



عدد خاص بمؤتمر ليبيا الدولي لدراسات الترجمة

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الأهداف

- تشخيص واقع الترجمة الحالي في ليبيا ومقارنته بالتجارب الدولية بغية وضع استراتيجيات لإفادة الجامعات ومراكز التدريب من تلك التجارب في تدريس الترجمة وتدريب المترجمين واستخدام تقنيات الترجمة الحديثة وتطوير أفضل الممارسات وتطبيق أحدث المعايير.
- الاستفادة من التجربة الدولية وتبادل الخبرات الفردية وتقييم سوق العمل لتطوير البرامج التعليمية والتدريبية التي تلبى احتياجات السوق.

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آخر موعد لاستلام الملخصات 30 أغسطس 2022

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الكلمة الافتتاحية

بسم الله الرحمن الرحيم

والصلاة والسلام على أشرف الأنبياء والمرسلين

تحية طيبة وشكرا لكم على حضور مؤتمر ليبيا الدولي لدراسات الترجمة الذي تنظمه كلية اللغات بجامعة طرابلس وبالتعاون مع شركة ركيزة لتنظيم المؤتمرات. بهذه الكلمة نفتتح هذا المؤتمر والذي رأينا أن يصادف يوم تحتفي به أقسام ومراكز الترجمة وهو اليوم العالمي للترجمة.

وهو يوم تحتفل به جُل المؤسسات والجامعات التي تعنى بعلم الترجمة في العالم، ويصدر الاتحاد الدولي للمترجمين شعار يميز كل سنة عن السنوات التي قبلها، وشعار سنة 2021 هو *united in translation* (الترجمة تجمعنا) وأتى هذا الشعار ليعبر عن التباعد الذي سببته الكورونا خلال العام الماضي، حيث قرر الاتحاد الدولي للمترجمين اختيار شعار يرمز إلى الاجتماع (فالترجمة تجمعنا). أما شعار هذه السنة هو *A World without Barriers* (عالم بدون حواجز).

في عام 2017، كان هناك إنجازًا تاريخيًا لجميع المترجمين، حيث اعتمدت الدورة 71 للجمعية العامة للأمم المتحدة بالإجماع القرار A/RES/71/288، الذي أقر بدور الترجمة المهنية في ربط الدول وتعزيز السلام والتفاهم والتطوير. في القرار نفسه، أعلنت الجمعية العامة للأمم المتحدة يوم 30 سبتمبر ليكون اليوم الدولي للترجمة للأمم المتحدة، ويتم الاحتفال به عبر شبكة الأمم المتحدة بأكملها.

فأرحب باسمي وباسم قسم الترجمة بكل المترجمين الذين هم معنا اليوم وأقول لهم الترجمة هي الماضي وهي المستقبل. الترجمة هي الناقل التي تنقل الكلمات والعبارات والثقافات، الترجمة هي الرابط بين المجتمعات. الترجمة تفتح الأبواب لتعلم الثقافات،

الترجمة هي جسر للتواصل بين الشعوب، والمترجمون هم المهندسون والبناة لهذه الجسور. الترجمة فكر وأدب وسياسية، الترجمة فن وأبداع، الترجمة علم ودراسة.

الترجمة تتشابك وتتلاقح مع كثير من المجالات، فقد أصبحت جزء لا يتجزأ من علوم تقنية المعلومات، فتجد المترجم على سبيل المثال في شركات التقنية والمستشفيات والمحاكم والملاعب وفي دور النشر والمحطات الإعلامية، فلو كنت تريد لعمل ماء أن يخرج للعالمية، فلا غنى عن المترجم.

بعدما كانت الترجمة فرع من فروع علم اللسانيات وكانت معظم أبحاث الترجمة في علوم اللغة المقارن، الآن هي علم مستقل بذاته، له مجالاته وفروعه. فمجالات الترجمة تشمل الترجمة التحريرية والترجمة الفورية والترجمة السمعية البصرية والترجمة الآلية والأدوات المساعدة التقنية

الآن هناك أقسام مستقلة بداتها تقوم بتدريس علوم الترجمة في كثير من بلدان العالم وكذلك في بلادنا العربية، يوجد في ليبيا أقسام مستقلة تجيز شهادت في الترجمة ولدينا برامج ماجستير في الترجمة وما هذه الفعاليات التي نشهدها من حين الآخر إلا دليل على حيوية أنشطة ودراسات الترجمة.

