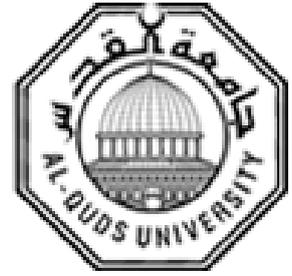


The Deanship of Graduate Studies

Al-Quds University



Subtitling and Dubbing Animation Movies
from English into Arabic

Suha Muhammad Salim Ziyada

MA Thesis

Jerusalem – Palestine

1435/2014

Subtitling and Dubbing Animation Movies from English into Arabic

Prepared By

Suha Muhammad Salim Ziyada

BA in English Language and Literature from Bethlehem
University, Palestine

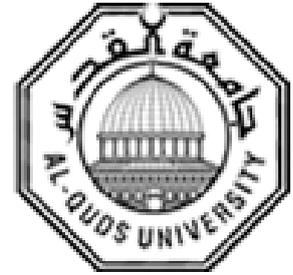
Supervisor:

Dr. Mohammad Ahmad Thawabteh

A thesis submitted in partial fulfillment of requirement
for the degree of Master in translation and interpreting
from the Faculty of Arts, Al-Quds University, Palestine.

1435/2014

Deanship of Graduate Studies
Al-Quds University
Department of English, Translation and Interpretation



Thesis Approval

Subtitling and Dubbing Animation Movies from English into Arabic

Prepared by: Suha Muhammad Salim Ziyada

Registration no.: (21012343)

Supervisor: Dr. Mohammad Ahmad Thawabteh

Master thesis submitted and accepted on 3/5/2014

The names and signatures of the examining committee members:

- | | |
|--|------------------|
| 1. Head of Committee: Dr. Mohammad Thawabteh | Signature: |
| 2. Internal Examiner: Dr. Omar Najjar | Signature: |
| 3. External Examiner: Dr. Samir Rammal | Signature: |

Jerusalem – Palestine

1435/2014

Declaration

I certify that this thesis submitted for the degree of Master, is the result of my own research, except otherwise acknowledged, and that this study (or any part of the same) has not been submitted for a higher degree to any other university or institution.

Signed

Suha Muhammad Salim Ziyada

Date:

Acknowledgements

My first and sincere appreciation and gratitude go to Allah, the most Gracious, the most Merciful. I would like to express my deepest appreciation to all those who provided me with the possibility to complete this thesis. A special gratitude goes to my advisor, Dr. Mohammad Thawabteh, who has been a tremendous mentor for me. I would like to thank him for encouraging my research. I would especially like to thank Dr. Omar Najjar whose advice throughout the courses have been priceless. A profound gratitude also goes to Dr. Samir Rammal for the effort he made in evaluating and advising my research. I would like to express my appreciation also for all my teachers whose efforts made me reach here.

Special thanks go to my family. Words cannot express how grateful I am to my mother, and father for all of the sacrifices that they have made for me. Your prayer for me was what sustained me thus far. My deepest gratitude goes for my sister and two brothers who were much of an encouragement to me. I would also like express appreciation to my beloved husband who has always been my support and encouragement to keep going. I would also like to thank all of my friends who supported me in writing, and incited me to strive towards my goal.

Furthermore I would also like to acknowledge with much appreciation the crucial role of the staff of Yarmouk University Library in Erbid, Jordan, who gave the permission to get resources necessary to complete the task.

Last but not least, I am concerned that I might forgot to mention someone, so many thanks go to all people who helped me get resources and reach out information for my research.

Abstract

This study aims to look into the situation of the translation of cartoons presented on Arab satellite channels, Arabic major translation and dubbing companies and the restrictions imposed on the translators of cartoons. It also examines problems of translating cartoons and the strategies adopted by the Arab translators in translating this genre. This study tackles the issue of translating names of cartoon characters and the reason behind changing or keeping these names. The study was conducted through looking at two cartoon movies subtitled and dubbed from English into Arabic, and a dubbed television series presented on an Arabic television channel dedicated to children. It has been found that the major problem in translating cartoons is the diversity of culture, accents, beliefs and traditions of the Arab countries. Moreover, the translator's major problem is the lack of knowledge of the source's cultural-bound expressions such as idioms and the lack of the knowledge in the diversity of the target's cultures and accents. This study is hoped to urge Arab translators to present a more considerate translation that takes into account the diversity of the Arab countries and the cultural-bound expressions that come from the western culture to be localized and presented to the Arabic child. This study concluded three major outcomes:

First, most of the translation of cartoons presented on the Arab TVs are restricted to some cultures and does not take into consideration the diverse backgrounds and accents of all the Arab countries. Second, Modern Standard Arabic (MSA) is the best choice for dubbing cartoon. If it is a must, colloquial Arabic should only be used in scenes of humor, and should be in an accent that most of the Arab countries would understand such as the Egyptian or the Syrian accents. Third, a great responsibility rely on the shoulders of the cartoons translator to preserve one's culture and language

by presenting the cartoon in a manner that this special audience would not perceive another culture that contradicts with the way s/he is raised.

ترجمة الرسوم المتحركة ودبلجتها من اللغة الانجليزية إلى اللغة العربية

إعداد: سهى زيادة

إشراف: د. محمد أحمد ثوابته

ملخص

تهدف هذه الدراسة للنظر في وضع الترجمة العربية للرسوم المتحركة التي تعرض على القنوات العربية الفضائية وشركات الترجمة والدوبلاج العربية الرئيسية، بالإضافة إلى القيود المفروضة على مترجم الرسوم المتحركة، كما وتهدف إلى النظر في الصعوبات التي يواجهها المترجم العربي عند ترجمة الرسوم المتحركة والآليات المتبعة للتغلب على تلك الصعوبات، وتتناول هذه الدراسة قضية ترجمة الأسماء في الرسوم المتحركة والأسباب التي تدفع المترجم لتغيير هذه الأسماء أو عدمه. عمد الباحث خلال هذه الدراسة لمتابعة فلمي رسوم متحركة مترجمة ومدبلجة إلى العربية ومسلل كرتوني واحد يعرض على قناة عربية مخصصة للأطفال، وخلصت الدراسة إلى أن المشكلة الرئيسية في ترجمة الرسوم المتحركة هي اختلاف الثقافات واللهجات والمعتقدات والعادات والتقاليد العربية، بالإضافة إلى مشكلة رئيسية وهي عدم معرفة المترجم بالتعبيرات الثقافية المستخدمة في اللغة الأصل مثل الاصطلاحات، وعدم معرفته بالتنوع الثقافي واختلاف اللهجات العربية. تأمل الباحثة بأن تحث هذه الدراسة المترجمين العرب على تقديم ترجمة أكثر مراعاة وتأخذ في الحسبان اختلاف الدول العربية والتعبيرات الثقافية التي تنحدر من الثقافات الغربية لتقديم ترجمة أفضل مناسبة للمجتمع العربي وللطفل العربي، حيث خلصت هذه الدراسة إلى ثلاث مخرجات رئيسية، وهي:

أولاً، تقتصر ترجمة معظم الرسوم المتحركة التي تعرض على القنوات العربية على بعض الثقافات العربية ولا تأخذ بالحسبان اختلاف الثقافات واللهجات للدول العربية، وثانياً، إن الخيار الأفضل لدبلجة الرسوم المتحركة هو استخدام اللغة العربية الفصحى، وإذا كان لا بد من استخدام اللهجة العامية، فيجب أن تستخدم فقط بغرض الفكاهة، ويجب أن تكون بلهجة عربية معروفة لدى جميع الدول مثل اللهجة المصرية أو السورية، وثالثاً، تقع مسؤولية حفظ الثقافة واللغة العربية على عاتق مترجم الرسوم المتحركة من خلال تقديم ترجمة للطفل العربي لا تحث على اكتسابه لثقافة أخرى تتناقض مع ثقافته وتعاليمه.

Declaration	i
Acknowledgment	ii
Abstract	iii
Table of Contents	vi

Table of Contents

Chapter I Introduction and Review of Related Literature		
1.1	Introduction	
1.2	Statement of the Problem	
1.3	Subtitling and Dubbing	
1.4	Review of Related Literature	0
1.4.1	Overview	0
1.4.2	The Making and Dubbing of Source Cartoons	1
1.4.3	Cartoon in Western and Foreign Literature	2
1.4.4	Cartoons in the Arabic Literature	6
1.5	Objectives of the Study and Methodology	8
1.6	Significance of the Study	9
1.7	Summary	9
Chapter II Source and Target Texts		
2.1	Overview	1
2.2	Dubbing in the Arab World	1
2.3	Source Text verses Target Text	3
2.3.1	Characteristics of ST's	3
2.4	Summary	8
Chapter III Analysis and Discussion		
3.1	Overview	9
3.2	Challenging Aspects in Translating Animation	9
3.2.1	Cartoons and the Arab Culture	

		4
3.2.2	Strategies Adopted by Arab Translators	8
3.2.2.1	Dynamic translation	0
3.2.2.2	Naturalization/ localization	3
3.2.2.3	Addition	6
3.2.2.4	Deletion	8
3.2.2.5	Word for Word Translation	0
3.2.2.6	The Use of Colloquial Arabic	2
3.3	Translating Names of Cartoon Characters	5
3.4	Summary	7
Chapter IV Conclusions and Recommendations		
4.1	Overview	8
4.2	Conclusion	8
4.3	Recommendations	0
4.3.1	Recommendations for Dubbing Companies	0
4.3.2	Recommendations for Translators	0
4.3.3	Recommendations for Parents	1
References		

Chapter I

Introduction and Review of Related Literature

1.1. Introduction

Cartoon series and animation movies are very important part of every person's childhood and character. Who among us has not watched cartoons and does not have a superhero or a model in life chosen from these cartoon characters? A great part of TV programs are directed to children, and these cartoons fill a major portion of children's time. Cartoons are part of the daily life of children and transferring these animations from one child's culture to another is not an easy process because once the child watches it, it becomes part of his/her educational background. When translating cartoons and animation movies, a translator is faced with a significant challenge due to the nature of the target audience and their cultural background. Therefore, presenting and translating animation should be based on studies of children's personalities and mentality as they take part in the process of raising children

Since a major amount of cartoons are targeting child audience, and carry certain educational function, it is the film maker's responsibility to convey 'the good' message in cartoons to the young viewers, by the definition of 'the good' in their own culture (Song, 2012:126).

Translators of animations find themselves restricted to several factors they have to take into consideration. For example, children's mentality and their ability to acquire language and other elements, their

cultural background and sometimes the nature of the source text (ST) itself as it may contain songs or idiomatic expressions that are hard to be explained to young ages and acoustic symbols which are helpful to understand what is being presented.

Unfortunately, most of cartoons are imported in the Arab world where all the animation is produced in a culture that is completely different from that of the Arabs. Only recently, one or two animations produced in the Arab world were aired. *Mansur*, an adventurous show for pre-school and schoolchildren produced by Fanar Production in Dubai, was recently broadcast on Cartoon Network Arabia screen dubbed into the Arabic Gulf accent spoken in UAE.

Animations produced by Arabs are usually produced for the purposes of advertizing and children songs such as those of the TV channel “Tuyur Al-Janna”. There is also the production of animation for short scripts that mock the society or that is funny such as *Freej* and *Al-Masaqeel* which were presented in Saudi dialect on MBC1. Short movies such as “The Scarecrow”, produced in Gaza, has also lately appeared on Palestine TV. It talks about the suffering of the Palestinians through the story of a young girl who loses her parents in Gaza. This kind of cartoon is not meant to be presented for children. Most cartoons and animations are dubbed rather than subtitled taking into consideration that the major part of the target audience has not developed ability of reading and spelling yet.

Nevertheless, in dubbing for children, the translator should take into consideration several conditions. First, the dubbing voice must be fit for age of the cartoon character. It should also be fit for sex of that character. Some dubbing

companies take into account the sex issue, but sometimes forget about the age. Even if it does not make a difference for adults, children may pay attention to the smallest detail and may not like what they see. Some voice actors do more than one character in the same show because they have the ability to change their voices. On occasions, the voice of the two cartoon characters is the same. For example, in *The Amazing World of Gumball*, Miss Semian, and Grandma Jojo are dubbed by voice actress Zeina Daher, while Toni A□ad dubbed the voices of Richard and Banana Joe who obviously have the same voice. Second, the translator of animation should be creative in many ways and should study the discourse of what he/she is translating in order to present a copy that is very close to the original and conveys the message to the target audience. Song argues that:

The translator may manipulate the text in order to adjust the original text and make it educationally appropriate for the children according to the target language society's standard of values and to bring the text to the level of children's ability of comprehension (Song, 2012: 6).

