأنا لنا وحننا سحارب بني صهيون سنييد المسلمين سنييد المسلمين نحن صامتون	Balfour promised us this land This is the land of the Jews God gave it to us only We will fight the sons of the Zionists We will exterminate the Muslims We will exterminate the Muslims We are holding on

Table 5(part-ii): Transadaptation in *This Land is Mine* and *Religious Debate* for technical constraints

Example	ST	TT: 1 st version	TT: 1 st version BT	TT: 2 nd version	TT: 2 nd version BT
(6)	This land is mine God gave this land to me This brave and ancient land to me	اسمي الرئيس، وأنا التجول بين البلدان بحثاً عن موطن يحتضنتني في هذا الزمان أعطاني الله أرضاً مثلب منها الأمان فيها أناس يقتلون بعضهم دون تفكير أو حسيب تاريخ بلدي مملء بالحروب يريدون احتلالها كل الشعب فوصل الكنعانيون وقادوا عليها لستوطن كانه لا أرض لديهم ولا موطن	my name is Idris, and I wander between countries looking for a country to take me in in this time Allah gave me a land that peace was taken from it in it people kill each other without any consideration The history of my country is filled with wars All nations want to invade it The Canaans arrived and said let's settle in it As if they have no land or place	أنا هنا في أرض تدعى فلسطين في منطقة صغيرة يقال عنها حطين إلا أن بلادي لم تعد آمنة للعيش عليها منذ قديم الكنعانيون للاستيطان عليها	I am here in a land called Palestine In a small area called Hatine My country is no longer safe Since the people of Canaan came to settle in it.
(3)	You see that I am.	أنتم الذين تدعون بأنني روح	It is you who claim that I am a soul.	أنتم الذين تدعون بذلك	It is you who claim that.
(1)	He will show you a picture of Dome of the Rock And you know from the outside, from up in the sky	سيريك صورة لقبة الصخرة من الخارج، أقصد من أعلى	He will show you a picture of the Dome of the Rock from outside, I mean from up	سيريك صورة لقبة الصخرة من الخارج، أقصد أنها صورة من الأعلى من الأعلى، من من الأعلى	He will show you a picture of the Dome of the Rock, I mean it is a picture from up, from up, from up

“Dubbing puts translators and adaptors in a dilemma when they want to maintain the same ideas and plot as the original and at the same time make sure that lip synchronization is achieved as well” (Alkadi, 2010, p. 47). It is no surprise that all participants faced technical constraints while working on the *Religious Debate*.

Participant (1) decided to make her transadaptation concise from the onset in order to achieve phonetic synchrony, while participant (3) had to reformulate a verse from the Bible due to technical constraints. In the first transadaptation version, he translated the verse to its corresponding one in the Arabic Bible. However, in his final version, “أنني روح” [I am a soul], was condensed to “ذلك” [that]. Voicing the whole verse would have not been possible, as it would have caused a visible distortion in phonetic synchrony, which would have affected the overall quality of the dubbed clip. In the interview, he mentioned that technical constraints were a frequent hindrance during the voicing process, even standing in the way of what he called “the [perfect] translation.”

As for participant (1), she clarified that the main difficulty was that the characters were speaking “very... very... fast”. In some instances, she had to repeat several utterances during the voicing process to achieve isochrony. She and her colleague had to make several changes even following their rehearsals. For example, she had to repeat “من الأعلى” [from up] three times because the first transadapted version was too short.

During the interview, she explained that the utterance is always different from the initial transadaptation, and that during the voicing process “you always find that there are things that you didn’t write.” One participant, example 6, stated that phonetic synchrony was a constant obstacle. In her reflection, she said that she had to “omit certain sentences and ‘compile’ others.” This means that she took ‘bits and pieces’ from the beginning and the end of the paragraph and omitted some lines in order to produce a more concise version.

In example 5, the participant had to omit some of the important ideological references in order to maintain phonetic synchrony. She stated during the interview that she would have liked to have included “حماس” [Hamas] and “حزب الله” [Hezbollah], but they had to be omitted to avoid distorting the phonetic synchrony.

Through the quantitative analysis carried out on MAXQDA, we have identified 64 transediting instances in *This Land is Mine* and 325 transediting instances in the *Religious Debates*. Table (6) and (7) illustrate the frequency of each transediting areas:

Table 6: Findings of *This Land is Mine*

Areas of Transediting	Frequency	Percentage
Situational transediting (Ideological Constraints)	7	11.8%
Cleaning up transediting	6	25%
Cultural transediting (Socio-Cultural Constraints)	14	8.8%
Technical Constraints	37	54.4%

Table 7: Findings of *Religious Debate*

Areas of Transediting	Frequency	Percentage
Situational transediting (Ideological Constraints)	6	1.8%
Cleaning up transediting	109	33.5%
Cultural transediting (Socio-Cultural Constraints)	28	8.6%
Technical Constraints	182	56%

As tables 6 and 7 show, ‘technical transediting’ is the most recurring constraint. In *This Land is Mine*, it occurred 34 times in total among six participants (54.4%), and in *Religious Debate* it occurred 182 times among seven participants (56%). Furthermore, it was the only area that occurred in all transadapted versions in both tasks.