بل أن الترجمة ذهبت أكثر من ذلك وأصبحت تطرق أبواب تخصصات وعلوم أخرى لتتباحث معها بعض الظواهر، فدراسات الترجمة هو تخصص يتداخل مع كل العلوم اللغوية والإعلامية والاجتماعية والأنثروبولوجيا والتاريخ والعلوم السياسية والدبلوماسية والطبية وغيرها.

سيكون لدينا اليوم 30 مداخل باللغات العربية والإنجليزية والفرنسية والإيطالية من مختلف الجامعات الليبية وبعض الجامعات العربية والدولية وستركز على جوانب مهمة في مجالات الترجمة، مها اطلالات على وضع الترجمة في ليبيا ومنها مناقشات علمية حول تدريس الترجمة ومنها مداخلات بحثية تناقش الترجمة الأدبية والإعلامية والترجمة الآلية وغيرها.

في الختام، أرحب بكم من جديد ونسأل الله لنا ولكم التوفيق والاستفادة من هذه المشاركات التي ستكون قيمة بعون الله.

اللجنة العلمية للمؤتمر

1. د. حمزة محمد الثلب - رئيس اللجنة العلمية
2. د. جمال محمد جابر - عضو
3. د. محمد جمعة زاقود - عضو
4. د. الحسين سليم محسن - عضو
5. أ.د. نوري احمد عبيريد - عضو
6. د. خديجة مسعود فشيكة - عضو
7. أ.فاتح المبروك خليفة صمود- عضو

الكلمة الختامية للمؤتمر

بسم الله الرحمن الرحيم

تم بحمد الله ورعايته أعمال (مؤتمر ليبيا الدولي لدراسات الترجمة)، تحت شعار "الترجمة ومتطلبات القرن الواحد والعشرين: تحديات الواقع وآفاق المستقبل" الذي نظّمته كلية اللغات بجامعة طرابلس، بالتعاون مع شركة ركيزة لتنظيم المؤتمرات، بتاريخ الأول من أكتوبر 2022 م بجامعة طرابلس، ليبيا.

وقد شارك في هذا المؤتمر 30 باحثا متخصصا في الترجمة، وباللغات العربية والإنجليزية والفرنسية والإيطالية، من ليبيا ومن 5 دول أخرى، وهي: المغرب وتركيا وماليزيا وإسبانيا والإمارات، وبحضور رئيس جامعة طرابلس وعدد من الوزراء وبعض عمداء الكليات، وشخصيات أكاديمية ومدراء مراكز بحثية.

وانعقد المؤتمر على مدار يوم واحد، ناقشت فيه أبحاث الأساتذة المشاركين، والتي أسهمت في إثراء البحث العلمي المشترك بين الجامعات الليبية والعربية والمراكز البحثية المتخصصة في مجالات الترجمة، كما أسهم في الإفادة والاستفادة من كل التجارب لتطوير وتفعيل البرامج التدريسية والأكاديمية بين الجامعات الليبية وبعض التجارب الدولية.

هذا وتركزت الأبحاث في محاور عديدة منها: التواصل الفعال عن طريق الترجمة، ودور المترجم في التعامل مع النصوص السياسية والإعلامية، ومكانة المترجم في المجتمع الإنساني. وقد ناقشت بعض البحوث الترجمة الأدبية والترجمة الدينية والترجمة والأزمات. ولم يقتصر الأمر على ذلك، بل سلطت بعض المداخلات الضوء على الترجمة الشفهية والترجمة الآلية والترجمة السمعية البصرية، وتفضل بعض الأساتذة الكرام

بمناقشة صناعة الترجمة في ليبيا والبرامج التدريسية الخاصة بالترجمة في بعض الجامعات وغيرها من الكلمات في مجال الترجمة.

وقد انتهى المؤتمر إلى عدد من التوصيات، وأهمها ما يلي:

1. فتح باب التعاون بين الجامعات الليبية فيما يخص برامج الترجمة من أجل تطوير هذه البرامج وربطها بسوق العمل.
2. تكثيف البرامج التدريبية الخاصة بالترجمة لسد العجز في السوق الليبي وخاصة الترجمة الفورية.
3. إدخال برامج الترجمة الآلية والأدوات المساعدة في البرامج التدريسية.
4. العمل على تطوير وتقنين مهنة الترجمة في ليبيا والعمل على تأسيس نقابة عامة للمترجمين تكون مهمتها منح الإذن لمزاولة مهنة الترجمة.
5. التأكيد على تشجيع حركة الترجمة وذلك بجعل الأعمال المترجمة جزء من الناتج العلمي للأستاذ الجامعي المتخصص بالترجمة وتضمينه في الترتيبات الأكاديمية وغيرها.
6. التأكيد على التعاون مع المنظمات الدولية وحث المترجمين الليبيين على عضويتها لتطوير حركة الترجمة بليبيا.
7. أن يكون مؤتمر الترجمة سنوياً، وينعقد في جامعة طرابلس أو أي جامعة ليبية مستعدة لاستضافته

ولكم فائق الشكر.

