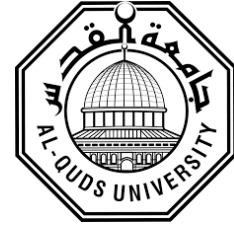


**Deanship of Graduate Studies  
Al-Quds University**



**Subtitling and Dubbing in Children's Animated Films  
Case :Walt Disney's the "Lion King" Film**

**Haya Moeen Rushdi Shadid**

**MA Thesis**

**Jerusalem –Palestine**

**2021-1442**

# **Subtitling and Dubbing in Children's Animated Films**

**Case :Walt Disney's The "Lion King" Film**

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**A thesis submitted in partial fulfillment of the requirements for the  
Degree of Master of Translation and Interpreting in the Deanship of  
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**Deanship of Graduates Studies**  
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**Thesis Approval**

**Subtitling and Dubbing of in Children's Animated Films**  
**Case: Walt Disney's The "Lion King" Film**

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## **Dedication**

I dedicate this thesis to Allah the Almighty, the teacher of humanity Muhammad bin Abdullah – peace be upon him, my beloved mother, without her continuous encouragement, I would not have reached this moment, my beloved father for his unlimited support, My reason for happiness and joy Allah's ultimate blessing my wonderful son, Imad, my husband for his support and patience throughout the time, My three brothers for always being there for me.

**Haya Moeen Rushdi Shadid**

**Declaration:**

I hereby certify that this thesis, entitled **Subtitling and Dubbing in Children's Animated Films Case: Walt Disney's The "Lion King" Film** is submitted for the degree of Master is the result of my own research, except where 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..... :

Haya Moeen Rushdi Shadid

Date: 04/06/2020

## **Acknowledgement**

Allah the Almighty say's "If you appreciate My favor on you, I will give you more of It", I am thankful to Almighty Allah for granting me the clarity, strength and good health throughout my life, and the ability to finish this work.

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I will never forget the help of the late Mr. Wajdi Hamayl. May Allah have mercy on him. Your loss broke our hearts and you will live in our memories forever.

**Haya Moeen Rushdi Shadid**

## **Definitions:**

**Dubbing:** Post-synchronized re-voicing that require installing a new voice instead of the characters' original voice in totally another understandable language to the target audience (Nicolae, 2018).

**Subtitling:** Provided written information about the dialogue that takes place between the characters Synchronized with the movement of the lips (Alkadi, 2010).

**Culture:** The characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts (Birukou, Blanzieri, Giorgini, & Giunchiglia, 2013).

**Ideology:** a systematic scheme or coordinated body of ideas or concepts, especially about human life and culture, a manner or the content of thinking characteristic of an individual, group or culture (Webster, 1993, p56).

**AVT:** Audio Visual Translation

**TL:** Target Language

**SL:** Source Language

# **Subtitling and Dubbing in Children's Animated Films Case: Walt Disney's The "Lion King" Film**

**Written by:**

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## **Abstract**

This study aimed to investigate subtitling and dubbing in children's animated films, the film "Lion King" was taken as a case study, the study focused on audiovisual translation of this film in regards of culture, ideology and humor, and it showed the differences in the subtitled and dubbed version of this film in all three aspects, the study analyzed every sentence of the original script in its original language (English) and made a comparison using a theoretical framework with both dubbed and subtitled versions in (Arabic), the study concentrated on comparing culture, ideology, humor, slang and sexual references and how they were dealt with in both versions, the results show that in the subtitled version the original script was literally translated which resulted in losing the original meaning intended in the original script, whereas the dubbed version succeeded in conveying the meaning of the original script and adapting that script to fit the culture, ideology and humor values in Arabic.



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# Chapter One

## Introduction

### 1.1. Overview

Translation is the process of semantically reflecting the aspects and features of a source language (SL), these aspects and features include ideology, humor and culture (Ali & Sayyiyed Al-Rushaidi, 2017). However, translating these features creates a challenge for the translators, as they most likely have different ideological and culture backgrounds (Al-Shabi, Adel, Omar, & Al-Moslmi, 2017).

The main purpose for translation is to convey meaning either in translating text or audiovisual content, in order to do that in the best way possible; new strategies and techniques are developed to suite the different mediums and rapid demand for new content (Al-Shawi & Mahadi, 2017).