Clearly, these significant numbers, albeit among a small sample, suggest that technical constraints in dubbing are a major issue and play a major role in reshaping transadaptation for dubbing purposes because it was the reason behind the omission of important ideological references.

Transediting in AVT: ways forward

Scouring the literature presently available on the constraints governing the translation of audiovisual texts shows that there is no comprehensive account of such studies in the Arabic context. There are, however, some similar studies which investigated various constraints, but with different findings and conclusions. For example, Ferriol (2007) identifies similar constraints in his attempt to compare translation methods between dubbing and subtitling. He mentions constraints such as socio-cultural and formal constraints (such as phonetic synchrony); however, the findings of his research suggest different conclusions related to dubbing than the research at hand; firstly, the translation methods observed are “communicative-based” when the translator is met with formal constraints; and secondly, he did not arrive at any socio-cultural conclusions (2007, p. 180). Another study is that of Zabalbeascoa (1999), who similarly identified restrictions and priorities in Translation. However, his research sheds light mainly on the traditional practical translation areas.

In light of the findings discussed above and building on Stetting’s (1989) ‘Areas of Transediting’, an adapted transediting model for the analysis of transadapted AV texts is proposed, although further large-scale studies are needed to corroborate the findings of this study. As the results of the case study suggest, ‘technical transediting’ proved to have played an important role in reshaping participants’ transedited versions. Therefore, the proposed model includes ‘technical transediting’, among other transediting areas. Figure (1) illustrates the proposed model:

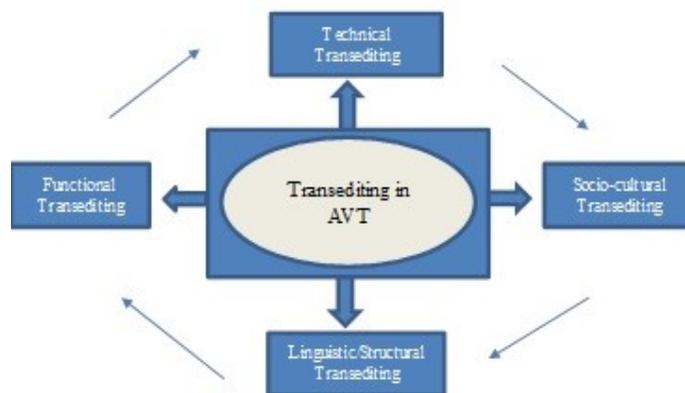


Figure 1: Trans editing in AVT

As can be seen from figure (1), the proposed model is quite specific. It provides the transadaptor with a clearer classification of the transediting areas and the issues to tackle during the transadaptation process for dubbing:

- a. Technical transediting: occurring due to the technical constraints (such as synchrony and the temporal and or spatial constraints of the modality) which may affect the TT at every stage of the recording.
- b. Linguistic/structural transediting: focusing on using better language and structures in the TT, reformulating transadaptations in order to arrive at better expressions and correcting grammatical mistakes.
- c. Functional transediting: addressing the function of the TT. In other words, this transediting area focuses on the Skopos of the ST, how it will be transadapted for a new audience, and addresses any implicit or explicit ideological references.
- d. Socio-cultural transediting: dealing with the socio-cultural elements embedded in the ST that may not be familiar to and/or accepted by the TT audience which may include religious references, certain concepts, taboo and swear words. The transadaptor needs to first identify these socio-cultural constraints and transadapt accordingly.

3. CONCLUSION

This paper aimed at revealing the reasons behind the transediting choices participants made on their transadaptation versions while working on *This Land is Mine* and *Religious Debate*, and how the changes made affected the function of the ST.

The findings reveal a pattern in which ‘technical transediting’ was the most frequently recurring area. Participants were forced to omit important aspects of their transadaptation and, at times, even lost more information that they thought was important for their transadaptation. The analysis also revealed that some participants remained faithful to the ST and chose not to interfere with its ideology or manipulate the content, while others deliberately manipulated the purpose of the ST to serve their ideology at times, which was done by euphemizing expressions deemed insulting to Islam, adding a word in order not to insult the TT audience, or the complete alteration of a concept in order not to make the ST characters appear ‘good’.

Building on Stetting’s (1989) ‘Areas of Transediting’, an updated framework for the analysis of transediting for dubbing is suggested. In this model, Stetting’s ‘Areas of Transediting’ were further explained and adapted for the context of dubbing, and ‘technical editing’ was added in order to assist students, transadaptors and or researchers in analyzing various issues they encounter while transadapting for the purposes of dubbing.

Finally, it must be stressed that this exploratory case study examined a limited sample, therefore, further research needs to be carried out on this specific area in order to corroborate its findings in the Arabic context and beyond.

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