والسلام عليكم ورحمة الله وبركاته.

حرر في 2022 / 10 / 1 م، في مدينة طرابلس - ليبيا.

د. حمزة محمد الثلب - رئيس اللجنة العلمية للمؤتمر

للتواصل مع مجلة كلية اللغات

مدير تحرير المجلة

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The skills of the audiovisual translator as a cultural mediator in linguistic communication and dialogue between peoples

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ABSTRACT

This article deals with the subject of the study of audiovisual translation, which has witnessed great interest by many academic researchers in recent years, considering it a newly emerging activity coinciding with the era of the birth of the cinematographic industry, as it witnessed a remarkable development in the field of cinema and television as well, thanks to the technological development of the media, communication and automated programs for translating the cultural production of audiovisual and cinematic production, and thus facilitating linguistic, cultural communication between peoples in all over the world. This research paper defines the field of audiovisual translation in its concept and theoretical meaning in its various types. In addition to the common cultural element between both fields of audiovisual translation and the cinematographic industry, on the other hand, the practice of this activity requires that the translator of the audiovisual content be familiar with the necessary knowledge and skills to provide it with linguistic versions in order to satisfy the viewing audience

المخلص

يتناول هذا المقال موضوع دراسة الترجمة السمعية البصرية التي حظيت باهتمام كبير من قبل العديد من الباحثين الأكاديميين في السنوات الأخيرة، معتبرين أنها نشاط حديث النشأة بحيث تزامن مع عصر ولادة الصناعة السينمائية، أين شهدت أيضاً تطوراً ملحوظاً في مجال السينما والتلفزيون، ذلك بفضل التطور التكنولوجي للإعلام والاتصال والبرامج الآلية لترجمة الإنتاج الثقافي الصادر عن الأعمال السمعية البصرية والسينمائية، وبالتالي تسهيل التواصل اللغوي والثقافي بين الشعوب في جميع أنحاء العالم. تحدد هذه الورقة البحثية مجال الترجمة السمعية البصرية بمفهومها ومعناها النظري بمختلف أنواعها. بالإضافة إلى العنصر الثقافي المشترك بين مجالي الترجمة السمعية البصرية والصناعة السينمائية، من ناحية أخرى، تتطلب ممارسة هذا النشاط أن يكون مترجم المحتوى السمعي البصري على دراية بمختلف المعارف

الأساسية والمهارات اللغوية اللازمة من أجل إرضاء جمهور المشاهدين.

Keywords: audiovisual translation, audiovisual translator, cognitive basis, linguistic communication, cultural communication

Introduction

In our current era, the international community is witnessing a huge revolution in the means of communication, audiovisual media, technological development and digitalization, which resulted in electronic and virtual programs that have become accompanying people in their daily lives, facilitating their communication with others and between all peoples of the world, not to mention communication and cultural and civilizational exchange. Among nations, this is thanks to audiovisual and cinematic translation of all kinds, such as subtitling and dubbing of television programs and films. Its emergence since the birth of silent cinema and with the beginning of the codes of speaking cinema began to think about marketing cinematic products, tapes and short documentaries abroad and in different languages around the world.

The profession of the translator in the field of audiovisual and cinematography, as a linguistic and cultural mediator, requires a set of skills, skills, self-knowledge, and technology that requires him to be familiar with them in order to be prepared in advance to facilitate his tasks during the translation process, from the linguistic and cultural transmission of the audiovisual text in its original version to its conversion. A second copy dubbed with audio and video or subtitle technology.



Figure 1

The multiple naming of the term audiovisual translation

Audiovisual Translation (AVT)

Researchers have launched several names for audiovisual translation with different terms as follows:

- **Screen Translation** according to Mason (1989: 13-24)
- **Film translation**, according to Snell-Hornby, M (1988) and Díaz-Cintas (2003: 194)
- **Media Translation or (Multi)Media Translation** according to Gambier & Gotlieb, (2001: 298) and Mateo (1997: 23-26)

Definition and concept of audiovisual translation

It is "the translation of programs broadcast by the media and communication, which includes everything that is visual or audible. It also includes adapting films, editing bulletins and news briefings on radio and television channels, issued by newspapers, magazines, and all publications of news agencies and the press. Not to mention the services, goods and media that are marketed in video or audio clips on the Internet (by default) or recorded in the form of CDs (CD-ROM, DVD), in addition to translating cartoons or cartoon films, theater, opera, books and any kind of polysemantic thematic document" (Gambier, 2004: 1-11)

