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Investigating Pragmatic Equivalence of Audio-visual Translation: Dubbing from English into Arabic

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Article information	Abstract
	This study investigates pragmatic equivalence in the dubbing of English-language films into Arabic, highlighting the linguistic, cultural, and technical challenges involved. It explores how politeness strategies, humour, irony, and idiomatic expressions are adapted to maintain the communicative intent of the source text while ensuring synchronization. Utilizing a comparative analytical approach, the research assesses the effectiveness of various translation strategies in preserving meaning and enhancing audience engagement. Baker's (1992) model of equivalence and Grice's (1975) Cooperative Principle serve as theoretical frameworks for evaluating linguistic adaptations. The findings reveal that while direct translation may hinder pragmatic equivalence and adaptive techniques, such as domestication which can enhance cultural appropriateness. This study contributes to the field of audio-visual translation by providing insights into improving the quality of Arabic-dubbed content for audiences.

التحقيق في التكافؤ التداولي للترجمة السمعية-البصرية: الدبلجة الأفلام من الإنجليزية إلى العربية

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المستخلص

تهدف هذه الدراسة إلى بحث التكافؤ التداولي في دبلجة الأفلام الناطقة بالإنجليزية إلى اللغة العربية، مع تسليط الضوء على التحديات اللغوية والثقافية والتقنية التي تواجه عملية الدبلجة. وتتطرق الدراسة إلى كيفية تكييف استراتيجيات التأدب، والفكاهة، والسخرية، والتعابير الاصطلاحية للحفاظ على القصد التواصلي للنص الأصلي، مع مراعاة متطلبات التزامن الصوتي. وتعتمد الدراسة منهجًا تحليليًا مقارنًا لتقييم مدى فاعلية استراتيجيات الترجمة المستخدمة في الحفاظ على المعنى، ومدى تأثيرها على استقبال الجمهور. كما تستند إلى نموذج بيكر (1992) للتكافؤ ومبدأ التعاون لغرايس (1975) بوصفهما إطارين نظريين لتحليل التعديلات اللغوية والثقافية. وتكشف النتائج أن الترجمة الحرفية قد تؤثر سلبًا على تحقيق التكافؤ التداولي، في حين تسهم الاستراتيجيات التكيفية، مثل التوطين، في تعزيز الملاءمة الثقافية للنص المترجم. وتقدم هذه الدراسة إسهامًا علميًا في مجال الترجمة السمعية-البصرية من خلال تحليل استراتيجيات الدبلجة، واقتراح سبل لتحسين جودة المحتوى المدبلج إلى العربية. حسب مجال النص. وتوصلت الدراسة إلى أن الطلبة غالبًا ما يفرطون في استخدام الاقتراض خاصة في التخصصات الفنية والسياسية. وخلصت الدراسة إلى أن الاقتراض المعجمي يمكن أن يكون أداة فعالة في سياقات معينة إلا أن الإفراط في استخدامه يؤثر سلبًا على وضوح الترجمة وجودتها في حالات أخرى.

الكلمات المفتاحية: الترجمة السمعية البصرية، دبلجة، التكافؤ التداولي

1-Introduction

Dubbing is a crucial method of audiovisual translation (AVT), however, translating English films into Arabic presents linguistic, cultural, and technical challenges. Achieving pragmatic equivalence—particularly in humor,irony,and politeness—necessitates adaptation that goes beyond direct translation. This study analyzes Arabic dubbing strategies through the lens of Baker's (1992) (1) equivalence model and Grice's(1975) (2) Cooperative Principle. By examining film excerpts, it evaluates how meaning and cultural nuances are preserved despite synchronization constraints. The findings provide valuable insights to enhance dubbing quality and improve audience engagement in Arabic media.

