

**Dubbing a Genuine Technique for Transmitting  
the Culture of the Other:  
Case of Two Turkish Films  
from a Reception Point of View**

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**Abstract**

The purpose of this survey is to throw some light upon dubbing; one important technique of translation that is related to the audio visual field and can transmit foreign culture through the use of the target language. To this account an investigation of two Turkish films dubbed in the Algiersian accent is carried out. The result shows that although the Algerian language is used, some cultural elements of this language are dismissed so as to cope with the foreign culture, hence the Algerian Tele spectator is threatened.

**Key words:** dubbing, audio visual field, foreign culture, Algiersian accent, Turkish film, Algerian Tele spectator

## Introduction

Culture differs from one community to another, that is, some foreign cultural elements are not accepted by the Arab societies because of the constraints that guide their culture. These cultural elements are unharmonized with the Arabic culture and are permeating every day in every home via several media and television in particular, therefore the Algerian Tele spectator is threatened. Doubtless, the idea of writing this article grew out of two Turkish films dubbed in the Algiersian accent (accent of Algiers) broadcast in the Algerian channel Elchourouk, where the language is very acceptable and understandable to all people, however some indelicate behaviours in terms of dress and communication from the part of the actors seem to be unmatched with the Algerian culture that is originated from Islamic principles. The following research questions can be posed to start investigation in this research.

1. Why are they dubbed in the Algiersian accent?
2. What are the targeted Tele spectators?
3. What is the purpose behind this audio visual translation activity?

The following hypotheses are suggested for the above research questions:

- They are dubbed in the Algiersian accent to transmit foreign culture easily
- Women and house wives in particular are targeted
- The purpose is to break the constraints that guide women in general

The purpose of this study is to investigate the disadvantages of dubbing when constraints subduing people are ignored. In this vein, two Turkish films dubbed in the Algerian dialect have been investigated. This work starts with a theoretical part, where dubbing, subtitling, identity and impact of mass media on thinking are presented, then a practical survey follows ,where a corpus containing 33 expressions taken from two Turkish films dubbed in Algiersian accent are studied.

### **Dubbing**

Dubbing is one type of audiovisual translation. It covers the branch of translation with the replacement of text in multimedia by another language using audio and visual forms which can be represented in image, colour, music and screen. In addition to the manifold techniques that audiovisual translation includes such as subtitling, voice over, re-speaking, real time sub-titling and simultaneous interpreting. Dubbing

and subtitling are considered the most widespread techniques in audio visual translation and are different in the sense that the former substitutes the original recorded sound by another recorded one with different speakers, while the latter translates the sound into a written text in a different language, where lines appear in the screen. Furthermore, dubbing is used by France, Germany, Austria, Spain and Italy, while subtitling is utilized by UK, Benelux, Scandinavian countries, Greece and Portugal. This is because dubbing is more expensive than subtitling, thus linguistic, historical and cultural aspects are strong incentives that push these countries to practise subtitling because it represents the correct translation politically compared to dubbing which safeguards and assists the minority languages (Veronica, B. 2013 p.132). Thus, dubbing countries have a strong tenacity to their languages and do not want the permeation of a parasite language in their societies (Jan, P. 2011 p.7).

Dubbing is one complicated type of translation that requires several codes. It is a constrained translation that relies first and foremost upon synchronization, in other ways, the articulation of lip movement is adjusted with the target language translation which appears to Tele spectators via television set, where translated words are equal to those of the source

language in terms of size (Bosseaux, C. 2015). It is also called lip synchronization where original record of the movie is substituted by another record of a film and conversation exchange of the target language that takes place (Marcela D.M.2012 p.53).

It is a team work that requires a director, a translator, a dialogue writer, actors, actresses, technicians, and assistants. It goes through phases that can be summarized as follows:

First, the translator translates the text only from the script and has no right to see the copy of the film. Second, the dialogue writer or the dubbed director does some changes in the translated text. Third, the actors and actresses perform the translated conversation to the point of originality. Finally, technicians and assistants do the recording several times.

Translation and dialogue writing play an important role in synchronization. The dialogue writer takes the translated text and tries to adjust each utterance and pause according to the original text of the lips and body movements (Marcela D.M.2012 p.53).