Several kinds of animations are presented on the Arab satellite channels. First, there are the cartoon series for the pre-school children which are usually educational. Such series teach the child how to spell, count and sometimes learn another language etc., e.g., "*Dora the Explorer*" produced by Nickelodeon channel, the original English version of which teaches preschool children how to speak Spanish while the Arabic version teaches children how to speak English. By the same token, in "*Handy Manny*", the original show contains Spanish and English, while the translated Arabic version ماني الحرفاني contains Arabic and English. On one hand, if the purpose is educational, this would be an appropriate choice for translation because most of the Arab countries use the English language in the teaching curriculum and there is a need for children to have an

idea about the language. But, the dubber's English is not native and obviously, some words are wrongly pronounced. On the other hand, in Algeria, Morocco, Tunisia, etc. this would not be an appropriate choice in as the common language is French which is being taught at schools as a second language. Cartoons presented on local channels in these countries are subtitled into French and Arabic. Second, there are the animations for school kids and older kids. This kind of animation touches the imagination of children, their dreams about being super heroes, princes or princesses, most of these animations are adventurous ones. These animations teach children the morals in order to distinguish between right and wrong, good and evil. The third type is the animation movies targeting family members. These movies are meant to be entertaining for children and adults such as *Shrek*, *Tangled*, *Kung Fu Panda*, etc. Such movies contain elements directed to both children and adults alike.

In the western world, there exists yet another genre, namely comic books. These are not popular in the Arab world. These are translated into MSA keeping the same pictures and changing the dialogue. Today, in the light of the international propaganda against terrorism, new animation shows do not contain scenes with blood. Although there are violent scenes like fighting, no blood appears even if the character is beaten up. Companies focus on educational and recreational cartoons which is acceptable in the world's new trend against violence and terrorism.

Animations have a very powerful influence on children's minds, they are being used in advertisements to get the children's attention and promote goods for children.

Promoting products for children is a rather straightforward business, since most of the products appear are presented by cartoon characters introduced exclusively for a particular good. Companies nowadays follow certain strategies to make use of the cartoon for marketing purposes. They produce toys, clothes, food, etc. that carry the photo and the name of a major cartoon character of a successful cartoon movie or series. This way, they already got the attention of the viewers through that character regardless of the product. In addition, many singers turn their songs into animated video clips which, for sure, would get the attention of children and adults.

1.2. Statement of the Problem

Language directed to children should be different from that directed to adults. It should be simplified, faultless in terms of grammar and contains no elements that contradict with the ethics, tradition and culture of the target audience. While most cartoons are, some presented on the satellite channels are not thoughtful of all these factors. Children prefer animations at any other kind of programs presented on TVs, and studies proved that children at a very young age could develop their language through television. In their study, Naigles and Mayeux (2001) find that in certain circumstances children can learn words and their meanings from educational programs specifically designed for them.

Cartoons presented on the Arab satellite channels are meant to be presented to all the Arab countries despite differences in accents, culture, traditions, etc. Translation of these cartoons is restricted to the culture and accent adopted by the company which produces the work in the Arabic version. For example, companies in Lebanon use Lebanese accent for sentences in the

colloquial Arabic and the same happens when companies in the UAE use their accent in dubbing animation. Accents of the Arab countries vary from the west to the east and have been affected by the occupation of different foreign countries. For example, in countries like Morocco, Algeria, Tunisia Arabic is mixed with French and both are spoken as main languages, while in Jordan, the main language besides Arabic is the English language. Cartoons presented on major Arab channels such as MBC 3, Bara'atim, Cartoon Network Arabia, etc. do not take into account these differences as some cartoons, for educational purposes, contain a foreign language besides Arabic. Some animations are also dubbed in colloquial Arabic which is not understandable by all the Arab viewers. Regarding the findings of, Naigles and Mayeux (2001), exposing children of young ages to a mix of Modern Slandered Arabic (MSA) and colloquial Arabic could affect their Arabic language acquisition.

Arab translators have neither unified standards nor certain strategies to follow when problems are encountered. There is no code of conduct for Arab translators to work by when it comes to translating cartoons which play a very great role in the character and life of the Arab child. Since animations have this essential impact on the mind of the Arab child, and because children of today are the adults of tomorrow, there should be inter-Arab countries monitoring bodies for translation of cartoons. Having looked at cartoons reviewed in the study, one finds out that the strategies used by Arab translators to overcome translation problems vary and are sometimes unsatisfactory. For example, some might use word-for-word translation in a situation that needs domestication. Some might find it appropriate to use colloquial Arabic in a situation that does not require

that. Thus, Arabic translators should think of the big assorted target audience that will watch the work in its final version.

1.3. Subtitling and dubbing

Translating cartoons into Arabic includes two options: using the MSA or using the colloquial Arabic. Colloquial Arabic is preferred over MSA in dubbing animations that are humorous because rendering the message and keeping the same effect of laughter is thought to be easier to be done using colloquial. The Egyptian dialect is the one commonly used in dubbing animation produced by Disney, because the only Arabic company certified to translate for Disney is located in Egypt. People of the Arab countries understand MSA, but each has its own dialect. Most of the Arab countries understand the Egyptian dialect due to the large production of Egyptian movies, TV series and songs that are famous all around the Arab countries.

Unlike other movies presented on the Arab Channels, cartoon movies are mostly dubbed. Concerning regular movies, some might say that the Arab World is a subtitling region, while as for cartoons; the Arab World is a dubbing region. Children also learn to speak by watching animation programs. This is true about MSA which children learn to speak by watching TV regardless of their dialects. That is why the translated version must be carefully reviewed by language specialists to ensure a flawless level of language. However, not a few mix MSA with colloquial Arabic. This should not happen at least in the cartoons that are directed to children who are still developing their language skills. This case of code switching creates funny or ironic situations, and yet this is not a justification to use both in one show because this would confuse the child's ability to

distinguish between MSA and colloquialisms. Maluf raises the question of dialect saying that there are many options for the Arabic dialect to be used in dubbing as Arabs have different dialects; he says:

Which vernacular Arabic should be used? Arabs do not all use the same dialect in everyday speech and, in some cases, the differences are such that the vernacular is almost incomprehensible or significantly alien to people from different Arab countries (Maluf, 2005, para.14).

Recently, the Syrian dialect has entered into the dubbing field and became very popular after the dubbing of the Turkish shows into Syrian accent.

Maluf sees that the reason for using the MSA in cartoon dubbing is educational: “The relative proliferation of dubbed children’s cartoons into Standard Arabic is explainable partly on educational grounds in order to introduce children at an early age to the ‘higher’ form of the language” (Maluf, 2005, Para. 14). That is why the presented MSA must be carefully reviewed by language expertise and should only be pure classical. Ayisha Salim, director and supervisor of Masria Media, says that the reason behind the use of classical or colloquial is the distributor of the cartoons:

This is a business decision, mostly dependant on the licensee, i.e. who distribute the movies on DVD and previously on VHS and they have opted for Egyptian. Having said that though, we did dub in Classical Arabic as well, e.g. if the movie is of historical nature, e.g. “*Brave*”. The trend has now shifted and everything is dubbed in Classical¹.

Purchaser and market controls the translation trend. The translator is bound to the decision of many people involved in producing, directing, supervising, etc. so the

¹ Personal interview, October, 2012

decision of using MSA or colloquial Arabic is not the decision of the translator him/herself.

Comparing subtitling and dubbing, one can find a huge difference. For example, in the animation movie *Stuart Little 3* the conversation is totally different from the subtitles. Consider Example 1 below:

Example: 1		
SL	TL	
	subtitled	Dubbed
Stuart: How to take care of yourself, how to be a man	ستيورات: كيف تعتني بنفسك، كيف تكون رجلا	ستيورات: صدقني يا جورج سنمرح كثيرا
George: you know, Stuart, I'm not just into this outdoorsy stuff like you are.	جورج: أتدري يا 'ستيورات'؟ أنا لست مغرما بالحياة البرية مثلك	جورج: لا أظن، فأنا لا أحب النشاطات الخارجية أبدا
<i>Stuart Little 3</i>		

In the subtitled dialogue above, it is obvious that word for word translation strategy is used, while in the dubbed version the translated script goes into a much different process. Subtitled version is different from the dubbed one because the translation of the cartoon that is meant to be dubbed is reviewed by several people like the translator, the director, the supervisor, etc. in order to make it fit the picture; Salim sees that “Dubbing is more time consuming and more expensive, yet more fun. You actually see the product coming to life. In subtitle you only have a translator and a technician involved; in dubbing you have about 50 people involved” (ibid).

Talking about differences in subtitling and dubbing, one can obviously notice differences in the length of the sentence uttered by the character or appeared on the screen as well. In Example 1 the dubbed sentence is shorter, perhaps due to lip synchronization and timing. This is not the case always as the

dubbing could be the longer sentence; this result from the strategy the translator adopted to convey the message and will be later explained in this study. For instance, consider example 2 below:

Example: 2		
SL	TL	
	subtitled	Dubbed
Celia: Oh Michael, I've had a lot of birthday- well, not a lot of birthdays, but this is the best birthday ever.	سيليا: مايكل لقد احتفلت بالكثير من أعياد ميلادي، ولكن ليس كهذا	سالي: حبيبي قضيت أعياد ميلاد كثير، مش كثير اوي يعني، بس دا أحلى واحد فيهم
<i>Monsters' Inc.</i>		

Noticeably, the subtitling is limited to the number of utterances presented on the screen which means that the translator should render the meaning using the shortest translation. "Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimise the need for original text reduction and omissions" (Karamitroglou, 1998: para. 7). Subtitling is always in MSA, unlike the case of dubbing.

1.4. Review of Related Literature

1.4.1. Overview:

This section is meant to highlight the related literature by looking at the previous researches that tackle the translation and dubbing of cartoons. Few Arab researchers have examined the area of translating and dubbing cartoons into Arabic. The following is a revision of the previous studies that attempted to present and bring the subject of translating and dubbing the animation into light.

1.4.2. The Making and Dubbing of Source Cartoons

Tackling English as a SL, one can say that perhaps the United States is the leading country in producing animations as it contains the major animation production companies in the world such as Disney, Pixar, Sony, DreamWorks, Nickelodeon, Warner Brothers, etc. For example, Walt Disney was founded in 1923 and produced famous animation movies which became popular worldwide. The productions of these companies are subtitled and dubbed into many different languages all over the world. When these companies agree on a script to be produced, famous actors are being hired to dub the voice of the main characters, the voice is dubbed before the picture in the SL. But, in the case of translating and dubbing it into another language, the voice comes after the picture and has to fit the picture and lip movement of the character, so it is quite challenging as a word could need a five-word's sentence to be explained.

Cartoons go in a very complicated, long-term process to be made, first there is the script to be written and agreed on by the company, then storyboard artists work on translating words into actions and pictures by making a series of sketches, a kind of comic book, to tell the story and bring it to life. DreamWorks give details about the process through their official website, they explain:

Once the directors and producer approve, the drawings are digitally photographed and strung together to create what we call a story reel [...] we combine that with temporary music, sound effects and dialogue, and work with the movie in this form for about 18 months. Once the story reel is underway, our visual development department begins to plan the look of the film, developing the style, tone, color and overall artistic approach to each and every sequence [...] Thousands of drawings, paintings, blueprints, sculptures and models later, our development artists have designed a fantasy world and characters to tell the story [...] we record the actors before we start animating. We usually

videotape the actors performing their roles to help provide reference for the next phases of production².

The whole process of making animation is very expensive and time-consuming one, same as translating and dubbing the voices for that animation into another language.