On the other hand, translation in the audiovisual and cinematic space is defined as: "a specialized translation related to the translation of texts intended for the cinema sector, television, videos and all media products" (Agost, 1999:15)

Based on the previous definitions, audiovisual translation can be defined as the transfer of discourse in the original language and culture to the target language and culture of the audiovisual discourse displayed on audiovisual means such as television screens, cinemas, televisions, smart phones, giant display screens installed above buildings and tall buildings. In some largest cities and even at the level of transport stations such as trains, trams and airports, the translator acts as a linguistic and cultural mediator to convey the various components of discourse in the audiovisual, non-verbal elements and verbal and non-verbal visual, as the researcher Díaz-Cintas (2019:177-199) indicates that "translation in the cinematic and audiovisual field is considered a self-contained academic division and branch and a professional activity based on the involvement and localization of contents on audiovisual means of various forms of types of translation." As the

same researcher points out, this article requires coordination and merging of two channels of communication as follows:

▪ The audio channel ▪ The visual channel	
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Figure 1

Stations in the history of audiovisual translation and the cinematographic industry

The history of audiovisual translation has witnessed codeificant stations since its emergence and coinciding with the birth of the cinematographic industry.

The era of silent cinema

Witnessed the birth of cinema, the use for the first time of the imaging device by the two brothers «Lumière» The era of talking cinema.

The era of talking cinema

The first films were shown in the cinema with sound, as “The Jazz Singer”.

The era of digital cinema

Translation in the media using automated programs “Software”, from which the types of audiovisual translation were, developed (Gambier, 2004)

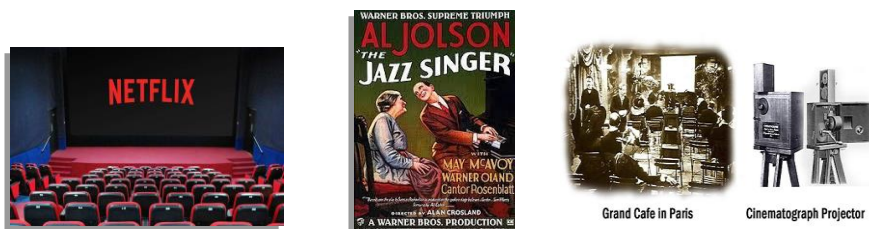


Figure 1

The intertitle as an old type of audiovisual translation

The concept of “intertitle”

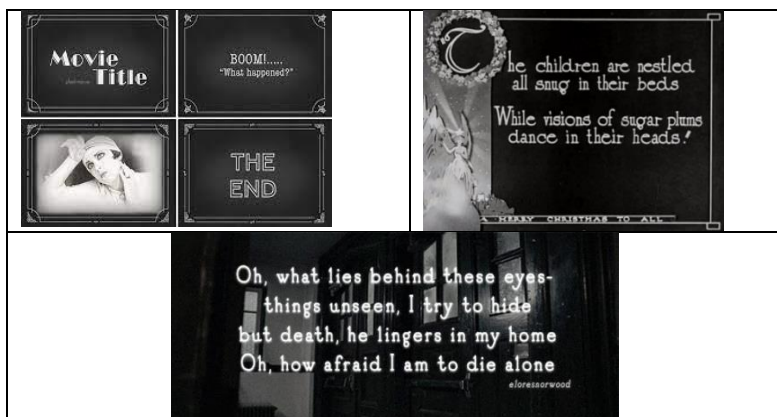


Figure 4

It is about “inserting or placing texts between movie scenes and clips during cinematography. This model was used in the old days to explain and interpret the meanings of cinematic scenes and to recount a summary of the conversation that takes place between actors and movie characters in order for the viewer to understand the movie’s story.”

Among the films that were also broadcast under the intertitle at the time was the movie *Le Cabinet du docteur Caligari* (Wiene, 1920)



The advantages of audiovisual translation

Among the advantages of audiovisual translation highlighted by the Spanish researcher Agost (1999: 15) such as:

Multiple and diverse subject areas, such as (diversity of audiovisual content)

Limitations and linguistic and technical constraints

The audiovisual discourse also organizes a set of linguistic and non-linguistic codes, as agreed upon by researcher Chaume (2004: 17-22) including:

The linguistic code, the semi-lingual code, the special codes, the sound-tuning code, the iconic code of cultural and personal representations, the image or photographic code, the planning code or “types of shots”, the movement code, the lines and diagrams codes, all these codes interact with each other and work to build The so-called audiovisual text or discourse.