Synchronization is divided into three types; phonetic or lip synchrony, kinetic synchrony and isochrony. The first denotes the adjustment of translation with the lip movement of the actor seen in the screen, the second refers to matching

translation to the body movements, while the third concerns the very small period when the actor in the screen opens and closes his mouth.

### Subtitling

It is one phenomenon that is widespread in the non-English speaking countries because of the supremacy of English over the other languages in the divertissement business. It is also a very significant element in the life of people, mainly those who have problems in hearing. In terms of its characteristics, it is one aspect of audio visual translation that is not related to the narrated story but the reader or the viewer finds it very significant to have a full understanding of the content.

As for the nature of subtitling, it consists of one or two or several lines covering the whole screen and may contain mistakes in translation. There is no specific place of subtitles; they may be located at the bottom or on the vertical side of the screen in the case of Asian languages (Jan, P. 2011 p.1).

The idea of subtitling came from Herman Weinberg in 1930 who used to learn violin courses in New York city and adapted sound music with American films, however found himself jobless. But since he speaks German, the language of broadcast foreign films, he got the endowment to arrange dialogues, that is, to try to make foreign films comprehensible by writing

inter-titles which were an intensive labour (Gregory, J. Downey 2008 p.17).

### **Identity**

Identity is a very important cue through which people can be judged. It may be defined as the sources used by individuals as a scaffolding to introduce themselves and speak to each other. Identity, in this respect, is forged and debated on the basis of several constraints that are dictated by both social and individual factors, then is displayed in various ways, where context in which operating facts and events is the governor (Sergeant, P. & Taag, C. 2014 p.5).

To have an idea about a person's identity, it is useful to take into consideration a set of factors that can serve to judge people such as the way of dressing, speaking, walking, in addition to attitudes and external experiences as well. From this stand point, we may say that identity acts as a vehicle to display a set of factors able to reveal the personality of a particular person (Franceschelli, M. 2016 p.38).

### **Impact of mass media on thinking**

Television is a means of entertainment which is in a very high demand among people because it can untangle complexities in societies that people are suffering from and provide people with a breathing power to cause change in

their life ;women and youngsters in particular whose divertissement space ,Television, can offer them music ,films and drama (Naomi.S,2007 p.80).

The majority of youngsters watch TV for a long time; a rate of 50 hours per week, it has an impact upon them whether positively or negatively, for instance, if the youngsters find their most preferred actor ,actress or singer smoke ,presumably they will have an impact on them. Dr. Wayne Dayer in his television programmes, argues that to every problem there is a divine solution. The normal child before the age of twelve might see at least 12000 murders in programmes and films on the TV which might have led one from each twelve of children under the age of twelve to possess a gun.

Furthermore, the institute of physiological and psychological researches claims that 60% of cases of depression is due to mass media which show negatives, hardships, wars, sex, and the loss of values. Nowadays a number of channels popularize bad news, obscene songs which do not go on par with Islamic values and are widespread tremendously in the Arab world, therefore influence deeply youngsters. This may be considered the main dangerous influence that is added to the programming of people (Alfaqui.I,2010 p.13).

### Practical survey

A corpus of 33 expressions selected from two Turkish films entitled: “**Elif**” and “**Black passion**” dubbed in the accent of Algiers; the capital of Algeria, is investigated. These expressions constitute two dialogues held between two couples in the films. The first dialogue contains four parts, where a curve growth may be displayed; part one starts with a romantic speech, part two increases to a quarrel, part three goes up to the peak, and as a result a heated dispute appears, finally part four decreases to a loose end and submission of the groom to a fortune teller takes place. The second dialogue embraces two parts; part one is about building a scene, while part two is about romantic speech. The first dialogue is held between a young couple who are celebrating their wedding and at the moment when the bride and the groom try to offer each other a ring, they exchange some expressions. A few minutes later, the dialogue takes another dimension, where the couple starts to quarrel about a letter sent from a friend of the bride. Part three is heated by a dispute between the couple because of the woman’s infidelity. The last part of the dialogue comes to a falling action, where a loose end ties the whole story and submission of the groom takes place.

The second dialogue is held between another couple whose relationship is built illegally and consists of two parts; part one

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builds up a scene, where a young man attempts to connect with his girl friend, while part two consists of romantic speech. Table.1, 2 and 3 show the titles of the two films, the dialogues, their translation, and the parts of the dialogues.