1.1.Statement of the Problem:

Dubbing English-language films into Arabic presents both inguistic and cultural challenges, particularly in achieving pragmatic equivalence while ensuring synchronization. Adaptation is often required when source-language structures and expressions lack direct equivalents, which can affect meaning and audience reception. Cultural differences further complicate the process, requiring modifications for clarity and acceptability.Constraints such as lip synchronization and timing also influence translation choices, potentially leading to shifts in tone or meaning. This study examines how Arabic dubbing preserves politeness strategies, humor, irony, and idioms, while assessing the effectiveness of adaptation in maintaining the communicative intent of the original dialogue and enhancing cross-cultural understanding.

1.2.Hypotheses:

The present study is conducted based on the following hypotheses:

1.The process of achieving pragmatic equivalence in dubbing involves adapting cultural and contextual elements to ensure effective communication in the target language.

2.A word-for-word rendition often affects the preservation of the original dialogue's intended meaning; therefore, the adaptive strategies such as domestication are necessary.

3.Due to the cultural and linguistic differences between English and Arabic, idioms, humor, and irony often undergo significant modifications during the dubbing process.

4.The success of dubbing is largely dependent on the translator's ability to maintain fidelity to the source text while also ensuring cultural appropriateness.

Ultimately,these hypotheses were examined by analyzing practical examples of English-to-Arabic film dubbing, shedding light on the linguistic adaptations and their effects on the audience's understanding.

1.3.Aims of the Study:

The present study aims to:

1.Discovering the extent to which pragmatic equivalence is maintained in the dubbing process of foreign-language films into Arabic.

2.Identifying the linguistic and cultural challenges encountered in the dubbing process, with a specific emphasis on the translation of politeness strategies, humor, irony, and idiomatic expressions.

3.Examining the effects of lip synchronization and dialogue timing constraints on the translator's decision-making, as well as the extent to which these principles influence meaning, tone, and register.

4.Investigating the strategies employed by translators to convey culturally specific expressions while ensuring coherence and naturalness in the target language.

5.Assessing the effectiveness of dubbing strategies in preserving the communicative intent of the source text and enhancing audience reception.

6.Offering findings in the field of audiovisual translation (AVT) and providing recommendations that may assist dubbing professionals in enhancing the quality of Arabic-dubbed content.

1.4.Scope of the Study:

This study examines the dubbing of English-language films into Arabic, confirming pragmatic equivalence in the translation of politeness, humor, and idiomatic expressions.It investigates linguistic and cultural challenges, as well as technical constraints such as lip synchronization and dialogue timing. A comparative analysis of selected films and their Arabic-dubbed versions evaluates the effectiveness of the strategies employed. Baker's model (1992) (1) is utilized as a translational framework due to its applicability, while Grice's model (1975) (2) serves as a pragmatic reference to elucidate conversational logic. This study focuses exclusively on dubbing, excluding other modes of audiovisual translation.The findings contribute to the field of audiovisual translation studies and offer insights for improving the quality of Arabic dubbing.

1.5.Value of the Study:

This research enhances our understanding of pragmatic equivalence in the dubbing of English films into Arabic. It offers insights into the complexities of cross-cultural communication in audiovisual translation (AVT) by analyzing whether the intended meanings, cultural nuances, and speaker intentions are preserved or altered in Arabic dubbing. Additionally, this study can benefit media producers and policymakers by raising awareness of the communicative and cultural impact of dubbing. It promotes a more culturally informed approach to translation that enhances audience comprehension and engagement.

2.Literature Review:

2.1.Dubbing and Revoicing in Audiovisual Translation

Audiovisual translation (AVT) encompasses various techniques that specialists tailor to meet specific needs, with dubbing being one of the most widely used methods. According to Cintas (2003) (3), dubbing replaces the original spoken dialogue with a newly recorded version in the target language, ensuring that the intended message is conveyed accurately.This technique is particularly significant in translation and synchronization, as it requires precise alignment with the actors' speech (4). A key aspect of dubbing is isochrony, which ensures that the translated dialogue matches the timing and articulation of the original performance (5). However, despite its effectiveness, dubbing is notably expensive—up to fifteen times more costly than other AVT methods—due to its complex process, which includes translation, synchronization, recording, and editing (6).