The cinematic language

A special language called “**the language of cinema**” characterizes the cinematic space, and it includes the following:

- Several types of semantics pictures, noise, music, words and texts.
- Several types of codes such as indicators, icons and symbols (Cassetti & Di Chio, 2003: 71) cited in (Chávez Garcia, 1999:61)

On the other hand, among the constituent elements of the cinema language, we mention:

Among the cinematic language systems:

▪ Space ▪ Internal space ▪ External space ▪ Time ▪ Rhythm ▪ Movement ▪ Voice and tone ▪ Installation or montage ▪ Lighting and colors ▪ The non-verbal system ▪ Ethnic system		
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▪ Social class system ▪ The cultural system ▪ Dress code ▪ Color scheme ▪ Technologies		
--	---	--

Figure 5

Types of audiovisual translation

Definition of subtitling

The term “*subtitling*” appeared for the first time in a French weekly magazine “*Le cinéma*” that was published in Paris in 1912 and is derived from the French language (*Le sous-titrage*), meaning a translation of the dialogue of characters and actors in films that is edited and generally placed in one or two lines below. On the screen, the subtitles are shown in real time, i.e. at the same time with the spoken dialogue, clips and synchronization with the lip movements of the actors. It should also be noted that the countries of the Maghreb have adopted the term “subtitling”, while in the Middle East they prefer the term “visual translation”. The UK and English-speaking countries are “subtitling” and in the USA it is known as “captioning”.



Figure 6

Definition of dubbing

The Oxford dictionary (2023) defines the term “*dub*” as a verb from the noun “*dubbing*”, or “*Le doublage*” in French language by:

“dub something (into something) to replace the original speech in a film or television program with words in another language”

The dubbing process is an oral translation of the words in the cinematic or audiovisual material, in which verbal synchronization takes place with the dialogues, lip movements, and physical movements of the characters appearing on the screen. Such as duplicating, something or replacing a character's voice clip with an actor dubbed into the target language.

In the same context, the dubbing process is an oral translation of the words in the cinematic or audiovisual material, in which verbal synchronization takes place with the dialogues, lip movements, and physical movements of the characters appearing on the screen.



The Dubbing studio
Figure 7

Types of audiovisual translation

It should be noted that the types of audiovisual translation are divided into two groups.

Types based on:

- Translation in the same language that it means
int(ra)lingual translation

Types based on:

- **Int(er)lingual translation**, (Gambier & Serban, 2006)

The types of audiovisual translation are divided into subtypes, according to what was mentioned by the theorists Gambier (2004: 1-11) and Diaz-Cintas (2019: 177-199) agreed with him in this with the same division and their number is twelve 12, as follows:

Script Translation *La traduction de scénario*

The translation of the script is especially related to agreements with producers and film production companies, so that the films are translated,

hidden, and not published. They are used later in preparing and directing film and television production projects.

VIDÉO	AUDIO	
Une salle de classe remplie d'élèves.	E. s.: Sonnerie de cloche.	Sofia se dirige a la nevera y coge una cerveza mientras mira el correo.
Un PROFESSEUR entre dans la pièce.	PROFESSEUR: Ouvrez vos livres à la page 32.	SOFIA ¿Qué hay para cenar?
Les élèves s'agitent derrière leur bureau.	E. s.: Murmures de protestation de tous les élèves.	FRAN Pasta.
		SOFIA ¿Otra vez?
		FRAN Sí, otra vez... ¿Cómo te ha ido el día?
		SOFIA Bien. Hoy he tenido juicio.
		

Figure 1

The intralinguistic subtitling *Le sous-titrage intralinguistique*

It is a subtitle in the same language and has two functions and two goals:

- For people who are deaf and hard of hearing.
- Use in the pedagogical and educational field, through which languages are taught audiovisually.
- Karaoke: an entertainment method and a kind of subtitling in the same language in which people and artists perform songs and follow their words visually on a screen at a festival or an artistic evening.

The Open caption *Le sous-titrage interlinguistique*

In this type of audiovisual translation, spoken oral speech is transferred from one language to another; i.e. between languages. It is considered more used in subtitling types on television channels and cinemas. It is divided into two parts:

- Translate between languages: for listeners
- Subtitling for the deaf and the hard of hearing



- (SDH) or captioning

The live captioning *Le sous-titrage en direct*

Figure 1

It can be called direct subtitling and is employed for the purpose of translation:

- During interviews and press interviews
- Live broadcast of official speeches of personalities (political, economic, cultural, sports, etc.), while broadcasting a speech on television by a king, president of the republic, or prime minister.