### **Data analysis**

Two points are discussed here. The first point is that the language of the two films is the Algiersian dialect which is probably the most acceptable variety in mass media and TV channels, in particular by Algerians because it is understandable by most of them. More simply put, dubbing the two films in this accent aims to boost it at the expense of Arabic language, meanwhile tries to programme Algerian people to speak this language and ignore Classical Arabic. The second point is that the selected films exhibit romantic clips to Tele spectators and are broadcast twice a day; at 2.00 p.m. and 10.00 p.m. in Shorouk TV. This may have a great impact on building peoples' thoughts and probably bringing about change of behaviour to women and house wives in particular because the timing mentioned above reveals that house wives are at home with their small children at 2.00 p.m. and can watch the films. The second timing is an ideal time, where all Algerian families gathered, hence get the opportunity to watch the film. The aim is to normalize indelicate behaviour to the family and especially children.

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As far as the analysis of the first dialogue is concerned, it is well structured in terms of blocks and synchronization, i.e. it contains four parts; building a scene, sequencing, pacing and closure that form a full story, where the Tele spectators are very exuberant to not to miss a part of the whole story, yet not pay attention to a very delicate point. The first part of the dialogue is a bit contradictory because it starts with a romantic speech held between the groom and the bride which is not frequent in Algerian weddings. The third part of the dialogue exhibits indifference from the bride towards the groom when he started to enquire about the letter and its sender, and audacity as well to blame the groom when he annulled marriage, where she announced infidelity in front of her parents. The fourth part of the dialogue is a kind of misleading element that attempts to cram into the Tele spectators' brain a false belief that revolves around a fortune teller who lies on the detached groom and tries to convince him that his bride really loves him and is waiting for him to turn one's leaf and forgive her and start to build their family again. All this may have a strong impact on the behaviour of girls, housewives and youngsters. The second dialogue is twofold. The first part works as a catalyst to attract youngsters towards a so called breathing space and teach them how to manage to build a

discussion with girl friends. The second part, however, exposes indelicate expressions and behaviour that may cause a radical change in people's thought, accordingly the loss of values in the Algerian societies occurs compared to the previous time. From the above discussion the following findings are given:

1. A lot of money is spent in dubbing to encourage Algerian dialect instead of bolstering classical Arabic
2. The purpose behind dubbing is to programme Algerian people to speak this language and ignore Classical Arabic
3. Dubbing tries to bring about change in peoples' behaviour; women and house wives in particular
4. Dubbing attempts to normalize indelicate behaviour to the family and especially to children
5. It endeavours to bolster young women to oppose their husbands and their parents
6. It tries to spread ignorance among people by revitalizing false beliefs

**Table 1** showing the titles of Turkish films and the dubbed sentences

| Film one           | Translation            | Film two                     | Translation                |
|--------------------|------------------------|------------------------------|----------------------------|
| Elif               |                        | Black passion                |                            |
| Raki bezzaf chebba | You are very beautiful | Melle Rochan Andak telephone | Miss Rochan you got a call |
| Wanta tani         | You too                | Manish haba                  | I don't want               |