Meaning cannot be truly conveyed from one language to another unless the translated text or audiovisual content captures the ideological, culture and humor aspects of the source text, this is one of the most difficult challenges that face a translator, and overcoming this challenge will produce a near perfect translation that transfers the true meaning of the SL to the target language (TL) (Othman, 2019).

Audiovisual translation (AVT) involves both translation from SL to TL either vocally through dubbing or via text through subtitling, and synchronizing both with the original film or video and ensuring that the translation matches the visual image as well (Deeb, 2019). This study investigated these two AVT techniques in animated films analyzing both the dubbed and subtitled versions of the animated film “The Lion King” from English to Arabic.

The study focused on animated films due to the importance these films have and the audience they target, this means that the translated versions must be suitable and consistent with the values and culture of the target audience (Omar, 2019).

Translating these animated films presents technical, cultural and ideological challenge to the translators. As a matter of fact, this challenge is amplified dangerous since the audience of these films is not only adults but also children and families. (Yoon & Malecki, 2010).

When translating animated films generally they are either subtitled or dubbed. However, as Gamal (2005) states that subtitling is more popular than dubbing for aesthetic reasons. Alkadi (2010), on the other hand, sees that dubbing poses an extra challenge for translators, since they need to preserve the same impressions as the original script, while in the case of subtitling; the conversation exchange is placed concurrently near the bottom of the screen.

According to Turkan & Celik (2007) translators who prefer subtitling should focus on the native culture. Also Bodric (2008) shares the same thought that transferring animated films from one language into another should match with the interests of target viewers in accordance with their culture, ideology and humor reducing the likelihood of intercultural and ideological conflict.

This research investigates the translation of culture, ideology and humor in Disney's animated films taking the animated film "the Lion King" as an example, by comparing the two translated versions (Dubbed and Subtitled) of the film. Both Colloquial language and sexual connotations will also be investigated. These issues will be descriptively analyzed and a comparison will be made to examine how both versions were translated from the original language (English) into the target language (Arabic) and how this translation impacted recipients with a completely different cultural background from the original target audience.

Consequently, this paper argues that the dubbed version of "The Lion King" film has been more successful in translating culture, ideology and humor. Great importance is given by translators to the topic of translating films and the debate between subtitling and dubbing. This conclusion

was made as a result of the great extent of literature resources in the field of Translation Studies.

## **1.2. Purpose of the Study**

Translation is not by any means a new topic, it has been intensively and thoroughly investigated by many scholars, this being said, the emergence of new mediums of communications opened up a new field of research for scholars studying translation, for instance, in the past the transferal of ideology or any culture aspect was through face to face interactions and the written word, but since the invention of other communication mediums like the television or the radio, more people were subjected to new cultures and ideologies, this created the need to translate the content that was broadcasted into different languages.

To do so, translators used a number of Audio Visual Translation (AVT) methods, the two most important of these methods are Dubbing and Subtitling, this study concentrated on investigating these two translating methods or strategies, in particular with the translation of the animated film "The Lion King" from English into Arabic, in its two translated versions, one using subtitling and the other using dubbing, in an effort to find out which of these translation methods is desirable and suitable in different cases. It also focuses on the impact of culture, ideology, and humor on animated films in general and how these elements can be preserved in the process of translation.

## **1.3. Statement of the Problem**

The subtleties and nuances of culture, ideology and humor are different from one nation to the other, which are considered natural to them. Despite the large number of studies investigating the impact of culture and ideology on translation, there is a shortage of studies that focus on the cultural and ideological aspects in the translation of animated films in particular. English Films, animated or otherwise that come from a western culture have a specific cultural and ideological aspect that makes it a difficult task for the translators when attempting to translate

these aspects into a different language especially when the target audience has different values and principles that differs from the original.

Furthermore, animated films such as the film addressed in this study “The lion King” has a special importance due to the fact that the main audience for it are children and their families, and what’s considered to be normal in a western society might be offensive in a conservative society, therefore more attention should be given to the ideology, culture and humor elements while translating these films in both audiovisual translation strategies, dubbing and subtitling.