1.4.3. Cartoons in Western and Foreign Literature

Few American researchers talk about the effect of animation on children. Lippi-Green, for one, talks about cartoons teach children to form a perspective about people through the language and accent used in dubbing. In addition, she discusses how animation is used to manipulate the minds of the children as they encourage discrimination in an indirect way. She suggests that the dubbing of *The Lion King* encourages discrimination against afro-Americans through using their accent for the evil characters of that movie. She also gives an example in Disney's "Three Little Pigs" where the evil character "The Wolf" appears as a Jew and talks like one, also in Aladdin, the evil characters who are meant to be Arabs speak heavy accents. She raises the following questions:

What are children to take away from the Big Bad Wolf, and from brutal Arabian place guards? Is it significant that they see bad guys who sound a certain way, look a certain way, and come from a certain part of town or of the world? Is this a part of how children learn to assign values on the basis of variation in language linked to race and ethnicity, and homeland (Lippi-Green, 1997:80)?

Lippi-Green's questions are very important and the translator must put in mind when translating a work that comes from a different society and a different culture. It is almost impossible for the translator to show this through the

² <http://www.dreamworksanimation.com/insidedwa/productionprocess>

translation into Arabic despite the huge diversity in the Arabic dialect across the Arab world. No Arab dialect might reflect discrimination as Lippi-Green suggests through using a specific dialect. Arabic dialects might only reflect cultural differences, but not discrimination. For example, Egyptian dialect might include several Egyptian dialects such as the dialect used in cities and the one used in urban areas, which indicates cultural differences or different life style only. The use of different Arabic dialects could also aim at humor. This applies to other Arabic dialects used in dubbing as well. Voice actress Salwa Muhammad Ali who dubbed the sound of the hyena in the *Lion King* in a television interview³ said that the accent of the evil female hyena was done by Whoppi Goldberg who is an Afro-American actress with Afro-American accent and that she had to try to give the same effect with her accent. Here, in such a situation it is the dubber's responsibility to try to play with his/her voice to give the same effect that of the SL voice.

Lippi-Green chooses Disney's full-length feature films to analyze and proof her theory that states: "animated films entertain, but they are also a way to teach children to associate specific characteristics and life styles with specific social groups, by means of language variation" (1997: 85). She viewed twenty-four films during her study which contained 371 characters with native English speakers and different accents of English as in foreign speakers. The result of this analysis is that 20 percent of US English speakers are bad characters, while about 40 percent of non-native speakers of English are evil. Lippi-Green argues that all

³ <http://www.youtube.com/watch?v=2ymVIbtOnHI>

the Afro-American speaking characters appear to be animals and not humans as well as negative or bad characters.

On the other hand, Wenke (1998) gives the same example that Lippi-Green argues about which is the character of Scar in the movie *The Lion King*. Lippi-Green argues that while the events take place in Africa, the logical language should be African or at least derived from African language, but still the characters speak US English. Although Mufasa and Scar are brothers, Mufasa speak what Lippi-Green calls Mainstream English, the accent spoken by the majority, while Scar uses British English. For Lippi-Green, the usage of a different accent for the evil character draws the attention of the children to differences, thus to discriminate. Wenke, in his article, supports Lippi-Green's claim that the use of foreign accents in dubbing cartoons teach children to discriminate. He also argues that the choice of the British accent draws the attention to that character "The choice of a British accent for Scar is intended to highlight his snobbish mannerisms and his feelings of intellectual superiority towards the rest of the plains animals and thus complies with Gould's generalizations about British accents" (Wenke, 1998: 4). Wenke disagrees with Gould and Schiffman who agree that "The use of a British foreign accent for a non-British character is not authentic, but an intended effect created by the writers and producers" (ibid: 4). This does not appear in the translation into Arabic. Scar, Mufasa and characters in Aladdin Movie speak the same Arabic accent.

In his book "Animating Culture" Eric Smoodin thoroughly analyzes the animated short film produced in the 1930s and 1940s. He analyzes short films (7-8 minutes) created in major Hollywood studios - such as MGM, Warner Bros.,

and Disney - and shown at movie theaters along with a newsreel and a feature-length film. Smoodin explores animated shorts and the system that mass-produced them. He examines how cartoons used to be shown on theaters, how they tell their stories, who they tell them to, what they say about race, class, and gender, how cartoons were related to the feature films they accompanied on the evening's bill of fare and what the social functions of cartoon stars like Donald Duck and Minnie Mouse. Smoodin argues that cartoons appealed to a wide audience - not just children - and did indeed contribute to public debate about political matters:

Smoodin employs an explicitly political approach that emphasizes the impact of class, race and gender. Within this framework, cartoon emerge as a site where social forces vie for power and competing ideologies become visible. Animating Culture succeeds in illuminating the complex meaning cartoons possess, behind their innocent facades, though it always illustrates the limitation of analysis based on broad ideological assumption (Ohmer, 1993: 406).

He examines issues often ignored in discussions of animated films such as the social control in the U.S. army's *Private Snafu* cartoons, and sexuality and race in the "sites" of Betty Boop's body. His analysis of the multiple discourses embedded in a variety of cartoons reveals the complicated and sometimes contradictory ways that animation dealt with social class relations, industry, imperialism, and censorship. He argues that Disney and the Disney Studios have close ties with the U.S. government which raises the question about the place of the cartoons in political and cultural life.

Song (2012) also tackles the issue of creativity in translating cartoons and animation from English into Chinese. He says that the translator of cartoons has to be very creative in a way that enables him/her to "bring the original works

beyond the boundaries of the original culture” (Song, 2012: 132). He also argues that:

One of the major differences between live-action films for adults and cartoons for children is that films for adults are what adults produce for adults, while cartoons for children are a form of media culture that adults create for child audience (ibid).

Song sees that films directed to adults are mainly of an entertainment proposes, while cartoons aimed at children are of educational function.

1.4.4. Cartoons in the Arabic Literature

Zitawi and Athamneh (1999) examine and evaluate the translation and the dubbing of the cartoons presented on Jordan TV and other Arab TVs. They find out that most of the translators have given erroneous rendering of some portion of the original texts, thus distorting the message. They also reveal that there are several types of errors that Arab translators commit while translating cartoons, explained in Table 1 below:

Error	Subtype1	Subtype 2	Subtype 3
Lexical errors	Mistranslation	Literal translation	Omission
Syntactic errors include pluralizing the dual form or mixing feminine with masculine	Errors related to concord, divided into 1. errors related to gender and 2. errors related to number	Errors related to tense	
Idiomatic errors			

Table 1: Errors committed by that Arab translators while translating cartoons

They explain that idiomatic errors happen where the translator is incapable of translating the idiomatic expression because most translators are not aware of the idiomatic expression and its meaning. Zitawi (1995) also tackles the same subject in her thesis, she explains: “errors related to idiomatic expressions can be attributed to translator’s unawareness of the meaning of some idiomatic expressions, carelessness, or/and lack of attention to the context of the SL text” (1995: 49).

Zitawi (1995) tackles the issue of translating cartoons into Arabic. She discusses the strategies that the translator uses to render the message of the cartoons into the target language (TL). There is also Maluf (2005) who examines dubbing in the Arab world and talks about the dubbing of animation and cartoons for children. Al-Alami (2011) also discusses the use of modern standard Arabic in the translation of cartoons into Arabic in her thesis “Dubbing Timon & Pumbaa Cartoon into Arabic”. Yaşar also tackles the issue of translating humor for children in her thesis “Audience Types in Translating Humor in TV Shows from English into Arabic”. She argues that there are nonverbal elements in cartoons aimed at children that belong to a particular culture and contribute to the translation that undergoes many changes according to the audience culture, language and age (Yaşar, 2013:28)

In her thesis *Dubbing Timon and Pumbaa Cartoon into Egyptian Arabic*, Al-Alami, also tackles the issue of translating and dubbing cartoons into Arabic using the Egyptian dialect. She argues that the translator of the cartoon series *Timon and Pumbaa* meant to entertain adults rather than children as it contains elements directed at adults. Moreover, the translated version did not successfully render the message as in the original one.

1.5. Objectives of the Study and Methodology

The study of translation of animation and cartoon is a very interesting wide subject and a very important one. This study is conducted by looking at the animation movies *Monsters' Inc.* produced by Disney and dubbed by Masria Media, *Stuart Little 3* which is produced by Sony Pictures and *The Amazing world of Gumball* translated by Cartoon Network and dubbed by Image Production House in Lebanon. *Monsters' Inc.* and *Stuart Little 3* are available on DVDs subtitled and dubbed. Comparison between the translation of both the subtitled and the dubbed version was used. But, the animated cartoon *The Amazing World of Gumball* is only available in a dubbed version, the dubbing company, Image production House, got the script translated from Cartoon Network and only dubbed it. Thus, the study is conducted through comparing the original script with the dubbed version.

This research tends to tackle the main issues resulting from translating this kind of multidimensional text considering the very young audience. It aims to identify the characteristics of the source text, the problems that the translator encounters and the strategies adopted by the Arabic translators to overcome these problems with examples from the animation movies *Monsters' Inc.*, *Stuart Little 3* and from the television series *The Amazing World of Gumball* presented on Cartoon Network Arabia. All movies are available on DVDs except for *The Amazing World of Gumball* as it is available online and being currently presented on Cartoon Network Arabia channel. Other cartoons are being watched and mentioned in this study as examples, not for discussion and analysis.

1.6. Significance of the Study

This study investigates a significant area in television programs which is directed to a very important category. It highlights the characteristics of the original text of the animation movies and the strategies adapted to translate and overcome problems encounter by Arab translators. It is one of a few studies aimed at exploring the problematic aspects of subtitling and dubbing animation for children such as the nature of the target audience and the cultural-bond expressions. It also discusses the issue of translating the names of the cartoon characters and the changes that translators make on these names and why do they make such change.

This paper also investigates the suitability of the translation of cartoons presented on the Arab channels is suitable for all the Arab countries despite the cultural, accents and way of life differences. It is hoped that this study will contribute to studies related to audio visual translation from English into Arabic, to help translators do a better job in translating cartoons and presenting them to the Arabic child in a matter that preserves his own perspectives that s/he acquires while growing up in the Eastern environment.

1.7. Summary

In conclusion, whether subtitling or dubbing, translating cartoons into Arabic requires special consideration and the source text needs to go through a suitable strategy to be presented to a completely different audience. Subtitling is restricted to the number of characters that should appear on the screen, whereas dubbing is restricted to lip movement of the cartoon character. Comparing subtitles with dubbed texts, one finds significant differences in the meaning, the style and

translation strategies used. While using accents in dubbing cartoons in the West could indicate racism, gender or politics, using accents in the Arabic dubbing seem to be rather insignificant.

Chapter II

Source and Target Texts

2.1. Overview

Cartoons travel around the world carrying a variety of aspects of one language to another. In the Arab World, cartoons are a very important part of the daily programs of some Arab channels, to the extent where specialized channels air them round the clock. This chapter examines cartoons and dubbing in the Arab world. It further aims at uncovering the characteristics of both the source and the target texts.

2.2. Dubbing in the Arab World

Dubbing cartoon in the Arab World started in 1974 when Filmali, the Lebanese company owned by Nicolas Abu Samah, dubbed the animated cartoon series *Sindibad*. Several famous cartoon series were dubbed by this company such as *Zina wa Nahool* and the *Smurfs*. It should be mentioned here that Abu Samah is the first producer who brought the Latino series into the Arab World by dubbing:

The pioneer of video dubbing into Arabic is Nicolas Abou Samah, whose company Filmali dubbed the children's cartoon Sindbad in 1974. The success of this production was such that it was followed by the dubbing of *Zena Wa Nakhoul* in 1975 and later by a slew of other children's cartoons. The Lebanese civil war forced the company to move its operations to Cyprus. From there, in 1991, Filmali dubbed

the first of a series of Mexican soaps into Standard Arabic to be broadcast at the privately-run Lebanese Broadcast Corporation LBC (Maluf, 2005: Para. 7).

Major translation and dubbing establishments specialized in cartoons have fairly recently introduced the major international film companies to the Arab world. The Egyptian Masria Media, for example, is the first and only establishment that dubs products of Disney Character Voices International (DCVI) into the Arabic Language. The company is well known for dubbing Disney movies into the Egyptian dialect such as *Monsters' Inc.* which became a popular movie around the world.