A broader term that encompasses dubbing and related methods,which involves substituting the original audio track with another version in the same or a different language (7). One of the most recognized forms of revoicing is lip-sync dubbing, where the translated dialogue is meticulously adjusted to synchronize with the actors' lip movements (8). As noted by Cintas (2003) (3), phonological synchronization plays a vital role in this process, necessitating modifications in word order to match the natural flow of speech, as demonstrated in adaptations like "King Arthur" (2005). Additionally, dubbing prioritizes faithfulness, a concept that extends beyond linguistic accuracy to include phonological synchronization, as supported by Mujagic (2013) (9) and Chaume (2004) (5). Furthermore, variations in vocal tone, or timbre, significantly influence the meaning of spoken dialogue, a factor that has been extensively analyzed in studies of vocal paralanguage (10 , 11).

Another essential revoicing technique is voiceover, which ensures that the original soundtrack remains audible but at a lower volume, allowing the translated speech to be clearly heard (12). This method is commonly employed in documentaries, interviews, and television programs, as it helps maintain the authenticity of the original content while making it accessible to a broader audience (4). Both dubbing and voiceover play crucial roles in audiovisual translation (AVT), ensuring that translated content retains its meaning and audiovisual integrity.

2.2.Constraints of Dubbing:

Dubbing constraints can be categorized into norm-based and synchrony-based types (7). Norm-based constraints encompasses institutional norms, where the "Translation Initiator" influences translation decisions and social norms, which are shaped by cultural, moral, and religious values that, often lead to domestication strategies (13, 14); and state norms, where film ratings and political influences dictate translation choices, sometimes resulting in censorship (7). Synchrony-based constraints, as introduced by Fodor (12), include phonetic synchrony (the alignment of speech and articulation), character synchrony similarity of voice to the original actor), and content synchrony(semantic consistency). Additionally, Whitman-Linsen (cited in (15) expands on visual/optical synchrony, which includes lip synchrony, syllable articulation, isochrony (utterance length), and kinetic synchrony (gestures and expressions). Audio/acoustic synchrony encompasses idiosyncratic vocal types, paralinguistic elements, prosody, cultural variations, and accent representation, all of which significantly impact dubbing accuracy and cultural adaptation. Reason: Improved clarity and readability by restructuring sentences, enhancing vocabulary, and ensuring technical accuracy while maintaining the original meaning.

2.3.Challenges Of Dubbing

Language and culture are deeply intertwined understanding one necessitates familiarity with the other (16, 17) defines culture as a society's collective beliefs and practices, emphasizing that language is essential for effective communication (18).Cultural elements in films manifest through both visual and verbal channels, requiring translators to analyze and adapt them while preserving their meaning (19). However, achieving complete linguistic and cultural transfer in dubbing is nearly impossible due to the constraints of the visual medium. Humor, a significant cultural element, is categorized into various forms, including community-based, linguistic, visual, graphic, and paralinguistic humor (20). Linguistic challenges in dubbing include wordplay, which relies on homonymy, homophony, homography, and paronymy (21), as well as the use of swear words, dialects, idiolects, and songs, all of which require carful adaptation to maintain meaning and cultural appropriateness (7, 22). Pragmatic competence is crucial for translators, as it ensures accurate transmission of contextual understanding, supporting cultural integration and enhancing audience engagement in cross-cultural communication (23).

2.4.Translator's Attitude

The process of translation goes beyond simple word-for-word conversation; it reflects the translator's choices and attitudes through techniques such as omission and addition. Several factors, including text type, cultural influences, and linguistic structures, shape these decisions. Nida (1964) (17) argues that complete objectivity in translation is unattainable, as translators inevitably project their empathy—or lack thereof—into their work. Furthermore, institutions