Figure 1

The bilingual subtitling *Le sous-titrage bilingue*

It is a type of subtitling that works on producing and broadcasting two different subtitling on two lines at the top and bottom of the screen and in two different languages. Here, the translator takes into account the audiovisual space of the screen space (space) while respecting the technical standards of subtitling to avoid overcrowding. This type of subtitling is directed to a certain multilingual audience, where the first is done in the language of the region or the country, and the second subtitling language is broadcast in English as an international language for the foreign audience. Bilingual subtitling is also used in countries such as Finland, Belgium and Switzerland (Diaz-Cintas & Remael, 2007, p. 19).

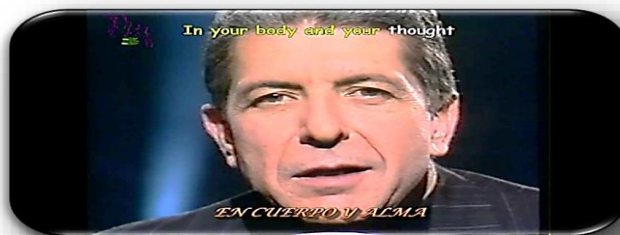


Figure 1

The dubbing *Le doublage*

It is an oral synchronization or lip-sync within a system between two languages that takes place during the appearance of the lip movements of the actors and actresses on the television screen in a close-up to the camera. On the screen, as researcher Gambier (2004:3) points out, this type of

audiovisual translation that is called, “*adaptation créatrice*” or [creative adaptation] (My translation).



Figure 1

The interlinguistic dubbing *Le doublage interlinguistique*

For dubbing within the same language or in the same geographical space, for example, as in the case of the literary and cinematic series such as Harry Potter (Bros, 2007) that was produced in the United States of America, based on and adapted from the literary work entitled “*Harry Potter and the Philosopher's Stone*” which was published in 1997 by the British author Joanne Rowling and the same thing happened in Italy also with dubbing in the same Italian language, that is, between two different local dialects of the same language, titled “*L'Amore molesto*” or love molested (my translation) was shown in southern Italy, and in the same country it was re-dubbed in the same language, but in a different dialect, and was presented to the viewers of northern Italy.

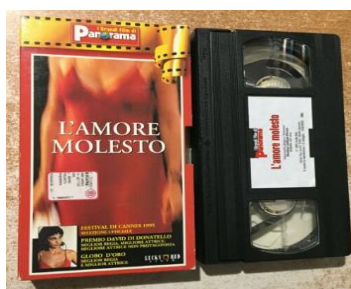


Figure 1

The interpretation *L'interprétation*

This type of translation is employed in translating speech directly, and we find it, for example, during film screenings in film festivals, such as the International Film Festival.

In translation techniques, audiovisual discourse is transferred from one language to another; this type of audiovisual translation is divided into three types of film translation, namely:

- Consecutive translation (during TV interviews)
- Brief translation (in a discussion of a radio session)
- Simultaneous interpretation (live) with a short time difference (during TV discussion sessions)



Figure 1

The Voice over ou *demi-doublage* (or the half dubbing)

It is a type of screen translation, in which the voice of the actor in the film is left in a low voice with the inclusion of the dubbed voice in a slightly louder voice, thus two voices are heard in two different languages. Generally, this type of dubbing is employed in translating documentaries on Polish TV channels and Russian and some Eastern European countries, as well as scientific and thematic channels such as National Geographic.



Figure 1

The free commentary *le Commentaire libre*

It is a type of cinematic subtitling, through which the translator translates the dialogue with an act and a kind of translational freedom, such as adding data, information, and some comments that are not included in the transcript of the original speech.

This is done through synchronization with pictures and audio tape with a variety of oral formulation.

Audio Description *L'Audiodescription*

This genre is known, as its name indicates, as a technical form of audiovisual translation, and its purpose is to facilitate access to audiovisual means, where the cinematic contents are adapted to blind and visually impaired people, as well as it is represented in the oral explanation of all visual, narrative and aesthetic elements during showing a movie on the cinema screen, in this case, the copy of the movie speech is deleted or completely muted or may be replaced by the copy of the speech with the audio description of the movie.