Another major translating and dubbing company is Image Production House which is located in Lebanon. This company translates and does the dubbing voices of cartoons specifically for the Cartoon Network Arabia channel using MSA. There are also several Arab companies that dubbed cartoons and became very famous in the Arab world such as Tele Leban which dubbed *UFO Robo Grendizer* and *Hello! Sandybell*.

It is known that subtitling a show is cheaper than dubbing it, thus subtitling films in the Arab world is more widespread than dubbing. Maluf explains why dubbing in the Arab world has been slow to develop compared to other countries:

In the Arab world, dubbing of feature films or TV productions has been slow in coming, despite a large market and a high index of illiteracy, estimated at higher than 40 percent of the 280 million populations, and which should, at least theoretically, favor dubbing over subtitling. The mushrooming of competing Pan Arab stations, numbering about 280 in 2005, has also failed to trigger an increased interest in the practice, except for children's cartoons (Maluf, 2005: para.6.).

According to this, the dubbing of children's cartoons has been the only field of dubbing that has fulfilled the demand of the market and the need for it in the Arab World among the Arab channels.

2.3. Source Text versus Target Text

It seems an established fact to say that cultural as well as language differences between the source text (ST) and the target (TT) text affect the translation. The nature of the ST, to whom it was meant to be presented, the place, time and all the cultural aspects are to be taken into account. Similarly, the TT ought to be well thought-out in terms of target audience, target culture, language aspects, time, place, etc. TT is restricted to the target audience, including their culture as a main aspect in translation.

Comparing Source texts with target texts of movies analyzed and other cartoons mentioned in this study, one finds out that translators have changed many aspects of the source text to fit the Arabic culture and believes, yet some animations contain elements that contradict with the Arabic culture and traditions. The following section will highlight the characteristics of the source text, such as the target audience, the cultural background and elements that it contains, and how translators go in different directions to render the content of the SL.

2.3.1. Characteristics of ST's

The ST is a very special one presented to a very special category, kids, who have the same characteristics despite the differences in race, color or language; they

acquire whatever is presented for them and learn quickly. In a report of the BBC News, the health reporter Clare Murphy maintains that:

Some psychologists argue that, given young children cannot read their own books or surf the internet, watching may be an empowering experience that gives them access to other worlds which present useful information in a way their parents may not be able to”(Murphy, 2009: Para.4).

They also tend to apply and imitate what they see and hear. At this point, the translator of animation should be aware of child’s ability of observing and acquiring language thus building his character on what is being presented to him. The translator should use the appropriate language to be presented to the Arab child in terms of language itself and what it indicates. Parents also have a role and an opinion on what their children should be subjected to. Arab countries are mainly Muslim ones, and lead “preservative” lifestyles.

In animation movies produced in western countries in general, the use of slang language and swear words are tolerated. This is almost commonplace in many cartoons as well. Meanwhile, Arab societies almost entirely reject this, especially when these are aimed at the younger generations. Zitawi (2008:143) sees that the Arab countries are mainly Muslim and conservative. This is especially true in the gulf countries. She gives an example of how the image of the pig in a comic book was changed by removing the pig’s nostrils and turned it to unrecognizable creature because Islam prohibits eating the meet of pigs and considered to be filthy and unclean animals. In addition, the translator should find the suitable word that pleases parents and child. The language used depends on the category that is supposed to watch that animation. For example, preschool animation is very simple where the child is being taught how to spell words, count, distinguish right from wrong.

Children should be part of the whole experience of translating and dubbing the animation presented to them. They should be the judge and their opinion should be taken into consideration as they are the target audience. As O'Connell describes authors of ST's for children:

They are not members of the target group and therefore only have a limited knowledge and understanding of their own audience. Although they were once children themselves, they are still writing for a group to which they no longer belong (O'Connell, 2003: 227).

They might not be aware of the child's needs and concerns because times change, thus needs and interests change:

Unfortunately, some writers of children's texts may be a little out of touch with childhood's concerns and modes of expressions. Some adult authors of children texts write in a manner designed as much to please the secondary audience of influential adults as they do to please their young readers (ibid).

This could obviously be noticed in some cartoons that contain elements that are directed to adults and not understood by children. That is why children at least should be consulted in the work. Dubbing companies used to hire adults who could change their voices to fit young character which they dub. Nowadays, some companies hire children to dub voices of the cartoon character which is a good decision if the cartoon character of a young age. For example, there is Omar and Ghadi Hakim who were 8 and 10 years old when they dubbed the voices of Gumball and Darwin 8 and 10 years old characters in *The Amazing World of Gumball* presented on the Cartoon Network Arabia⁴.

Songs are a main characteristic of the ST as many animation movies contain songs that also carry a message as an important part of the movie. These

⁴ Personal interview, May 2013

songs are being translated into the target language and in this case the translator should be creative enough to find the rhyme and rhythm and convey the required message. Translators adapt different strategies when translating songs, some keep the rhyme and change the rhythm, but conveys the same message. Others ignore the rhyming and translate the words of the song and depend on the singer. For example, in *Beauty and the Beast*, songs are presented in every chapter of the movie and they are translated into rhyming colloquial Arabic and the message is completely conveyed. But, if we look at the subtitling of the same song into MSA, there is no rhyming at all because using MSA does not allow keeping the same factor. In addition, a song could be kept in the source language (SL), but translated in the subtitles as is the case in the dubbed version of *Stuart Little 3* where the introduction song is not dubbed, but kept in the SL and subtitled.

Although the source text should be translated into a target text that is close as possible to the original one, many translation companies change the original text to fit the target audience's views, culture, religion, believes, values, etc. Some companies might delete a whole scene that contains elements which will not fit these aspects. Translators and distributors justify this in terms of cultural differences between the source and the target which will be explained in the next chapter of the study. Consider example 3 below where Gumball and Darwin are in the playground imitating Principal Brown and Miss Simian:

Example: 3	
SL	TL
	Dubbed
Miss Simian: Oh Nigel!	الآنسة سيميان: اوه نايجل
Principal Brown: Oh, hello Miss Simian, here's that cup of pig sweat you asked for.	الناظر براون: اوه، هلا مس سيميان، فنجان عرق حش على ذوقك.
Miss Simian: <i>[sips]</i> Mmm! My favorite!	الآنسة سيميان: امم روعة
Principal Brown: Now I've been meaning to talk to you about how very ugly you are.	Scene deleted

<p>Miss Simian: Oh really? <i>[giggles]</i></p> <p>Principal Brown: I used to think that you were just regular ugly but now that I'm up this close I see that you're full on mega-gross. Makes me want to kiss you.</p> <p><i>[They kiss.]</i></p> <p>Principal Brown: You taste like garbage quiche.</p> <p>Miss Simian: Sorry, I didn't catch that. I was distracted by your rancid breath.</p> <p>Miss Simian: So long, sucker!</p> <p><i>[It turns out Gumball and Darwin, seated on a bench, are voicing over Principal Brown and Miss Simian respectively.]</i></p> <p>Gumball: <i>[as Principal Brown]</i> Chimpanzee you later!</p> <p>Gumball: <i>[points to Leslie jumping ropes with Penny and Carmen]</i> Oh! Let's do those guys!</p>	<p>غامبول: الدور عليهم</p>
<p><i>The Amazing World of Gumball, season 2/ episode: the Boombox</i></p>	

Obviously, the scene contains elements that do not go with the Islamic teachings such as kisses and swear words, thus could not be presented to preservative societies in Arab countries as the majority of the Arab countries would consider such scene as a taboo. “Pig sweat” was rendered as “عرق جحش” (lit. mule sweat) a colloquial choice for the word “بغل” giving the scene that sense of humor found in the original text. The whole scene was deleted as a matter of localization which will be explained later in the study. The decision of deleting of a whole scene depends on the purchaser of the program, who will have the ability to edit it the way they find the new outcome more suitable for display in their region or channel; however, sometimes dubbing companies and distributors do the same in case they own the rights to do so before selling the program.

2.4. Summary

To conclude, cartoon text is not like any other text due to its special characteristics and special target audience. The translation process of this kind of text should take into consideration different elements to present a very successful, close to the original text. Children should be part of the review process in some cases as the original text might include elements that are not directed to children and they might not understand it. Arab children come from different backgrounds and thus different beliefs traditions, accents, etc. While a Lebanese child might understand a scene that contains English words, a Tunisian child might not. MSA is the common element between all the Arab countries; it is the language that every Arab child would understand, so it is the appropriate choice for presenting cartoons to the Arab World.

Chapter III

Analysis and Discussion

3.1. Overview

Bringing cartoons into another language requires moving all the different aspects of that cartoon and replace it with the target's features such as language, culture, social issues, etc. This could be very challenging to the translator, this chapter is meant to investigate these challenges and the strategies that translators tend to use to overcome these challenges with examples on each one. It sheds light on the translation of names of cartoons and shows why some characters names are kept the same as in the source language and others are changed into Arabic names.

3.2. Challenging Aspects in Translating Animation

As any kind of translation, translating animation is problematic sometimes when it comes to certain aspects. On one hand, there are the cultural differences between the western society and the Arabic one. Athamneh and Zitawi argue that the Arab translators:

Attempt to adapt the source text in accordance with religious, cultural, social, educational and marketing considerations. Swear words and words with reference to magic, spirits, gambling, love affairs and monarchy, for example, are omitted or replaced with totally different words (Athamneh & Zitawi, 1999:130-135).

Another example appears in the movie *Monsters, Inc*, when Sulley and Mike run into Ted who is a giant monster, Sulley tries to convince Mike to walk instead of driving to work, he says:

Example: 4		
SL	TL	
	subtitled	Dubbed
Sulley: Hey, Ted! Good morning! See that, Mikey? Ted's walking to work. Mike: Big deal. Guy takes five steps and he is there.	سولي: تيد، صباح الخير، أرأيت؟ يذهب تيد مشيا إلى عمله. مايك: يحتاج خمس خطوات فقط ليكون هناك	سوليفان: ايه يا طن، صباح الخير، شفت يا مارد، طن حيتمشى للشغل مارد: من حقو، هما خطوتين وبيقى هناك
<i>Monsters' Inc.</i>		

The phrase “five steps” is translated into MSA as “خمس خطوات” which is a literal translation. But, it is dubbed into “خطوتين” (lit. two steps) into colloquial Arabic which is completely different, but suits the common saying of the Arabic culture and conveys the message to the Arabic audience. Many aspects of the Western culture have intruded the Arabic culture due to the cartoons. For example, there is the use of the English language in their speech, words such as please, thank you, ok, etc. from the cartoons that are kept untranslated. For example, in the cartoons series *The Amazing World of Gumball*, many English words such as dud, nickname, emails, sorry and many others are kept in the SL. Consider the following Example:

Example: 5	
SL	TL
	Dubbed
Gumball: Elmore Search says, “Do you need medical help?” I’m tempted to say yes. Darwin: Gumball, you’re not being very constructive. What... country... do you come from?!	غامبول: الكمبيوتر يقول سلامتك من المرض، أنا اتفق معه. داروين: غامبول، كن ايجابيا بليز ، قل لي ما... هو اسم موطنك الأصلي؟!
<i>The Amazing World of Gumball / season 2, episode: The Boombox</i>	

If one to assume that the word “بليز” or “please” is a well-known word around the world, would it be a justification to use it in and Arabic text! A child might acquire it as part of the Arabic language instead of أرجوك, same applies to the word كمبيوتر or “Computer”. Both words are not there in the ST, so the translator could have manipulated the text and presented a better sentence. This concludes that the translator of cartoons is responsible for preserving the Arabic language by presenting pure MSA to the Arabic child. There is also the use of colloquial Arabic such as “شفت” instead of “رأيت” in other episodes.

Moreover, there is the negative side of the western culture which really contradicts with our Islamic education. For example, in the animation series “The Simpsons”, it is funny and acceptable to drink, lie, steal, and disobey your parents and sometimes to kill as the main characters of the series do. This is completely against the Islamic Arabic culture. That’s why this show must be seen by adults and not children, but since it is animated; it is hard to convince the child not to watch. When this show was dubbed and presented on an Arabic TV channel, translators and producers removed all the content that contradicts with the Arabic and the Islamic culture, but the subtitled version, the those contents were not removed and remained as they are in the original context and culture. Many people thought that the dubbed version did not have the same humorous impact on the viewer as the source text because of the removal of the contents.