commissioning translations expect translators to balance the needs of both the source language (SL) and the target audience. The translator's role is influenced by external factors such as audience demographics (age, education) and the "translation initiator," who oversees and drives the translation process. In dubbing, the translator must ensure that the final product appears natural and culturally relevant while remaining faithful to the original content. This requires careful consideration of accuracy,synchronization, cultural adaptation, character portrayal, emotional delivery, and contextual consistency to achieve a high-quality result. Maintaining fidelity to the original script is essential in audiovisual translation (24), requiring the translator to preserve the dialogue's meaning, tone, and intent without distortion. Synchronization presents another significant challenge, as the translated dialogue must align with lip movements and speech tempo (8). Different types of lip-synchronization, including qualitative, quantitative, and articulation-based synchronization (25),must be taken into account. Additionally, cultural adaptation plays a vital role in making humor, idioms, and slang relatable to the target audience (26). It is equally important to ensure that the characters' voices and personalities remain intact, as their speech styles contribute to narrative authenticity (24).The emotional tone and intonation should also be accurately conveyed to preserve dramatic impact (8). Furthermore, contextual consistency must be maintained so that the dialogue aligns with visual cues, gestures, and expressions (27). Considering audience expectations and genre conventions into account helps refine stylistic choices (26),while naturalness and flow in speech enhance the immersive experience of dubbed content (3).Collectively, these elements ensure that the dubbed translation remains engaging, cohesive, and true to the source material.

2.5.Equivalence in Translation: Pragmatic Considerations, Coherence, and Implicature

Equivalence in translation, as classified by Jakobson (1959) (28) into intralingual, intersemiotic, and interlingual forms, serves as a fundamental concept in translation studies. Nida and Taber(1982) (28 a) emphasize pragmatic translation, which aims to maintain both meaning and style between the source and target texts. Scholars such as Pym (2007) (29), Catford (1965) (30), and Youcef (2017) (31) view equivalence as a framework for assessing translation quality, while Baker (1992) (1), highlights its connection to linguistic form, cultural norms, and audience reception. Within the realm of pragmatic equivalence,the translator must consider contextual factors such as age, mood, and culture to accurately reflect the author's intent for the target audience (32).Two critical components of this process are coherence and implicature. Coherence, as defined by

Nordquist (2020) (33), depends on the reader's knowledge, expectations, and experiences, making it an interactive process (34). Strategies for enhancing coherence have been explored by scholars like McCrimmon (1984) (35). Meanwhile, implicature, introduced by Grice (1975, (2) and further developed by Thomas (1995) (36), Yule (1996) (37), and Bach (2006, 38), refers to the implied meaning that extends beyond the literal words, shaped by conversational maxims, context, and inference. These elements collectively ensure that a translation is not only accurate but also contextually meaningful for the target audience .

3.Theoretical Framework:

This study employs an eclectic translation model for a comprehensive analysis. Baker's (1992)(1) model is utilized for its emphasis on equivalence at the word, grammatical, textual, and pragmatic levels, making it particularly well-suited to the study's objectives. Additionally, Grice's (1975) (2) model is applied to examine conversational logic, ensuring that the dubbed version maintains coherence, intent, and purpose while facilitating effective communication in translation. According

3.1.Methodology and Data Collection:

This study adopts a comparative analytical approach to examine the preservation of pragmatic equivalence in Arabic-dubbed scripts of English-language films. Selected film excerpts serve as primary data, focusing on politeness strategies, humor, irony,and cultural references. The methodology follows a structured process, selecting scenes based on pragmatic shifts, linguistic modifications, and cultural adaptations in the dubbing. Baker's (1992) (1) translation strategies and Grice's (1975) (2) Cooperative Principle, alongside considerations of technical constraints such as lip synchronization and dialogue timing.Seventeen film scenes are systematically analyzed using a structured framework that includes classification, interpretation, and discussion tables to assess linguistic and cultural adaptation. This approach ensures a comprehensive evaluation of dubbing strategies and their effectiveness in maintaining the communicative intent of the source text.

3.2.Data Analysis:

The text can be analyzed using Baker's (1992) (1) model of translation and Grice's (1975) (2) model of pragmatics for evaluating linguistic adaptations, especially aiming at the assessment of investigating pragmatic equivalence of the Arabic-dubbed scripts (Leech cited in Omer, 2025) (39). A practical example of this study follows.
S.L.T:(1)
T.L.T: Colonel: The real detectives have arrived…etc.