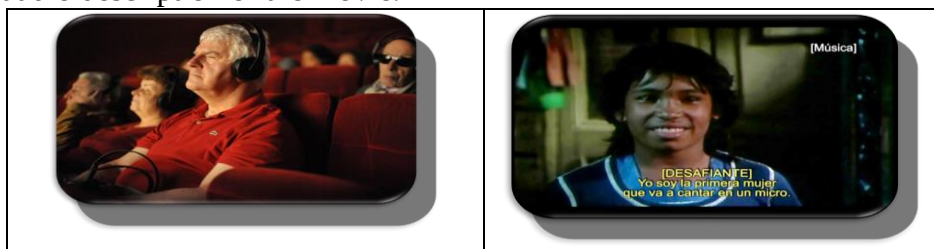


Figure 1

The sight translation *la traduction à vue*

This process is carried out through the help of the translator with a list of the dialogues of the original film version and sometimes a translation into a third language based on the subtitles, where the translator does the translation by looking visually and reading the content and translating it orally while holding a microphone, according to the same researcher Gambier (2004) this type can also be employed from the screen translations at film festivals.

The supertitling *Le surtitrage*

This type of translation is shown on a giant screen suspended above the scene during the presentation of a theatrical or lyrical performance, which is done simultaneously or in conjunction with the presentation of the theatrical artist or singer in the opera for his work, on the other hand, the researcher (Burton, 2009: 59) considers that this type from the tapes it is displayed and small screens are also installed behind the seating to enable the viewers present in the hall to follow the scene closely.

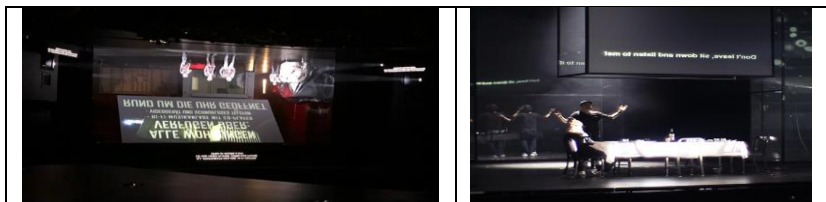


Figure 1

The multilingual production *La production multilingue*

It consists in subtitling a single cinematic work in several versions and in different languages, taking into account the cultural, ideological, and narrative aspects (each language has its own semantic, grammatical and lexical characteristics), as well as taking into account the target culture. In the United States, this type of subtitling is called “the remakes » (Gambier, 2004).

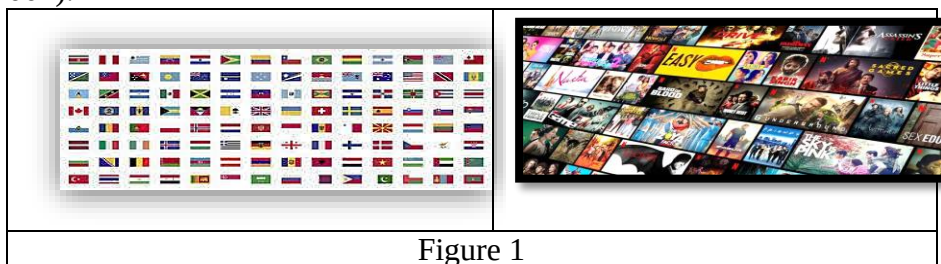


Figure 1

Recently, in the contemporary era, coinciding with the development of the technological and virtual world, means of communication and media, a group of types of audiovisual translation appeared, the so-called amateur translation, as a result of the development of automated and smart software, for example:

- Funsuubing
- Fundubbing

It should also be noted that this type of translation is unofficial, not subject to any restrictions, not censorship, and is generally characterized by common errors due to the lack of revision and proofreading, among errors (grammatical and semantic errors, literal translation, word for word, ambiguity in understanding the contents, etc.)

The skills and knowledge of the audiovisual translator

The field of research and study in the field of audiovisual translation has found solutions and modalities that enable translation and linguistic and cultural transfer of audiovisual products to be carried out. This comes from the need for the translator to be acquainted with the most basic and necessary knowledge to face various problems, as well as to take decisions, as highlighted by the Spanish researcher (Lachat-Leal, 2019: 167-188), in this context, the researcher urges the need for the translator to acquire knowledge in the audiovisual field, by what she calls the term “metacognition” including the following:

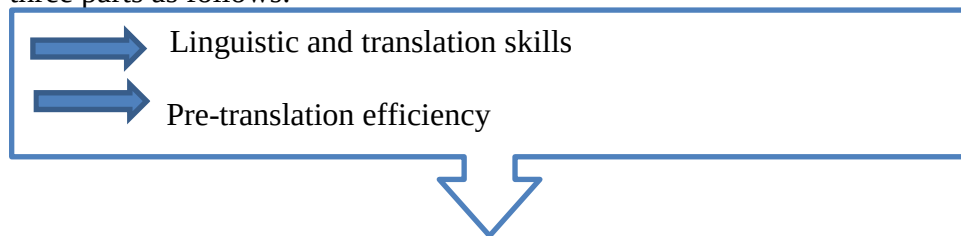
Producing knowledge above personal self-knowledge