Obviously, cultural differences should be highly considered and carefully rendered. As mentioned before, cartoons contain elements that are acceptable in a culture, but not in another. The pig, in many animations, appears as wonderful friendly pet. For example, in *Hey Arnold* presented on Nickelodeon Channel, the pig is the main character’s pet with which he plays and has fun, but this does not

go with the Islamic teaching because in Islam the pig is a filthy animal, one which a man must not raise or eat.

On the other hand, language differences are the main aspect in translating animation or in fact any work. For example, there is the linguistics pun which is almost impossible to be translated into Arabic unless there is a near equivalence for that pun. Take Example 4 in which *Stuart Little 3*, Snowbell the cat wants his friend Monty to be his defense without him knowing that, he says:

Example: 6		
SL	TL	
	subtitled	Dubbed
Snowbell: You'll be my first line of defense	سنوبل: ستكون خط الدفاع الأول لي	سنوبل: ستكون خط دفاعي الأول
Monty: Hey, what do you mean, "First line of defense"?	مونتي: ماذا تعني ب "خط الدفاع الأول"؟	مونتي: ماذا تعني بخط دفاعك الأول
Snowbell: no, no. I said "stay inside the fence".	سنوبل: كلا، لقد قلت "ابق داخل السياج"	سنوبل: قلت... قلت صديقي القط الأحول
<i>Stuart Little 3</i>		

Both "defense" and "fence" rhyme which works with the situation when someone wants to change his words. The dubbed sentence gives exactly the same effect as the source text, but the subtitled sentence is a literal translation which does not give the same effect. Humor, wordplay, metaphor, etc. are also obstacles in translating such texts. There might be expressions of everyday use that would not give an appropriate meaning if translated literally as may appear in Example 7 below:

Example: 7		
SL	TL	
	subtitled	Dubbed
Sulley: Boo, way to go!	سولي: "بو" حان وقت الرحيل	سوليفان: بو، برافو عليك
<i>Monsters' Inc.</i>		

The expression “way to go” means “good job”, but obviously the subtitled translation is rendered in a wrong way as “حان وقت الرحيل” which literally means “it is time to go”. This kind of expressions may confuse the translator if s/he is not familiar with. Consider also Example 8 below:

Example: 8	
SL	TL
	Dubbed
Albert the Pervert: Hi. I’m here to sit on the baby. Nicole: [<i>confused</i>] What? Albert the Pervert: Well, duh! I’m the babysitter!	ألبرت: مرحبا، جئت لرماية الأطفال نيكول: ماذا؟ ألبرت: اقصد جئت لرعاية الأطفال
<i>The Amazing World of Gumball season 2/ episode: The Responsible</i>	

The translation technique of the example above depends on the Arabic wordplay which successfully gives the same humor impact despite the fact that the source text depends on the misunderstanding of the speaker for the word “baby-sit”. This concludes that the translator might use his/her own language techniques as he/she sees appropriate without being restricted to what is used in the SL. If one is “sitting on” something, that means s/he delays doing it, but here the speaker is very ignorant of the subject of baby-sitting which means to take care of the children why their parents are gone. What makes this scene humorous is the fact that the supposed to be baby sitter knows nothing about baby-sitting.

Speakers of both the source and the target languages could notice the difference or the mistakes of the translator. For example, in an interview with a child who lives in Dubai and speaks both Arabic and English presented on MBC, Al-Thaminah program, the child said that when he watches the same show in both languages, he feels the difference especially in funny scenes that are being rendered into Arabic without the sense of humor factor, and that he could understand if the scene should be funny while it is not in the SL.

3.2.1. Cartoons and the Arab Culture

Obviously, cartoons are part of one's culture and despite the fact that there are just a few cartoons recently produced by Arabs, the dubbed and subtitled cartoons presented on the Arabic channels are part of our kids' culture. Cartoons are the creation of the imagination of a writer, which is affected by the culture and the surrounded environment. Therefore, it is normal to find that the animation created by that writer is based on his/her cultural background and the way s/he was raised.

Western and European cartoons are being presented to the Arab children despite the fact that these cartoons contain cultural elements different from the Arabic ones. Thus, it is normal to find a part of that culture in the Arab society today. For example, the tooth fairy, that takes the tooth and gives money instead, is only found in the western culture, but it is part of the Arab culture today, thanks to cartoons. Arabs have different culture regarding the loss of milk teeth. For example, some Arab cultures may connect that to the Sun, not the tooth fairy. In Palestine a kid is taught to ask the Sun to take "the donkey's tooth and give the Gazelle's tooth". Likewise, Bigfoot, Bloody Mary, vampires, the Flying Dutchman and Santa Clause are characters only found in the western culture, but now they are becoming part of the Arab culture. Christmas appears in too many cartoons as part of the kid's life, thus children of a different religion would consider it as part of their lives too. In "*The Daltons*", Santa Clause has been referred to as "رجل الهدايا" (lit. the Gift Man), but the picture of that "Gift Man" is the regular old man with white beard and red clothing which is not a successful translation since the kids are familiar with that character.

Similarly, there is the concept of “Halloween” which appears in many cartoons as well. Halloween is restricted to the western culture but presented to the Arabs as a regular event that should be celebrated. For example, “Halloween” appears a Sponge bob Square Pants, which is a very famous cartoon among children and adults, as “عيد التنكر” or “عيد الرعب”. Halloween also appears in Dora the Explorer, where the kid would think that it is an event that s/he should celebrate too because it is fun and part of the cultural events. In addition, the famous activity trick or treat used by kids in the Halloween is translated differently in cartoons. For example in *The Amazing World of Gumball*, it is translated as حلاوة أم شفاوة and in Sponge bob Square Pants as خدعة أم حلوى. No matter what the translation is, children of a different culture would still not understand the function of the word as a cultural-specific expression, but it is a pleasant event. Salim explains that she takes into consideration the culture as a main issue in dubbing:

I keep in mind that it works in our Arabic/Islamic culture (audience), yet keep the message of the domestic version. It has to sound as if it’s the Arabic version is the domestic version and not a translation. Also since the audiences are mostly kids, we cannot use certain words even if it’s a translation from English, e.g. “shut up” in English is not as harsh as “ikhras” in Arabic, so we don’t use it. Being mostly with an educational message, I look for new words to learn even if not common to the audience, e.g. “ladybug”: many were against using “do’souqa”, which is the correct Arabic word, but we insisted. I see kids now tell me that they know the words from (Bug’s Life)⁵.

⁵ Personnel interview, 2012

This proves that children learn from cartoons and the translator is part of that teaching system. For example, if the translators used a different word for “do’souqa”, the new word will be the one used for “ladybug” by children.

The folk tales of the Arabs are becoming those of the Western ones which is a very dangerous matter that one should pay attention to. Stories like the three pigs, little red riding hood, and many others have become part of the Arab children’s cultural background. Arabic folk tales are being replaced by other foreign folk tales through media, particularly through cartoons. In cartoons they mention big foot or bloody Mary that the Arab kids are not familiar with, translators should replace it with characters that are familiar to them and part of his/her own culture. But, the problem is that the Arabic culture is very diverse because Arab countries are various, with various cultures and accents. In addition, many of the western culture aspects came into the Arab society through cartoons. For example, there is the tooth fairy which most of the Arab kids are familiar with while it is not part of their culture.

A lot of cartoons present the Christmas time through which the child would think that it is part of his culture also no matter what religion s/he worships. This becomes dangerous on the child’s mind as it prints a whole new culture and customs that replaces his/her own. The most dangerous element that should be highly paid attention to is the new world’s concepts that are rejected by the society and religion such as homosexuality. For example, the “Bee Movie” suggests a relationship between a human female and a male bee where he fantasizes her in many scenes as his girlfriend. This kind of bizarre relationships suggests that abnormal and illegitimate concepts are acceptable. For instance, in

another cartoon called “Courage the Cowardly Dog” the starts appear to be created by a giant shellfish which could play with the child’s mind and beliefs.

To overcome the difference of the cultural background and to make the translation work looks and sounds like the original one, the translator tends to naturalize the work with whatever strategy he/she might think appropriate. After all, it is the translator’s responsibility to preserve the culture and the language.

Gamal argues:

As most of the foreign programs were imported from the United States, attention turned to three major issues: language, sex and violence. Thus swear words had to be sanitized, sexual references deleted and blasphemous references expunged. The way subtitlers dealt with this triad of taboos, relied on certain lexical items and syntax that was odd and stilted. (Gamal, 2008: 4).

Although some cartoons are meant to be direct to children, they might contain such elements mentioned by Gamal above. Take example 9 below:

Example: 9	
SL	TL
	Dubbed
Richard: Ok. Just give me the chocolate and I’ll tell you. Gumball and Darwin: Yes. Richard: But in the form of a riddle, the remote is in the valley between two hills. Its name begins with a “B”, ends with two “T”‘s, and has “U” in the middle. And you’ll never find it. Darwin: Oh, I know this one!! I know this one!!! Gumball: Dude, there’s no remote here. Darwin: Wait a minute. B-u-t-t. It’s under his butt, isn’t it?	ريتشارد: طيب طيب أعطيني الشوكولاتة وسأخبركما غامبول وداروين: نعم ريتشارد: ولكن بشكل فزورة، الجهاز في واد بين جبلين اسمه يبدأ بحرف الغين وينتهي بحرف الباء وفي نصفه حرف الباء ولن تجدها أبدا داروين: اه عرفت المكان عرفت المكان غامبول: داروين لا أجده هنا أبدا داروين: انتظر لحظة، غين باء باء، خدعنا انه تحته
<i>The Amazing World of Gumball season 1/ episode: The Remote</i>	

It might not be acceptable to literally translate the word (Butt) into Arabic as it is considered a swear word. Although the translation of the previous example did

not match the picture, it was a localized choice of the translator. It might not be appropriate if the previous word literally translated into Arabic due to cultural reasons. This was also mentioned in *Stuart Little 3* as (Butt) subtitled into مؤخرة and was deleted in dubbing:

Example: 10		
SL	TL	
	subtitled	Dubbed
Skunk: it's a man being stung in the butt by a million bees Obviously, I knew that	الظربان: انه رجل تلدغه في مؤخرته ملايين النحل عرفت هذا كما هو واضح	الظربان: انه الرجل الذي يلسعه النحل كنت اعرف هذا
Stuart (laughing): In the butt	ستيوارت (ضاحكا): في المؤخرة	ستيوارت: (ضحك)

Stuart Little 3

The translator chooses not to mention the word المؤخرة in dubbing, but was there in subtitling. It is the MSA translation of (butt) and it is euphemized and acceptable in Arabic because the use of the colloquial translation of the word butt might be considered rude and not acceptable by many Arabs. Translators tend to use different strategies when it comes to translating, some might change the whole conversation as in Example 9 to fit with the target culture others might use euphemized translation and this is called “naturalization” which will be explained next.

3.2.2. Strategies Adopted by Arab Translators

Brining a perspective of one culture into another is not an easy job for the translator as is the case in cartoons since it is presented to children. This implies that the translator should be thoughtful and careful about many aspects. Shavit argues:

The translator of children's literature can permit himself great liberties regarding the text [...]. He is allowed to manipulate the text in various ways [...]: a. Adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is "good for the child." b. Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities. (Shavit, 1981: 171-172)

This concludes that the translator is able to manipulate the text having in mind that target audience and several other factors. But, this is the case for subtitling because the translator is the one who produces the work. While, as mentioned before, the translator of the dubbed version is not alone in the translation process as many people are involved such as the editor, the supervisor, producer, etc. Translators always look for strategies that enable them to smoothly transfer the original text of cartoon into the target language. According to Zitawi (2003), the translator can adapt five strategies when translating comic books and these strategies could be applicable to subtitling and dubbing animation and cartoons which are:

- Dynamic translation which is finding an equivalent in the target language
- Naturalization/ localization
- Addition
- Deletion
- Word for word translation
- Another strategy to be added to Zitawi's above is the use of colloquial Arabic in the translation of cartoons.