#### **1.4. Significance of the Study**

Films have a number of purposes, they entertain, educate, send a specific message, though animated films are mostly for entertainment they also work as means for education for children, thus it is important when translating these films to have vast knowledge of the culture and ideology of the target audience, so as not to translate a wrong meaning or offend sensitivities regarding certain values (Banikalef & Naser, 2019).

In western culture some practices are considered to be normal like discussing sex and making sexual innuendos (Robinson, Smith, & Davies, 2017), whereas in Arab countries these references are rightly considered to be sensitive and should not be openly discussed (Tabahi, 2020), and children should not be exposed to them (Sharara, Akik, Ghattas, & Obermeyer, 2018), and they should not be exposed also to western culture through animated films that were produced for the entertainment of western children who have the same set of values as the producers (Nurekeshova & Iskendir, 2019).

The same is true regarding translating the ideological issues, as Arabic speaking countries are mostly Muslim countries, and have a different set of standards than western countries have, regarding what’s appropriate and what’s not (Di Giovanni, 2017).

Humor on the other hand, depends on the recipients preference, different countries have different opinions on what’s funny and what’s not, the key to translating humor into the Arabic

language is to consider the appropriateness of the joke, for Arabs the joke not only has to be funny it has to be appropriate also (Kolojarceva & Artemyeva, 2017).

Some scholars like (Flüchter & Wirbser, 2017) (Hall et al., 2018) discussed the issue of translating culture from one language to another and the difficulties that face translators in this matter. (Banikalef & Naser, 2019) discussed the difficulties in translating culture specific terms and expressions from English to Arabic.

A study by (Tawfiq, 2018) discussed language management and ideologies in re-dubbing Disney animated movies into classical Arabic, another study by (Kaniklidou & House, 2018) discussed Discourse and ideology in translated children's literature, as for humor a study by (Debbas & Haider, 2020) studied the subtitling of the cartoon series "The Family Guy" into Arabic.

Most of the previous literature on this topic concentrates on one or two of the issues considered in this study and only one AVT method, only one study to the knowledge of the researcher dealt with both dubbing and subtitling methods in animated films which was the study by (Ya'qoub, 2013).

This study investigated two types of AVT methods, dubbing and subtitling, it selected the animated film "The Lion King" as a case study, it then analyzed the original script of the film and compared it to both the dubbed and subtitled versions in Arabic, the study concentrated in its analysis on the cultural, ideological and humor factors of the translation, and how the both the dubbed and the subtitled versions dealt with them.

### **1.5. Questions of the Study**

This paper attempts to answer the following questions:

1. How did the dubbed version of "The lion King" deal with the cultural, ideological and humor factors?

2. How did the subtitled version of “The lion King” deal with the cultural, ideological and humor factors?
3. Which translated version was true to the original film? And which conveyed the meaning more accurately?

### **1.6 Definition of culture**

Culture as the prime feature of every community could be defined as “the combination of beliefs, customs, arts of a particular community which people acquire from the absorption of their environment since birth, or in other words it is the mirror that reflects the way societies live, think and behave” (Merriam-Webster’s Dictionary, 2014, p34). It is also defined as “the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts” (Birukou et al., 2013).

The Center for Advance Research on Language Acquisition goes a step further, defining culture as “shared patterns of behaviors and interactions, cognitive constructs and understanding that are learned by socialization. Thus, it can be seen as the growth of a group identity fostered by social patterns unique to the group”.

### **1.7 Definition of Ideology**

Ideology in Webster’s Third New International Dictionary (1993, p56) is defined as “a systematic scheme or coordinated body of ideas or concepts, especially about human life and culture, a manner or the content of thinking characteristic of an individual, group or culture”.

### **1.8 Definition of Subtitling**

Subtitling is defined as “provided written information about the dialogue that takes place between the characters Synchronized with the movement of the lips” (Alkadi, 2010). Furthermore, subtitling means “converting the audible speech of characters to a written text at



the bottom of the screen as condensed written translations of the original dialogue which come into sight as line of words, normally can be seen at the lowest part of the screen” (Mujagic, 2013).

### **1.9 Definition of Dubbing**

Dubbing is defined as “post-synchronized re-voicing that require installing a new voice instead of the characters' original voice in totally another understandable language to the target audience, the language which the spoken text is translated into in conjunction with the film's image and actions” (Nicolae, 2018).