Real Detective: You must be the Spitz's… Your reputation precedes you… in a positive way, I'm afraid

العقيد: وصل المحققون الحقيقيون للتو...الخ

المحقق العام: انتما ال سبيتز... تسبقكما سمعتكما... لكن ليس بطريقة ايجابية للاسف.   **00:36:40**

Interpretation:

In Murder Mystery 2 (2023),Colonel Ulenga announces the arrival of the real detectives, stating, "The real detectives have arrived," which is translated as "وصل المحققون الحقيقيون للتو." Among the crowd are Nick and Audrey Spitz, once renowned investigators whose reputation has suffered due to a series of failures. When the real detective encounters them, he sarcastically comments, "You must be the Spitz's.. your reputation precedes you… in a positive way, I'm afraid," which is dubbed as "انتما ال سبيتز... تسبقكما سمعتكما... لكن ليس بطريقة ايجابية للأسف." The literal translation effectively conveys his attempt to mock and belittle them in public.

Analysis of Translational and Pragmatic Aspects in Dubbing English Films into Arabic

A.Analysis of Baker's Translational Model:

Baker (1992) (1) outlines various levels of equivalence in translation. While the translator can achieve word-level equivalence through direct translation, the absence of adaptation at the above-word level can lead to a literal rendering that alters the intended meaning. For instance, the phrase "Your reputation precedes you" is translated as "تسبقكما سمعتكما", which may be misinterpreted as a neutral or even positive comment rather than the intended sarcasm.

Grammatical equivalence is largely preserved, as demonstrated by the phrase "وصل المحققون الحقيقيون للتو," which mirrors the structure of "The real detectives have arrived."However, textual equivalence is compromised due to the literal nature of the translation, which disrupts coherence and the logical flow of dialogue. The phrase "تسبقكما سمعتكما" loses its sarcastic undertone, diminishing the intended meaning and impacting audience comprehension.

Pragmatic equivalence, which considers cultural and situational context, is also not fully achieved.The phrase "Your reputation precedes you" conveys

sarcasm regarding the Spitz couple's lack of investigative skills; however, the Arabic translation fails to fully capture this negative connotation. A more contextually appropriate translation would better reflect the detective's intended criticism, ensuring that the audience understands the significance of the scene .

Original Dialogue:
• **Real Detective**: You must be the Spitz's?
• **Private Detectives**: Yes.
•**Real Detective**:Your reputation precedes you.
Implicature:

The detective's remark suggests that the Spitz couple is unfit for detective work due to their slow response in investigating, identifying suspects, and solving the crime, ultimately highlighting their incompetence.

B.Analysis of Grice's Pragmatic Model:

According to Grice's pragmatic model,translation should adhere to conversational maxims that promote cooperative communication. While a literal translation does not introduce false information—thereby upholding the maxim of quality—the absence of adaptation can negatively affect clarity and effectiveness.

The maxim of quantity is upheld, as the translation offers sufficient information without unnecessary additions. Similarly, the maxim of relevance is maintained, as the translated phrase aligns with the context of the conversation. However, the maxim of manner is not fully satisfied due to the ambiguity in the translation ,"تسبقكما سمعتكما" which lacks clarity and does not directly reflect the sarcastic undertone of the original phrase. To adhere to this maxim, the translator should have conveyed the intended meaning more explicitly,thereby avoiding potential misinterpretation.

-Analysis of Flouting Maxim Quality:

Real Detective: You must be the Spitz's.
Private Detective: Yes
Real Detective: Your reputation precedes you

-Arabic Dubbed Version:

• **المحقق العام: أنتما آل سبيتز.**
• **المحقق السري: أجل.**
• **المحقق العام: تسبقكما سمعتك.**

Implicature:

In the original dialogue, the real detective exaggerates in his critique of the Spitz couple, subtly mocking their ineffectiveness. This violates the maxim of quality as it contains an implied falsehood, which the translator successfully conveys in the Arabic version. However, the sarcastic intent is not fully preserved, leading to a loss of pragmatic equivalence.

The Proposed Rendition

العقيد: وصل المحققون الحقيقيون للتو...