3.2.2.1. Dynamic Translation

Dynamic Equivalence is the strategy that the translator use when dealing with cultural expressions. Nida and Taber put forth that a translation of dynamic equivalence aims at complete naturalness of expressions and tries to relate the receptors to modes of behavior relevant within the context of his own culture. A dynamic equivalence, as described by Nida and Taber, is to reproduce “in the receptor language the closest natural equivalence of the source language message...” (Nida and Taber, 1969: 12). In Nida and Taber’s view, a dynamic equivalent translation must fit the receptor language and culture in order to make the translated message intelligible and natural to the target language receptors, who are unaccustomed to the source language and culture. The receptor language responds to it in substantially the same manner as the receptors in the source language.

According to Nida and Taber’s dynamic equivalence, a reasonable tactic should be employed in the process of translating so as to keep the meaning and the flavor of the original English idioms. Zitawi argues that “the translators tend to follow this strategy when they do not find functional equivalent idiom in Arabic that conveys and holds the same semantic message and syntactic form of the English idiom” (2003: 244). In Example 11 below, Stuart tries to get the approval of his mother and father to allow him to join the Lake Scouts, his mother disagrees out of concern and wants to say no:

Example: 11		
SL	TL	
	subtitled	Dubbed
Mother: Stuart, sweetie, I have to put my foot down and say...	الأم: أنا مضطرة لأكون حازمة	الأم: أنا مضطرة لأكون حازمة
<i>Stuart Little 3</i>		

The idiom “put my foot down” was rendered into Arabic as “أنا مضطرة لأكون حازمة” which is not the literal meaning of “put my foot down”, but it expresses the implicated meaning of the utterance which is (to control). There are idioms of the SL that have equivalences in the TL which make it easy for the translator to render the meaning giving the same effect. But the question is that if the dubbing company decides to use the colloquial language for dubbing, would it be appropriate to use the equivalence found in the target language of a specific Arab country? For example, would be acceptable and understood by an Egyptian if the work is dubbed using the Gulf Arabic accent?

Idiomatic expressions are the hardest to translate in cartoons for two reasons: the target audience, the lip synchronization in case of dubbing and number of utterances to appear on the screen in the case of subtitling. First, idiomatic expressions could be hard to be understood by children, so the translator must find a simple understood equivalent or translation for the child.

Take Example 12:

Example: 12		
SL	TL	
	subtitled	Dubbed
Sulley: Give it a rest, will you, butterball? Come on you could use the exercise. Mike: I could use the exercise? Look at you. You-you have your own climate.	سولي: هيا لا تتذمر أيها الربان، تحتاج إلى التمرين مايك: انظر إلى نفسك، لديك مناخك الخاص	سوليفان: ممكن تبطل رغي يا بطيخة، يلا المشي رياضة مارد: رياضة اللي زيي، بص لنفسك دا أنت خطوتك فدان
<i>Monsters' Inc.</i>		

“Butterball” is the expression used to mock a fat person, while the Arabic translation in the dubbed version is “بطيخة” (lit. melon) might at some point suggest a fat person specially that the character described is round and green, and

it is understood by a child. But, the problem is with the subtitled version which is drift away from the context. “Butterball” was translated as “الربان” (lit. captain) in subtitling which might confuse the child because the scene is way too far from the character to be described as captain. It does not give that sense of humor intended at the original as well. The expression “You have your own climate” means that you are so fat and tall that you do not know what is even happening on the ground. The Arabic subtitled translation is a word for word one, while the dubbed version is totally a cultural-bound expression that renders the meaning but restricted to a specific culture. فدان is a measurement unit used in Egypt to measure the land. The question here is: will a child from a different Arabic country understand both the subtitled and the dubbed Arabic? It is a dynamic equivalent, but should have been translated into a more simple sentence that a child would receive. To elaborate on this issue, consider Example 13 below:

Example 13:		
SL	TL	
	subtitled	Dubbed
Mike: oh we're easy prey, my friend. Easy prey. We're sitting targets.	مايك: إننا مجرد غنائم وأهداف سهلة التحقيق	مارد: إحنا صيدة سهلة يا حبيبي، لقطه خبيتنا ثقيلة.
<i>Monsters' Inc.</i>		

Both a “prey” and a “setting target” were rendered differently in the dubbed and the subtitled translation. A prey was translated into غنيمة (lit. swag) in the subtitled version while translated as “صيدة سهلة” (lit. a setting duck) which is exactly what the word means. The “sitting target” is “هدف” but not “سهل التحقيق” (lit. easy to achieve) it should be “سهل الاصطياد” (lit. easy to hunt), while the dubbed “خبيتنا ثقيلة” is not even related to the sentence and it is cultural-bound translation.

3.2.2.2. Naturalization/ Localization

Localization is very important and needed in translating cartoons specially when bringing one’s culture into another. It means to adjust the source text with the nature, culture and all the differences between a country and another such as the time zone, measurement unites, the national holidays, the currency used, names of products, etc. Localization aims to bring the smoothness of the original text into the target text through making the text fit into the target culture. This is obviously shown in dubbing the animation using the colloquial language where the original text is spoken in local language such as in *Monsters, Inc.* which was dubbed into the Egyptian dialect. In Example 14, when Mike says goodbye to the child; he says:

Example: 14		
SL	TL	
	subtitled	Dubbed
Mike: Very good. Now, Bon Voyage. bye –bye! Come on!	مايك: جيد جدا، رحلة سعيدة، إلى اللقاء	مارد: ألف مبروك، طريقك زراعي، باي باي يلا
<i>Monsters’ Inc.</i>		

The expression “bon voyage” was rendered into “طريقك زراعي” which is restricted to the Egyptian culture indicating the wish to have a happy journey. In other Arab countries the equivalent would be “طريقك اخضر”. This difference is due to the different cultures and accents in the Arab World. Moreover, “very good” is translated as “ألف مبروك” which literally means “congratulations!” in order to give the situation that sense of humor found in the source text. Another example of localization can be shown in Example 15 below:

Example: 15	
SL	TL
	Dubbed

<p>Juke: [beatbox sounds]</p> <p>Darwin: A wicked chicken wrote a check for a wall?</p> <p>Juke: [smacks his forehead and makes beatbox sounds]</p> <p>Gumball: You, uhh, licked the bricks you didn't fix?</p> <p>Juke: [beatbox sounds]</p> <p>Gumball: Okay, I'll try to say this politely but you're gonna need to read between the lines. Due to personal circumstances I am unable to commit sufficient resources to resolve this communication problem. [Subtitled as "Can't be bothered."]</p> <p>Darwin: Hey! Show some understanding. He's doing his best to communicate.</p> <p>Juke: [beatbox sounds]</p> <p>Gumball: That... just sounded like you said you were running from the butt police.</p>	<p>جوك: [يصدر صوت موسيقى]</p> <p>داروين: شكوكو كتب شيكي شكشوكة؟</p> <p>جوك: [يصدر صوت موسيقى]</p> <p>غامبول: بطاطا طيطب بطانية لبطة</p> <p>جوك: [يصدر صوت موسيقى]</p> <p>غامبول: طيب لو سمحت أرجوك وضع لنا ابن أفصح، يحق لي في أي وقت ودون إبداء أسباب الامتناع عن الرد في حال عدم الوضوح [ترجمة مرئية "can't be [bothered"</p> <p>داروين: هاي حرام عليك، تعاطف معه وساعده</p> <p>جوك: [يصدر صوت موسيقى]</p> <p>غامبول: يعني لم اسمع إلا هشتك بشتك يا بلاستيك.</p>
<p><i>The Amazing World of Gumball, season 2/ episode: the boombox</i></p>	

Clearly, the translation above was localized using the Lebanese accent by using rhyming words. The source text is humorous as the character trying to figure out what the music sounds mean, so he speaks unclear words. To render that in Arabic the translator used the colloquial Arabic with the Lebanese accent. A Lebanese child might understand the words uttered by the dubber in Arabic, but for an Arab child from Tunisia, Morocco and many others, it is almost impossible to understand the dialogue. The translation would be meaningless to him/her as the SL. Moreover, the subtitles appear on the screen are not Arabic, the subtitles are kept in the SL which does not explain the scene or the dialogue for the Arabic child as it does for the English-speaking children.

Another example of localization appears in *The Amazing World of Gumball* where the national holiday mentioned in the original text is Saturday, while the Arabic translation is Friday. It is the appropriate choice since all the Arab countries consider Friday a national holiday. Consider Example 16:

Example: 16	
SL	TL
	Dubbed
Gumball: Dude, it's Saturday...	غامبول: دود، انه الجمعة
<i>The Amazing World of Gumball, season 2/ episode: the castle</i>	

The national holiday in the West is Saturday and Sunday while it is Friday in the Arab countries. The problem with localization in Arabic would be the differences between the cultures of the Arab countries. For example, Arab countries use different currency, different measurement units, etc. thus it poses a difficulty for the translator. Money is mentioned in *The Amazing World of Gumball* and it is not localized, it is kept as in the SL, Dollars. Even if the translator is using the Egyptian dialect, the child will not understand the name used to describe the currency because in real life s/he uses and hears a different name. As for naturalization of cartoons to fit the Arabic audience regardless the different background, the best choice will be using MSA due to the huge diversity of accents of colloquial Arabic that varies from region to another. The use of colloquial Arabic will be restricted to a specific audience of the accent used. For example, if the colloquial Arabic of Algeria is used in dubbing and presented to a Gulf accent audience, that would not be successful.

3.2.2.3. Addition

The additions are made in order to clarify certain sentences in the source text that are difficult for the target readers to understand if not explained. Sometimes the translator needs extra elaboration to convey the message to the target audience. Zitawi explains that “addition, which accounted for 12% of the overall number of the strategies, is commonly used when the translator does not find an equivalent target idiom and when the original idiom requires more explanation and clarification when translated into the target language” (Zitawi, 2003: 247). Addition could happen in dubbing, but rarely in subtitling because no extra explanation could appear on the limited space given for the subtitling on the screen. Consider example 17 below that shows addition in dubbing, but not in subtitling:

Example: 17		
SL	TL	
	subtitled	Dubbed
<p>Mike: Hey, good morning, Monstropolis.</p> <p>It's now five after the hour of 6:00 A.M...in the big monster city.</p> <p>Temperature's a balmy 65 degrees, which is good news for you reptiles...</p> <p>and it looks like it's gonna be a perfect day to maybe, hey, just lie in bed, sleep in.. or simply work out that flab that's hanging</p>	<p>مايك: عمتم صباحا يا سكان مدينة الوحوش</p> <p>إنها السادسة وخمس دقائق في مدينة الوحوش الكبيرة</p> <p>الحرارة منعشة بدرجة "65" وهي ممتازة للحيوانات الزاحفة</p> <p>يبدو يوما مناسباً تماماً للاستلقاء في السرير، انهض أيها الكسول النائم في السرير. انهض سولي</p>	<p>مارد: يا صباح الرعب، الساعة ستة وعلى المقيمين خارج مدينة الرعب المحافظة على فروق التوقيت</p> <p>درجة الحرارة في الظل خمسة وعشرين ودا كويس للزواحف،</p> <p>واحتمال يبقى جو هائل للكسل في السرير او النوم أو اقولك الاحسن، عمل تمرينات للمخوفاتية، اصحى يا شلبي</p>

over the bed		
<i>Monsters' Inc.</i>		

The addition of “وعلى المقيمين خارج مدينة الرعب المحافظة على فروق التوقيت” in the dubbed version does not affect the scene in terms of lip synchronization because the speaker does not appear on the screen. So, here, the translator had the freedom to add a sentence that would make the character sound funny. Another addition is “في الظل” which is not there in the TL. Addition is also used here in the subtitling to give farther explanation of the word “Monstropolis”, translated as “سكان مدينة الوحوش”, because it is a word nowhere to be found except for this movie. The same word does not appear in the dubbed version.

A different example of addition in subtitling, but not in dubbing appears in *Stuart Little 3* when the skunk is promising the other animals to fight the beast while the beast is behind him and hearing what he says:

Example: 18		
SL	TL	
	subtitled	Dubbed
Skunk: Beast?	الظربان: الوحش؟	الظربان: أيقف خلفي؟
<i>Stuart Little 3</i>		

Here, the synchronization works for two words to be uttered in Arabic “أيقف خلفي” which mean “is he standing behind me?” This is rarely to happen in subtitling, but in this case of the example above, there is a room on the screen for more words.