And it is also defined as a “type of Audiovisual Translation consisting of a replacement of the original track of a film containing the source language dialogs, for another track on which translated dialogs in the target language are recorded. The remaining tracks are kept inviolable (the soundtrack – including music and special effects – and the track containing the images)” (O’connell, 2007).

### **1.10 Structure of the study**

This paper composed of five chapters as follows:

**Chapter One** contains an overview of the topic, the purpose and the significance of the study in addition to the statement of the problem. The researcher also provided a definition of the important key words in the research. At the end, the study questions and structure were stated.

**Chapter two** represent the literature review of the previous relevant studies divided into five major parts. The first part deals with translating the cultural aspects, the second part talks about translating ideology and the third part is about translating humor. The forth part represent the topic of subtitling and dubbing, their advantages and disadvantages and the factors that determine the choice between them and the last part deal with the issue of Equivalence.

**Chapter three** introduces the population of the study, study sample and an overview about the data sample. It also presents the data collection method and the method that was used to analyze the collected data.

**Chapter four** is divided into two major parts, the first section relating to the first question of the study. It discusses the cultural, ideological, humor, sexual and slang components in the original film and compares the translation of the original text with the subtitled and dubbed versions. The second part deals with the differences between the two versions of audiovisual translation of the film.

**Chapter five** draws the conclusion and the finding of the study based on the observation of the data collection and the previous studies on this field. It also includes suggestions for further researches on the translation of Arabic dubbed version of the film and the used Egyptian slang language in translation films.

## **Chapter Two**

### **Literary Review**

#### **2.1 Overview**

Hassan (2013) sees that animated films are an important tool in the learning-teaching process of children and family's education. In the Arab world which is considered to be of a generally conservative culture, the main ethical principles of dignity and honor are very different to those of western cultures and what's deemed appropriate to a western audience is not necessarily appropriate for the audience in the Arab world.

The invasion of western cultural seeks intentionally or not to alter the ethical principles of honor and dignity in the minds and souls of our children and family through different means one of which is films both mainstream and animated (Katan, 2014). And the large number of western-oriented animated films that are produced every year has a huge influence on children and their families in the Arab world. This influence has many shapes and forms, the promotion of western ideals of liberalism and morals that conflict with eastern culture (Di Giovanni, 2003).

What we have to acknowledge in this regard is that the impact and influence of Arab media is too meager, and has failed to develop a unique culture with an Arab identity when it comes to preparing the translation of western animated films, this is very important in order to have a positive contribution to the mental and psychological development of children in the Arab world, and also contribute in promoting national values of the teachings of our religion. This should help in advocating our cultural principles and beliefs in defiance of distortion of the ethical values urged in our Islamic religion.

Animated films have an importance in the educational process of young children and have an impact of their fragile minds, this importance is equal only to what children learn from books and short stories in their early years (De los Reyes Lozano, 2017), The main deference between translating an animated movie and the translation of books like short stories and novels is the

freedom that translators have to change the cultural and ideological words or expressions in written text than the words in films (Gottlieb, 2001). This is possible because written text isn't restricted to the audio being synchronized with visual images and scenes (Delabastita, 1989).

An example for these changes that translators make, when translating the short story called *Snow White* (2005), into Arabic, the name of the main character is translated into “شمس” meaning “sun” rather than translating the name “Snow white” literally, in this story when the main character gets sick when eating an apple, and she is only waken up by a kiss from the prince. The sentence “the prince kissed her” was translated to “امسك الامير بيدها” which means “the prince held her hand”. This is due to that in the Arab world the act of kissing is considered not appropriate to be presented in a children's book. Therefore, it was more appropriate to replace the word with another as an easy and effective way to deal with such cultural and ideological components. On the other hand, when this short story was animated in a film called *Snow White and the Seven Dwarfs*; the same scene of "kissing" was animated in the original film, and both forms of the Audio Visual Translation (Dubbing and subtitling) kept the scene without any purification or deletion.

This chapter contains the literary reviews concerning two major themes. The first of is the translation of culture, ideology and humor and the second one on the subject of subtitling and dubbing.