المحقق العام: لا شك بأنكما عائلة سبيتز؟... 'شاعت عنكم الحكايات كالماء الآسن في كل مكان'

S.L.T:(2)
A. Why are these stopping in the middle of the Hell?
B. They mean to throw us over the river…etc.
00:5:02

T.L.T:
أ-لماذا نتوقف في وسط الجحيم؟
ب-لا أعلم, كان هناك جسراً سابقاً.

Interpretation:

In a 1914 scene from the 2024 film about Bonhoeffer set in 1914, Nazi soldiers commandeer a bus filled with German civilians to escape the conflict. Upon stopping at a broken bridge, one asks, "Why are we stopping in the middle of hell?" (لماذا نتوقف في وسط الجحيم؟). Another replies, "They mean to throw us over the river," but the dubbing inaccurately translates this as, "I don't know, there was a bridge before.(لا أعلم, كان هناك جسراً سابقاً.) ".

Analysis of Translational and Pragmatic Aspects in Dubbing English Films into Arabic

A.Analysis Based on Baker's Translational Model

From the perspective of Baker's translational model, the translator fails to maintain lexical equivalence by decontextualizing the original phrase, which conveys an imminent sense of danger. The Arabic translation eliminates this sense of threat, thereby altering the intended meaning entirely. This mistranslation also disrupts equivalence beyond the word level, as "لا أعلم..."(I don't know...) does not correspond with the second level of equivalence. Furthermore, the phrase "throw us over the river" carries connotations of betrayal and imminent harm, which are completely lost in the Arabic rendition. The translator's approach results in a misinterpretations at the lexical, syntactic, and semantic levels,ultimately misleading the target audience.

Moreover, textual equivalence is compromised due to the illogical sequence of ideas in the Arabic dubbed version. While the first line retains some textual coherence, the second line ("لا أعلم, كان هناك جسراً سابقاً") does not logically correspond to the English phrase "They mean to throw us over the river," disrupting textual cohesion. Pragmatic equivalence is also affected, as the translator removes the implicature of imminent danger. Instead of conveying the original

sense of threat, the Arabic translation shifts the focus to the missing bridge, thereby altering the intended message. The dubber seems to prioritize visual cues from the scene rather than accurately conveying the script's original intent, leading to a loss of meaning and potentially misleading the audience.

B.Analysis Based on Grice's Pragmatic Model

From a pragmatic perspective, the translation violates Grice's conversational maxims, particularly the maxim of quality. The original English dialogue conveys a clear sense of intentional harm, while the Arabic dubbed version presents a significantly different meaning, leading to misleading information. The maxim of quantity is also breached, as the Arabic translation does not include the same critical details present in the original text. The phrase "لا أعلم, كان هناك جسراً سابقاً"lacks the implication of intentional harm or betrayal, falling to provide the necessary information to convey the intended message.

Additionally, the maxim of relevance is compromised because the Arabic response does not logically follow the question posed in the preceding dialogue. Instead of addressing the reason for stopping, the translated phrase introduces an unrelated reference to a missing bridge. Lastly, the maxim of manner is not maintained, as the translation introduces ambiguity and misleads the audience. This shift in meaning results in an indirect and unclear rendition that diverges from the original script's intended message.

Flouting the Maxim of Quantity

In the original exchange:
A: "Why are these stopping in the middle of hell"?
B: "They mean to throw us over the river".

The implied meaning suggests imminent harm, making it evident that the characters are in danger. However, in the Arabic translation:

Arabic Dubbed Version:

أ. "لماذا نتوقف في وسط الجحيم؟"
ب. "لا أعلم, كان هناك جسراً سابقاً. "

The translator flouts the maxim of quantity, forcing the audience to infer an additional meaning that is not explicitly stated. In the original English version, the response clearly suggests a life-threatening situation, while the Arabic dubbing omits this crucial implication. Consequently, the pragmatic equivalence is disrupted leaving the audience is deprived of the essential context needed to fully grasp the intended message.