Addition could sometimes not be necessary as can be shown below, consider the following example from *The Amazing World of Gumball* from Episode (The Laziest):

Example: 19

SL	TL
	Dubbed
Larry: Hello there, valued customers. Gumball: Are you Lazy Larry?	لاري: مرحبا، أهلا بالزبائن الكرام غامبول: أنت لاري الكسلان؟
Larry: No... No. Lazy Larry is here. Haha! No.	لاري: اوه اوه اوه لا، لا وجود للاري الكسلان هنا، هي هو
Gumball: Lazy Larry, please come to the check out. Lazy Larry...	غامبول: لاري الكسلان إلى خدمة الزبائن، لاري الكسلان...
Larry: No one calls me that anymore. I stopped being Lazy Larry years ago.	لاري: لم يعد هنا، أنتما فظيخان، لم يعد اسمي لاري الكسلان
Gumball: How come?	غامبول: وكيف؟
Larry: Well, it all goes back to the Summer of '83...	لاري: طيب، بدأت الحكاية في صيف عام ثلاثة وثمانين
Gumball: Can you just tell it quickly.	غامبول: اختصر أرجوك
Larry: Yeah, sure. I was the laziest guy in Elmore, until I lost my title to... Richard Watterson.	لاري: حاضر، أنا كنت اكسل واحد في المدينة قبل أن يهزمني ذلك البغيض، ريتشارد واترسن.
<i>The Amazing World of Gumball / season 1/ episode: The Laziest</i>	

Clearly there is no need for the word البغيض here because the text would be clear if we remove it, and no need for "أنتما فظيخان" either because the sentence could have been translated word for word as لم يعد أحدا يناديني بلاري الكسلان، لم اعد لاري الكسلان منذ زمن. This example shows that some addition is unnecessary especially if it is a swear word. Addition in dubbing could be used due to lip synchronization only since the translator is restricted to lip-moving time.

3.2.2.4. Deletion

Same as the addition strategy, the translator should sometimes delete some words, maybe sentences to transfer the source into the target. The omissions are made due to the fact that some of the words or phrases in the source text are very

exclusive to the source language and may refer to things that may be unknown to the target audience. In some cases such words or phrases could be omitted without making any change to the source text, and in some cases they had to be exchanged with an explanation or a word that would be easier for the intended readers to understand as in the addition strategy.

Zitawi argues that “Deletion can be attributed to cultural, social and marketing considerations. Furthermore, dubbing constraints sometimes force translators to omit few words in order to shorten the target language utterance. Deletion can also happen when the target utterance becomes complex and confusing to the child’s mind” (Zitawi, 2003: 248). For example, in the movie *Monsters’ Inc.* deletion is obvious in subtitling more than dubbing, but it also happened in dubbing due to the fact that the translator must take into consideration the lip synchronization and the time the utterances must be finished. No exact lip synchronization needed, but the sentence must have the same time (starts and finishes with the original sentence). In Example 20, when Mike and Sulley runs into Tony and he asks them about their work, they say:

Example: 20		
SL	TL	
	subtitled	Dubbed
Tony: I hear somebody’s close to breaking the all-time scare record Sulley: Ah, just trying to make sure there is enough scream to go around	توني: سمعت أن احدهم على وشك أن يكسر الرقم القياسي في الرعب سولي: إنني أتأكد فقط بان هنالك ما يكفي من صرخات الرعب	توني: سمعت إنكم حتضربو رقم قياسي في التخويف سوليفان: يا مسهل، اهو الواحد بيعمل اللي عليه
<i>Monsters’ Inc.</i>		

The deletion of the whole sentence of Sulley is due to the time given to this sentence to be said. Deletion is a necessity in subtitling due to the limited number of letters that could appear on the screen. On the other hand, deletion sometimes is not a good strategy if the picture contradicts with the culture and lifestyle of the target audience. For example, if the scene contains a sexual connotation in words and picture, deletion of the words would contradict with the picture, thus the audience feel the difference and understand the original concept of that scene. Take Example 21:

Example: 21		
SL	TL	
	subtitled	Dubbed
Kids (playing with a rope): how many tentacles can jump the rope. Morning mike! morning sully!, now one and two and three.	صباح الخير "مايك" "سولي"	الأطفال (يلعبون): واحد اثنين كارولين كارولا. اهلا يا ماردا اهلا شلبي
<i>Monsters' Inc.</i>		

In the example above, the kids are playing jumping the rope game that is popular around the world. Such situations need localization, but here the translation was localized into the Egyptian dialect, and in subtitling the whole sentence was deleted leaving the audience to understand the situation depending on the scene. Deletion is acceptable if the scene explains and picture speaks as in the case of example 21 above.

3.2.2.5. Word for Word Translation

It is rarely for the translator to translate word for word from the source into the target language as it is nearly impossible to do that due to cultural and linguistic

constrains. A word has several meanings and it is impossible for the word to give the same meaning in any context. Zitawi argues that “word-for-word translation strategy only forms 2% of the overall strategies” (Zitawi, 2003: 248). Words have purposes; an ordinary word may serve as a mockery, hatred, love, etc. For example, in *Monsters’ Inc.* “marshmallow boy” was dubbed into “مكلبص” which means “fat” in Arabic, but wasn’t translated into the subtitling. Also, the word “butterball” was dubbed into “بطيخة” in Arabic which means “melon” and subtitled as “الربان” which means “captain” in Arabic. Word for word translation is being used in cases of idiomatic expression if the translator is not aware of the idiomatic expression itself, thus s/he finds no equivalent of that expression and uses word for word translation. In *Monsters’ Inc.* word for word translation is used more in subtitling than in dubbing. In Example 22, Mike and Sully appear in an advertisement on the television:

Example: 22		
SL	TL	
	subtitled	Dubbed
Mike: ah did you see me? I’m a natural	مايك: هل رأيتني، كنت طبيعيا	مارد: انت شفتني؟ كنت هاييل
<i>Monsters’ Inc.</i>		

The subtitled version is not a successful one while the dubbed version renders the meaning. Another example can appear in Example 23:

Example: 23		
SL	TL	
	subtitled	Dubbed
We scare because we care	نحن نخيف لأننا نهتم	يا مخوفاتي نور حياتي
<i>Monsters’ Inc.</i>		

The subtitled version is a word for word translation, but the original text is a logo, thus the dubbed translation is more close to the original. The logo should be special, and here the source language logo is special because it rhymes using “scare” and “care”, the rhyming effect is only there in the dubbed version with both rhyming words “مخوفاتي” and “حياتي”. Watching many cartoons, one notices that word for word translation appears here and there in cartoons noticeably when the translators are not aware of an embedded meaning of an idiomatic expression or a cultural-bound expression, etc.

3.2.2.6. The Use of Colloquial Arabic

The use of colloquial Arabic is also a strategy that could make the whole translation job different. In colloquial Arabic the translator can easily express some characteristics of the text such as the sense of humor. The whole work could be dubbed using colloquial or it could be used as a sentence in a classical work to give the clip the sense of humor as the original one. For instance, in the cartoon series *The Amazing World of Gumball*, the translator tended to shift the dialogue between classical and colloquial Arabic. The cartoon series is meant to be humorous and the use of colloquial Arabic in some cases give the impact of humor as in the SL. Consider example 24 below (Halloween episode):

Example: 24	
SL	TL
	Dubbed

<p>Carrie: Because on Halloween night–blah, blah, blah—all the spirits come to this desolate house for one... reason... only–</p> <p>Gumball: [<i>Loudly</i>] To party!</p> <p>Darwin: How about we party right here, just the four of us?</p> <p>Darwin: Woo hoo, party, party, party, party. Okay, party’s over, let’s go home.</p>	<p>كاري: لان ليلة الهالوين تخرج الأرواح الخ الخ الخ إلى هذا البيت المهجور و... غامبول: نولعها داروين: ما رأيكم نحن الأربعة هنا الليلة داروين: يو هو ولع ولع ولع ولع، الحفلة انتهت هيا بنا</p>
<p><i>The Amazing World of Gumball / season1, episode: The Halloween</i></p>	

The word ولع is not a MSA and if it was translated into حفلة it would not have the same impact, but could have been translated into هيا هيا حفلة and still have the same impact. Another example from the same episode is the following:

<p>Example: 25</p>	
<p>SL</p>	<p>TL</p>
	<p>Dubbed</p>
<p>Darwin: What are you doing? You’re too young to be drinking mysterious potions. Gumball: Oh, don’t be a square. What’s the worst that can happen? Gumball: Um, are you sure we’re going to be okay? Carrie: As long as you only have one drop. Darwin: See, that’s the thing. Anything you can only have one drop of can’t be good. They don’t sell milk by the drop, do they? They sell it by the GALLON! Look at water; that’s good for you, which is why it comes out of the FAUCET!</p>	<p>داروين: مجنون أنت! إياك أن تحاول أن تشرب ما لا تعرف غامبول: خليك فرش يا صديقي، ما أسوء الاحتمالات غامبول: بصراحة أنا قلق عليك كاري: لا خوف من نقطة واحدة داروين: لحظة، انظر معي، أكيد مضر وإلا ما قالت لك نقطة، هل تشرب من الحليب نقطة أم تشتريه بالتر؟ هل تشرب من الماء نقطة أم انك تشفط من الحنفية؟</p>
<p><i>The Amazing World of Gumball / season1, episode: The Halloween</i></p>	

Gumball’s sentence “خليك فرش يا صديقي” is the translation of “Oh, don’t be square”, which is funny in the target language as in the source language. The use

of “تشرب” instead of “تشفط” is to draw attention to the last sentence where the word faucet is capitalized and screamed loudly by the character. So, the use of colloquial Arabic is a strategy to highlight an important element of the SL in accordance with the TL. But, it should be mentioned here that in some cases the use of the colloquial Arabic is not necessary. Take Example 26:

Example: 26	
SL	TL
	Dubbed
<p>Darwin: Taking a shortcut through a graveyard in Halloween’s like wearing a kilt in a hurricane: it’s just a bad idea. Gumball: Relax, we’re here.</p>	<p>داروين: المرور من المقابر ليلة الهالوين كانتظار الزلازل للرقص، انها فكرة سيئة غامبول: روق، وصلنا</p>
<i>The Amazing World of Gumball / season1, episode: The Halloween</i>	

The word “روق” could have been translated as “اهدأ” and would not change the impact on the viewer. Al-Alami discusses this issue as she finds out the translator changed the whole theme of the SL by using the colloquial Arabic:

In cartoon dubbing, it seems the Skopos theory sometimes is applied, especially in case of translating into a dialect. For instance, in the Timon & Pumbaa cartoon series, it is noticeable that the English version’s story is not like the Egyptian version. It seems the dubber has changed the story in order to please the target-receptor (Al-Alami, 2006: 9).

The use of colloquial Arabic during a speech of MSA is humorous and this strategy works when the translator is not able to find a good equivalent that suits the original text and gives the same impact. It might seem that colloquial Arabic is a good choice, but most the time it is not, especially in cartoons directed to children who do not differentiate MSA from colloquial Arabic which will result in mixing both.