There are four basic elements in the knowledge production process, including:

- Determine the translation problem
- Mental representation of translation
- Develop action steps and evaluate solutions
- Determine the type of translation through an in-depth study of the audiovisual text in its original version to be able to formulate it later in another language. (Lachat-Leal, 2019)
- Functional status and communication
- The coordination process between the dialogue of the characters and the movements of the actors and characters, and it has two basic functions:
 - Narrative function (telling the story of the film)
 - The linguistic function (the relationship between dialogue and images) according to Rodríguez de Fonseca, (2009)

On the other hand, conforming to the researcher Agost (1999), “it is also necessary for the audiovisual translator to control the thematic field, to abide by the linguistic and technical constraints required by the translation process in the various types of audiovisual translation. In the same context, the professional environment of the audiovisual translator needs conditions, including linguistic and cultural duality in both the source and target languages (Delisle, 1980: 254).

While, regarding to the skills of the audiovisual translator are divided into three parts as follows:



- Linguistic reinforcement
- The ability to compare languages
- Enhancing reception and production capabilities
- Enhance general knowledge

The technical skills in AVT are in the control of some automated programs as shown in the following table:

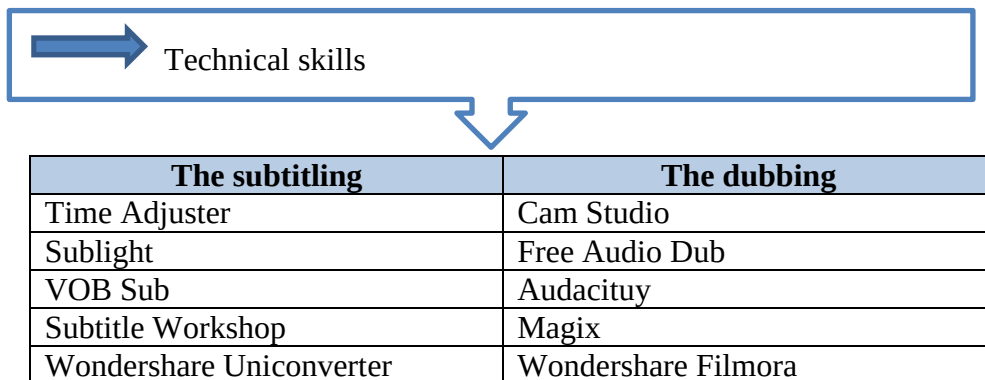


Figure1

The common cultural element between audiovisual translation and the film industry

Translators, whether Arab or Western, have long been interested in transferring the cultural and knowledge production and the various sciences and inventions of the Arabic language to the various languages of the world and vice versa. Highlighting the existence of cultural elements common to cinema, its audiovisual translation and its subsequent distribution. Furthermore, among these many interrelated elements, we mention literary genres, performing arts, customs, traditions, way of life, clothing, tangible and intangible cultural heritage, history and civilisation of peoples, values, cuisine, music, etc. and everything related to human life. It should be noted that the audiovisual translator and the cinematographer face obstacles in the exercise of their activity, as do film directors and producers, and are represented in the problem of film censorship (religious, political, ethic, etc.) on films, as confirmed by researcher (Clarembaux, 2002:179) ,and even self-censorship - in the

words of (Gambier, 2004:1-11) ,both fields share recourse to some methods and solutions such as omission and adaptation to the culture of the viewer who receives the product.

There are other complementary skills such as:

Theoretical skill, practical skill and experience in fields such as interpreting, daily development of socio-cultural skills, regular training in line with the needs of the audiovisual translation market, updating of information, especially with regard to more effective control of modern media and communication technologies, the ability to store information sufficiently in memory Audiovisual translator.

Conclusion

The translator's practice of his professional activity in the audiovisual and cinematographic field is not an easy matter. As a linguistic and cultural audiovisual translator, he must acquire the necessary knowledge and cognitive basis. He must also show cultural flexibility and respect the consistency of filmic discourse and the sequence of its events, in order to present a translated audiovisual product that satisfies the recipient viewer of all ages and all classes of society. In conclusion, we can only emphasize that the field of research in audiovisual translation remains open for enrichment, in-depth and future study.

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