The Proposed Rendition

أ. لماذا يتوقفون في وسط الجحيم؟
ب. إنهم ينوون إلقاءنا في النهر... إلخ.

4.Findings
This study examines the pragmatic equivalence in the dubbing of English-language films into Arabic, with a focus on linguistic, cultural, and technical constraints.

The analysis of selected film excerpts has yielded the following key findings:

1.Pragmatic Adaptation is Essential: Achieving pragmatic equivalence in dubbing requires adaptation rather than literal translation. A direct word-for-word translation often fails to convey the intended meaning, leading to misunderstandings or a loss of communicative impact. Employing domestication techniques enhances clarity and cultural relevance.

2.Cultural and Linguistic Differences Affect Translation Choices: The difference between English and Arabic in terms of politeness strategies, humor, irony,and idiomatic expressions necessitate modifications. Humor, in particular, often requires recontextualization to align with Arabic cultural norms, while irony and sarcasm present challenges due to linguistic disparities.

3.Lip Synchronization and Timing Influence Meaning: Technical constraints, such as lip synchronization and dialogue timing, significantly impact translation choices. In some instances, achieving synchronization compels translators to modify sentence structures, which can result in shifts in tone or meaning.

4.Translators Balance Fidelity and Cultural Appropriateness: The effectiveness of dubbing depends on the translator's ability to maintain fidelity to the original text while ensuring cultural and linguistic appropriateness. Achieving this balance is essential for preserving the intended message and enhancing audience reception.

5.Grice's Conversational Maxims are Often Flouted: The analysis demonstrates that Grice's (1975) conversational maxims—quantity, quality, relevance, and manner—are frequently adjusted or violated in the process of dubbing. For example, certain information may be omitted or modified to accommodate time constraints, while irony and humor often require intentional deviations from literal meaning.

6.Equivalence is Achieved at Different Levels: While grammatical and textual equivalence are often maintained, pragmatic may require substantial modifications. Baker's (1992) (1) equivalence model confirms that translators prioritize communicative effectiveness over rigid linguistic accuracy.

7.Audience Comprehension and Engagement Improve with Adaptive Strategies: The findings indicate that well-executed dubbing, which takes into account cultural nuances and pragmatic shifts, significantly enhances audience engagement and comprehension. When humor, irony, and politeness strategies are effectively adapted, viewers are more likely to connect with the content.

5.Conclusion

This study examines the challenges and strategies involved in achieving pragmatic equivalence in the dubbing of English-language films into Arabic. The analysis highlights the complexities of linguistic, cultural, and technical constraints, particularly in maintaining politeness strategies,humor, irony, and idiomatic expressions, while ensuring synchronization with the visual content.

Findings reveal that a word-for-word translation often fails to capture the intended meaning and pragmatic nuances of the source text. This necessitates the use of adaptive strategies, such as domestication and cultural substitution. These techniques enhance audience comprehension and engagement by aligning the dubbed dialogue with Arabic linguistic norms and cultural expectations. However, adaptation must be carefully balanced to maintain fidelity to the original content while ensuring clarity and naturalness in the target language.

Moreover,technical constraints, such as lip synchronization and timing, significantly influence translation choices,sometimes leading to modifications that affect tone and meaning. Translators must navigate these challenges by employing creative solutions that preserve both the communicative intent and the audiovisual coherence of the dubbed content.

From a theoretical perspective, the application of Baker's (1992) (1) translation equivalence model and Grice's (1975) (2) Cooperative Principle has provided valuable insights into how pragmatic meaning is conveyed in dubbing. This study confirms that successful audiovisual translation transcends mere linguistic accuracy; it requires a profound understanding of cultural, contextual, and technical factors.

Ultimately, this research contributes to the field of audiovisual translation(AVT) by providing a comprehensive analysis of pragmatic equivalence in dubbing.It emphasizes the importance of cultural awareness and linguistic adaptability in producing high-quality Arabic-dubbed content. Future studies could investigate additional modes of audiovisual translation, such as subtitling, or examine the reception of dubbed content among Arabic-speaking audiences to further enhance best practices in the field.

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