3.3. Translating Names of the Cartoon Characters

A cartoon character could become a very famous one worldwide depending on how much the production company promotes for it. For example, nowadays, the cartoon character *Sponge Bob Square Pants*, *Dora the Explorer*, *Shaun the Sheep*, etc. are very famous among children all over the world. There are toys, clothes, shoes, bags, etc. that are holding the brand name and the picture of these cartoon characters. Some translators tend to give the characters new names that are familiar to the target audience as in *Monsters' Inc*, where Mike Wazawski is “مارد وشوشني” and his nickname “Googley-bear” is translated as “كرتي البعبع” in dubbing, but not in Subtitling. In addition, there is “James P. Sullivan” which is subtitled as “جيمس ب. سوليفان” and dubbed as “شليبي سوليفان”, “Mr. Waternose” was subtitled as “واترنوز” and dubbed as “سيد ابو عنكبوت”. In the subtitled version of *Monsters' Inc*, all the names of the characters are kept as in the SL. Almost all the names in this movie are changed into Arabic names in the dubbed version as a part of the translator’s strategy of naturalization to make it sound Arabic. For the target Audience, it is funnier and more appropriate to perceive the whole script in Arabic including the names that are given to the characters. For example, in *Monsters' Inc*, the names given to the characters are funny ones such as شليبي، شكري، اندل، مدوحس، استاذ فتح الباب. Consider example 27 below:

Example: 27		
SL	TL	
	subtitled	Dubbed

Teacher: All right, Mr. Bile, is it? Bile: Uh, my friends call me Phlegm Teacher: Uh-huh. Mr. Bile, can you tell me what you did wrong	المعلمة: حسنا سيد "بايل" بايل: أصدقائي يسمونني "فلام" المعلمة: سيد "بايل" هلا أخبرتني ما الخطأ؟	المعلمة: استاز فتح الباب، مش كدة؟ فتح الباب: أصحابي بينادوني فتحي. المعلمة: اه فتحي، تقدر تقولي غلطتك ايه؟
<i>Monsters' Inc.</i>		

"Mr. Bile" did wrong in leaving the door opened, and the Arabic translation for his name is "فتح الباب" (lit. door opening) which goes with the scene and it is a common name in Egypt used for fun. The translation of that name has nothing to do with the original one, but goes with the humorous spirit of the scene and the movie as a whole. For instance, there is "فوزي الموزي" in *The Amazing World of Gumball* for the character Banana Joe. Other translators keep the names as they are for all the character as in *Beauty and the Beast* and *Stuart Little 3*. The reason behind that is the nature of the movie itself. *Monsters' Inc.* is a funny movie and meant to make the audience laugh, but both *Beauty and the Beast* and *Stuart Little 3* are adventurous movies and changing the names would not affect as in funny movies.

Furthermore, in some cases, the major character's name of the cartoon show is kept, while other characters are changed as in *Dora the Explorer* and *Sponge Bob Square Pants* because these characters turned to be brand names and used in marketing the company's products as mentioned before. Such names should be kept because these products travel around the world and should be perceived by the Arabic child as perceived by the English child for instance.

Some translators are very creative in translating the names of the Cartoon characters such as Disney's "Kimpossible" which has two parts, "Kim" her first

name and “impossible” as her family name, this was translated into “دامواستحيل” which also contain two parts “دامو” as her first name and “استحيل” as her family name. There is also Disney’s “House of the Mouse” which was translated into “دار الفار” giving the same rhyming effect as in the SL. Names could be an important issue for the translator as they are a hard decision to make. For example, in “Dragons, Riders of Berk” the main Dragon name in the SL is “Toothless”, but in Arabic it is “أبو سن” which means “who has one tooth” which gives a completely different meaning from the source word. As a name, “Toothless” is hard to be translated into Arabic and would not sound like a name if literally translated “بلا أسنان”. The producer, the purchaser, the distributor, etc. all are people who have the authority to control the work of the translator regarding the translation of names in cartoons.

3.4. Summary

The use of different strategies of translating animation varies depending on the original text, the understanding of the translator to the text and identity of the target audience. Cultural-bound expressions are obstacles and challenges that might lead the translator to render a totally different meaning of the expression. Names of cartoon characters could also be tricky in translation as some might be related to a certain context not found in the target concepts. Additionally, most of the cartoon characters depend on language puns which sometimes are hard to be translated if there is not an appropriate equivalent in the target language.

Chapter IV

Conclusions and Recommendations

4.1. Overview

This chapter is intended to conclude and sum the results found in this study. It will provide recommendations for different categories involved directly and indirectly to the translation of cartoons.

4.2. Conclusions

Translating cartoons and animation is restricted to several factors such as culture, language and marketing. A translator should examine these factors when translating animation and should keep in mind the target audience as well. Some Arab channels are meant to target the whole Arab World, while the translation presented is restricted to some Arab cultures and. The main question here is: Are the translations of cartoon, whether dubbed or subtitled being presented on the Arab channels suitable for kids? Are the translations understood by the Arab children who have different accents, different culture and different education?"

Dubbing animation may contain accents of the dubbers themselves if they use the colloquial Arabic. For example, in *The Amazing World of Gumball*, the characters speak Lebanese accent sometimes, which will be hard for children of other countries to understand. The nature of the Arabic language spoken in Lebanon is different from the nature of that in Algeria, Jordan, etc. In Algeria, for

example, they tend to speak French with the Arabic, but in Lebanon, people speak English with Arabic. Some of the words in *Amazing World of Gumball* are left untranslated such as “Dude”, “it is too good to be true”⁶, “Guys” and many others. A child who is familiar with English would understand this, but what about children who do not know English!

Several strategies are used by the Arab translators to bring these movies into the Arabic Culture. Some Arab countries have a preservative society such as the Gulf Countries where the dubbing companies may change the whole conversation that contain non acceptable elements such as swear words, words that do not go with the Islamic culture, they may also cut a scene if it does not go with the traditions of that society such as scenes that contain kisses. While, other companies such as the Egyptian companies may leave the scene and change the conversation to fit the culture and traditions. Dubbing in animation is better than subtitling because children cannot keep up with the subtitling and most of them have not developed their abilities of reading while watching a scene. But, dubbing must completely be suitable for the conditions of the source text. The dubbing voice must match the age of the character as well as the sex. The majority of the animations imported into the Arabic culture are directed to children who tend to absorb the unfamiliar easily. Accordingly, translating animation needs, in addition to the linguistic and cultural proficiency in general, the sensitivity to current trends and constant research into the progress of the particular cultures. Culture and language should be highly considered and well reviewed into the translation and dubbing process.

⁶ The Amazing World of Gumball/episode: (the photo)

4.3. Recommendations

Based on the conclusions made in the present study, the following recommendations for the dubbing companies, translators of cartoons and parents can be made.

4.3.1. Recommendations for Dubbing Companies

- Translation of cartoons should be reviewed by language specialists.
- The dubbing voices should match the age and the sex of the dubbed character.
- Cartoons that contain elements that completely contradict with the culture and religion should not be presented.
- Children should be part of the translation and dubbing process to give their opinion on the translation and how it affects the cartoon they watch.
- MSA should be favored over colloquial Arabic taking into account the diversity of accents in the Arab World.
- If the dubbing company decided to do the work using colloquial Arabic, the accent should be understood by all Arab viewers such as the Egyptian and Syrian dialects.

4.3.2. Recommendations for Translators

- Source and target culture and customs must be taken into consideration when translating and dubbing cartoons in order to present a work that is acceptable in the target society.
- Translators should decide on the target audience first when translating the cartoon work as some cartoons are meant to be viewed by adults.

- Because cartoons are mainly meant for children, a translator must simplify the language for all children to understand despite the differences in ages, gender, accents, etc.
- More studies on ethics of subtitling and dubbing cartoon should be done.

4.3.3. Recommendations for Parents

- Parents should monitor what their kids watch and sometime watch with them to explain or answer their questions the way they want them to learn.
- Parents should not underestimate the role of cartoons in the lives, forming the personalities of their children while growing up.
- Parents must give feed back to translators and producers about the cartoons their children watch.

It goes without mentioning here that local channels and media centers, whether in Palestine or other Arabic countries, are recommended to carefully review any animation that they tend to present on their screens. Moreover, animation making and dubbing are a prosperous business, so it is worthy of media's attention. The positive side of making or dubbing cartoons in local media centers to be presented on local TV channels is first, to preserve the culture, language and believes of the Arabic child in a way that the local society finds appropriate. And, second to create job opportunity for young people through which they could develop their skills.

References

Al-Alami, B. (2011). Dubbing Timon & Pumbaa Cartoon into Egyptian Arabic.

Retrieved March, 12, 2013 from:

<https://dspace.aus.edu/xmlui/handle/11073/2719>

Athamneh, N. & Zitawi J. (1999). English-Arabic Translation of Dubbed Children's Animated Pictures. *Babel* 4(2): 107–126.

Gamal, M. (2008). Egypt's audio translation scene. *The Middle East Center. St. Antony College, University of Oxford*. Retrieved June, 2013 from:

https://studentmail.aus.edu/service/home/~Muhammad_Gamal.pdf?auth=co&loc=ar_AE&id=3940&part=2.

Karamitroglou, F. (1998). A Proposed Set of Subtitling Standards in Europe.

Translation Journal. Retrieved January, 2014 from:

<http://translationjournal.net/journal//04stndrd.htm>

Maluf, R. (2005). A potential untapped? Why dubbing has not caught on in the

Arab world. *TBS Journal*. Retrieved May, 2013, from:

<http://www.tbsjournal.com/Maluf.html>.

Murphy, C. (2009). Is TV delaying child development?. Retrieved April, 2013

from: <http://news.bbc.co.uk/2/mobile/health/8078763.stm>.

Lippi-Green, R. (1997). *English with an Accent: Language, ideology and discrimination in the United States*. London: Routledge.

- Nida, E., & Taber, C. (1969). *The Theory and Practice of Translation*. Leiden: E.J. Brill.
- Naigles, R. & Mayeux, L. (2001). Television as Incidental Language Teacher. In Singer & Singer (eds) *Handbook of Children and the Media*, London: Sage.
- Ohmer, S. Animating Culture: Hollywood Cartoons from the Sound Era by Eric Smoodin [book review]. Retrieved October, 2013 from: http://books.google.ps/books/about/Animating_Culture.html?id=ikbO5U5GUpIC&redir_esc=y
- O'Connell, E. (2003). What dubbers of children's television programmes can learn from Translators of Children's Books?. *Meta: Translators' Journal* 48(1-2): 222-232.
- Shavit, Z. (1981). Translation of children's literature as a function of its position in the literary polysystem. Retrieved March, 2013 from: <http://www.jstor.org/stable/1772495>
- Smoodin, E. (1993). *Animating culture: Hollywood cartoons from the sound era*. Rutgers University Press: New Brunswick, New Jersey.
- Song, C. (2012). Creativity in translating cartoons from English into Mandarin Chinese. *The Journal of Specialized Translation* 17: 124-135.
- Wenke, E. (1998). Accents in children's animated features as a device for teaching children to ethnocentrically discriminate. *Language and Popular Culture*. Retrived, August, 2013 from:

<http://ccat.sas.upenn.edu/~haroldfs/popcult/handouts/wenkeric.htm>

Ya□qoub, S. (2013). Audience types in translating humor in TV shows from English into Arabic. Retrieved April, 2014 from: http://scholar.najah.edu/sites/default/files/Siham%20Abu%20Ya'qoub_0.pdf

Zitawi, J. (1995). English-Arabic Translation of dubbed children's animated pictures. Unpublished MA thesis. Irbid: Yarmouk University Library.

Zitawi, J. (2003). English–Arabic dubbed children's cartoons: Strategies of translating idioms. *Across Languages and Cultures* 4 (2): 237–251.

Zitawi, J. (2008). Contextualizing disney comics within the Arab culture. *Meta: Translators' Journal* 53(1): 139-153.

Internet Sources

<http://www.dreamworksanimation.com/insidedwa/productionprocess>

<http://www.youtube.com/watch?v=2ymVIbtOnHI>

The Amazing World of Gumball episode: the Boombox from:

http://theamazingworldofgumball.wikia.com/wiki/The_Boombox

<http://www.youtube.com/watch?v=bWYRFJ-ggu0>

The Amazing World of Gumball episode: episode: The castle from:

http://theamazingworldofgumball.wikia.com/wiki/The_Castle

<http://www.youtube.com/watch?v=APCsuBGnZec>

The Amazing World of Gumball episode: The Halloween from:

<http://theamazingworldofgumball.wikia.com/wiki/Halloween>

<http://www.d1g.com/video/show/5294595>

The Amazing World of Gumball episode: The Laziest from:

http://theamazingworldofgumball.wikia.com/wiki/The_Laziest

<http://www.youtube.com/watch?v=0BIC1t9kas0>

The Amazing World of Gumball episode: The Remote from:

http://theamazingworldofgumball.wikia.com/wiki/The_Remote

<https://ar-ar.facebook.com/video/video.php?v=341282069326550>

The Amazing World of Gumball episode: The Responsible from:

http://theamazingworldofgumball.wikia.com/wiki/The_Responsible

<https://ar-ar.facebook.com/video/video.php?v=339151416139303>