|                                                                                          |                                                                                                                             |                                                                                                          |                                                                                                                                                           |
|------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| rak chbab                                                                                |                                                                                                                             | nahdar<br>koulilhom rani<br>rakda                                                                        | to talk tell<br>them I'm<br>asleep                                                                                                                        |
| Kjalit<br>koulech w<br>jit andak<br>rani hab<br>nkoun<br>maak elif                       | I have let<br>down all<br>things and<br>came to you<br>I want to be<br>with you Elif                                        | Koultlou rahi<br>3ayana bessah<br>insista wtani<br>mahabsh<br>ya3tni asmo w<br>quali raki<br>tssenay fih | I told him<br>you are tired<br>but he<br>insisted to<br>talk to you<br>He didn't<br>want to give<br>me his name<br>and said you<br>are waiting<br>for him |
| Rah<br>ntwahshak<br>bezzaf<br>mebrouk                                                    | I am going to<br>miss you                                                                                                   | Khlas nti rouhi<br>wkhali<br>telephone<br>3andi                                                          | Ok. Go and<br>give me the<br>phone                                                                                                                        |
| Shkoun<br>baatha ?<br>Hada sadik<br>mel jami3a<br>rah msafer<br>b3id kouna<br>bezaf grab | Who sent<br>this?<br>This is a<br>friend of<br>mine in the<br>university<br>who is very<br>far now<br>We were<br>very close | Amirti                                                                                                   | My princess                                                                                                                                               |
| Imala<br>kimakdersh<br>yji b3atli<br>lward<br>lehnaya                                    | And since he<br>could not<br>come he sent<br>me flowers                                                                     | Qouli sah<br>matwahashtinis<br>h                                                                         | Tell me is it<br>true you<br>didn't miss<br>me?                                                                                                           |
|                                                                                          |                                                                                                                             |                                                                                                          |                                                                                                                                                           |
| Nhab<br>sh3rak<br>matlog                                                                 | I like your<br>long hair                                                                                                    | Fetah                                                                                                    | Fetah                                                                                                                                                     |
| Ma3jabtaks<br>h yak kayan<br>bezzaf<br>lirani                                            | Didn't I<br>please you ?<br>There are a<br>lot of people                                                                    | twahashtak<br>bezaf                                                                                      | I missed you<br>a lot                                                                                                                                     |

|                                                                                 |                                                                                     |                                                  |                                                                   |
|---------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------|-------------------------------------------------------------------|
| 3ajbathom<br>yatmanaw<br>khazra bark                                            | who are<br>interested in<br>me they wait<br>only for one<br>look from me            |                                                  |                                                                   |
| Wanzidlak<br>ana kount<br>nkhoun fik                                            | Let me tell<br>another thing<br>,I was<br>cheating you                              | wana<br>twahashtak                               | Me too                                                            |
| <b>Koul mara<br/>taghlok<br/>telephone<br/>fwajhi<br/>nroh l<br/>3ando</b>      | Each time<br>you hang on<br>my nose ,I<br>went to him                               | takadri tji andi<br>kiyarqdoukame<br>l lhospital | Can you<br>come to me<br>to the<br>hospital hen<br>they all sleep |
| Nkoun<br>mliha m3ah<br>w dark<br>yssena<br>meni tel<br>berk besh<br>nail l3ando | I'll be very<br>good with<br>him and now<br>he is waiting<br>only a call<br>from me | ida kounti haba                                  | If you like of<br>course                                          |
| Khalini<br>nchof lak<br>yeddak 3la<br>hbihtak                                   | <b>Let me see<br/>your hand to<br/>tell you<br/>about your<br/>love</b>             | nta rak tghir m<br>jan khatar rani<br>nthala fih | You are<br>jealous of Jan<br>because I'm<br>taking care of<br>him |
| Hata<br>yeddak<br>marahish<br>haba tekda<br>tafla hadik<br>chebba               | Even your<br>hand does not<br>want to lie.<br>That girl is<br>beautiful             | habibtu yak<br>raki tcharbi<br>dwa ta3ak sure    | My love .<br>you are<br>taking your<br>medicines<br>.Aren't you ? |
| 3ayniha<br>chebbine<br>sh3arha<br>sfar kidhab<br>ih kifash<br>rahi ?            | She has<br>beautiful eyes<br>and beautiful<br>hair.<br>How is she?                  | rak tashrab<br>dwak tbib<br>wash kalak           | Do you take<br>medicines?<br>What did the<br>doctor say?          |
| Rahi thabak<br>bezzaf w                                                         | She loves<br>you very                                                               | kali nti dwa t3i<br>w yla                        | He said you<br>are my                                             |

|                                                                                                                                               |                                                                                                                                                                                   |                                                    |                                                     |
|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|-----------------------------------------------------|
| thab<br>dayman<br>tchoufak<br>bessah hada<br>alhadra<br>makanch<br>menha                                                                      | much and she<br>always wants<br>to see you.<br>This is not<br>true                                                                                                                | mesheteksh<br>rayah nmout<br>marakish<br>twahshini | medicines<br>and if I don't<br>see you I ll<br>die. |
| W douka<br>rakoum<br>medawssin<br>e wal 3ilm<br>3and rabi<br>tatsamho fit<br>el ayam wa<br>la telt sh<br>hor wallah<br>ma3la bali<br>yawliidi | And now you<br>are in<br>disagreement<br>and Allah<br>knows the<br>truth<br>You will<br>return to each<br>other in 3<br>days or three<br>months I<br>sware I don't<br>know my son |                                                    |                                                     |
| Rak rayah<br>tetsamah<br>m3aha                                                                                                                | You are<br>going to<br>forgive her                                                                                                                                                |                                                    |                                                     |