## **2.2 Translating cultural aspects**

Language is considered by many researchers the main tool for expressing culture and individualism, therefore it's very important when translating a text or a dialog to ensure that the cultural aspects of the source language are captured to near perfection, especially when there is no commonality between the two cultures and languages (Pascua-Febles, 2006).

In order to translate a specific dialogue in an animated film it is important to understand the term *realia* which first used by scholars Vlachov and Florin (1980) to refer to the cultural

elements, and this term has since been used to refer to customs, habits, objects, and different cultural and material forms that impact the shaping of a particular Language.

Translating a culturally bound text perfectly is almost impossible. However translating the purpose of the that text is possible. And this has been done in a large number of texts and movies (Cantilino et al., 2007). Most linguistic scholars agree that all languages are capable of saying the same things, but they do so in different ways, the cultural terms in each language may cause many translating difficulties, but this doesn't mean that they cannot be translated (Fernández Guerra, 2012).

Language and culture are as mentioned earlier, connected to each other. Numerous sociolinguistics studies have proved this relationship and studied the correlation of the deference's in cultural and associated concepts with the translation process and the importance of having knowledge of the culture represented by different languages (Risager, 2006).

Cultural communication cannot be achieved without translation which is considered the most important tool for the perfect understanding of different cultures (Kramsch & Zhu, 2020). Culture-related texts and dialogues pose a major challenge for translators that try to succeed in translating these texts and dialogues and culturally bound terms from the original text to the target language and overcoming the obstacles that this process imposes (Braçaj, 2015).

Rishah (2013) took into consideration the cultural and audience factors in translating animated films which are addressed to children and family when translating them from the English language into Arabic. The strategies that a translator may use when encountering culturally specific translation obstacles were also discussed, a number of animated cartoons and their translated versions was analyzed. a descriptive and analytic method was used to conduct this study. Samples of English animated cartoons were gathered in addition to their translated versions in the Arabic language.

Data was categorized and examined based on different influences that may affect the process of translation like regional policies, cultural impact and the age factor of the audience. In

certain instances, translation alternatives have been proposed in order for the translation to be more appropriate. The study revealed that literal translation was the main approach that was used when Disney animated cartoons were dubbed.

Alkadi (2010) deals with the difficulties that may constitute an obstacle for translators when translating films and TV shows from the English language into Arabic and propose methods to resolve these problems. After studying the characteristic of audiovisual translation strategies that are used in translating films and taking into account the cultural restrictions imposed by the culture of the countries that speak the Arabic language, it is suggested that definite components of translation theories are considered beneficial in enabling the translator to succeed in delivering the original intended culture concept to the target audience, by passing specific technical and cultural barriers.

Alkadi assumption was examined out of the translation of three feature films, one television sitcom and an animation series. This study sample was translated using both translation strategies, dubbing and subtitling with paying attention mostly to the translation of dialect, insult terms and humor. The translators faced technical, linguistic and cultural obstacles. The technical issue represented in the synchronizations of the scene with time, lips movement and time. The linguistic problem represented in transferring the English language into Modern Standard Arabic and lastly the obstacle of translating culture when the translator come up to words and phrases that are generally deemed unsuitable in certain contexts for certain cultures.

Western culture while appropriate for western countries may not be appropriate for many people in the Arab world who try to resist and reject it, due to the deference in values and what's considered ethical and what's not (Katan, 2009). Most of these values are considered to have a negative impact on the targeted audience in Arab countries. The presence and the increasing number of Western-oriented films create an opportunity for children and family members to have a source of inspiration to emulate and to believe in their ideas, words and actions such as liberalism, immorality, and the absence of boundaries for interpersonal relationships (Hassan, 2013).

Another issue that impacts translating culture aspects is the untranslatability which is “the property of text or speech for which no equivalent can be found when translated into another language”. A dialogue that is defined as untranslatable is considered a lexical gap. The term is used when describing the difficulty of attempting to achieve a perfect translation (Halim & Asmarani, 2019).

It is based on the assumption that there are specific concepts and words that are so linked to the local culture that translating it accurately becomes an impossible task which in turn forces the translator to use the source language without any change (Cui, 2012). This has become a common case faced by translators. This issue happens when the source language is linked to the national identity or has sacred notions (Hsiao, 2014).