**Table .2** showing the parts of the first dialogue

| Dialogue of the first film |                                                                                                                                                                                                                               |             |
|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|
| 1                          | Raki bezzaf chebba<br>Wanta tani rak chbab Khalit koulech w jit<br>andak rani hab nkoun maak Elif Rah<br>ntwahshak bezzaf mebrouk Nhab sh3rak<br>matlog                                                                       | Romanticism |
| 2                          | Shkoun baatha?<br>Hada sadik mel jami3a rah msafer b3id kouna<br>bezaf grab<br>Imala kimakdersh yji b3atli lward lehnaya                                                                                                      | Quarrel     |
| 3                          | Ma3jabtaksh yak kayan bezzaf lirani<br>3ajbathom yatmanaw khazra bark Wanzidlak<br>ana kount nkoun fik Koul mara taghlok<br>telephone fwajhi nroh l 3ando Nkoun mliha<br>m3ah w dark yssena meni tel berk besh nail<br>l3ando | Dispute     |

|   |                                                                                                                                                                                                                                                                                                                                                                 |            |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| 4 | Khalini nchof lak yeddak 3la hbihtak Hata yeddak marahish haba tekdab tafla hadik chebba 3ayniha chebbine sh3arha sfar kidhab ih kifash rahi Rahi thabak bezzaf w thab dayman tchoufak bessah hada alhadra makanch menha W douka rakoum medawssine wal 3ilm 3and rabi tatsamho fit el ayam wa la telt sh hor wallah ma3la bali yawlidi Rak rayah tetsamah m3aha | Submission |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|

**Table .3** showing the parts of the second dialogue

| Dialogue of the second film |                                                                                                                                                                                                      |             |
|-----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|
| 1                           | Melle Rochan Andak telephone Manish haba nahdar koulilhom rani rakda Koultlou rahi 3ayana • bessah insista wtani mahabsh ya3tni asmo w quali raki tssenay fih Khlas nti rouhi wkhali telephone 3andi | Connection  |
| 2                           | Amirti Qouli sah matwahashtinish Fetah twahashtak bezaf wana twahashtak takadri tji andi kiyarqdoukamel lhopital ida kounti haba nta rak tghir m jan khatar rani nthala fih                          | Romanticism |

## Conclusion

In a net shell, this work tried to unravel the underbelly of dubbing; one linguistic discipline that belongs to audiovisual translation and entertainment industry as well. The survey

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started with a literature review about dubbing, subtitling, identity, and impact of mass media on thinking, then followed by a practical survey that attempted to probe a corpus of 33 expressions selected from two Turkish films dubbed in the accent of Algiers (Capital of Algeria). Further, Turkish serials and films in different dialects in the Arab world is nowadays trendy, since the western producers are aware that the Arab countries are rich and considered as a good consumer (People with open mouths). For this reason also, they use this strategy in order to sell (commercialize) their products on a large scale. That is to say, spreading their culture and encouraging Tourism in their country. And although dubbing costs a lot of money because it is a team work, it is still used and has led to the following result:

1. A lot of money is spent in dubbing to encourage Algerian dialect instead of bolstering classical Arabic
2. The purpose behind dubbing is to programme Algerian people to speak this language and ignore Classical Arabic
3. Dubbing tries to bring about change in peoples' behaviour; women and house wives in particular
4. Dubbing attempts to normalize indelicate behaviour to the family and especially to children

5. It endeavours to bolster young women to oppose their husbands and their parents
6. It tries to spread ignorance among people by revitalizing false beliefs

We suggest the use of either subtitling because it has no impact on peoples' thought and cannot threaten Tele spectators. The reason is that it is 10 times cheaper than dubbing, besides spectators cannot spend all their times reading subtitles, or dubbing in Classical Arabic to contribute to boost this language and spread it among the new generation.

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