Scholars’ in the field of translation have suggested a number of strategies or procedures for translating culture specific text. In spite of the fact that most of these procedures lead, more or less, to the same result, despite that there has been no agreement on which of these strategies is more suitable (Kitanovska–Kimovska & Neshkovska, 2018).

One of the broadest classifications of translation strategies used for managing culture specific text within the translation process is the classification of Fernandez Guerra’s (2012), as it offers a very clear summary of each strategy. It consists of the following 14 strategies:

- Adaptation which is “replacing a SL cultural element by another term from the TC. The basic goal of the translator when trying to ‘adapt’ the translation is to have a similar effect on the TL readers”.
- Borrowing which is “taking a word or expression straight from another language, without translation. The procedure is normally used when a term does not exist in the TC, or when the translator tries to get some stylistic or exotic effect.”
- Compensation is “introduces a SL element of information or stylistic effect in another place in the TL text, because it cannot be reflected in the same place as in the SL”.
- Calque could be described as a “literal translation (either lexical or structural) of a foreign word or phrase. It could actually be considered a special type of loan or

borrowing, since the translator borrows the SL expression or structure, and then transfers it in a literal translation. The difference between loan/borrowing and calque is that the former imitates the morphology, signification and phonetics of the foreign word or phrase, while the latter only imitates the morphological scheme and the signification of that term, but not its pronunciation.”

- Description is “when a term or expression is replaced by a description of its form or function. It could, thus, be regarded as a sort of paraphrase, or even as an amplification or explanation of a SL term”.
- Equivalence refers to a “strategy that describes the same situation by using completely different stylistic or structural methods for producing equivalent texts”. This basically means that the translator uses a term or expression recognized as an established equivalent in the TL. It is similar to adaptation and to modulation in that it expresses the same situation in a different way.
- Compression /reduction/condensation/omission “happens when the translator synthesizes or suppresses a SL information item in the TL text, mainly when that information is considered unnecessary because the cultural term does not perform a relevant function or may even mislead the reader.”
- Explication/expansion/amplification/diffusion means that “we express in the TL something that is implicit in the context of the SL, or that we introduce details that are not expressed in the SL, such as more information, translator’s notes, or explicative paraphrasing”.
- Generalization when the translator uses “hypernyms or more general or neutral terms, normally for stylistic reasons, or to avoid unnecessary repetitions or ambiguity”.
- Particularisation is in opposition with generalization. It refers to the “procedure in which the translator uses in the TL hyponyms or more precise or concrete terms”.
- Literal translation or word for word is the “direct transfer of a ST into a grammatically and idiomatically appropriate TL text with minimal adjustments”.
- Modulation consists of “using a phrase that is different in the SL and TL to convey the same idea. In other words, there is a change in the point of view, focus, perspective or category of thought in relation to the SL”.



- Transposition involves “changing a grammatical category or replacing one part of the speech for another, without changing the meaning of the message”.
- Linguistic-paralinguistic substitution is “the translation procedure in which linguistic elements are replaced by paralinguistic elements (intonation, gestures, etc.) or vice versa”.
- Variation is a “procedure in which the translator changes elements that affect several aspects of linguistic variation: changes in tone, style, social dialect, geographical dialect”.

### **2.1.1 Localizing culture-specific terms**

Country/nation-specific terms that are linked directly to their language and culture can be difficult to translate and translators are frequently challenged to do so (Braçaj, 2015). For example, words and dialogues that have a specific meaning in the source language and are linked to the source culture might not always have an opposite word or phrase in the target language or target culture (Ranzato, 2015), this in turn makes it difficult for translators to interpret this culture specific text in the target language accurately (Fung, 2004), however, having linguistic and cultural abilities and knowledge in the source language and culture is of high importance and has to be considered when presenting the best solution for the translation to the target language (Fung, 2004).

As an example, word play and common sayings in the SL are not only culture specific, their linguistic meaning can be traced back socially and historically (Delabastita, 1993). Also, wordplay is often connected to a previously used specific remark; therefore, adjustments in the context of the target language in its entirety need to be made in order to create ongoing cohesion in the scene (Ordudari, 2007).

If we take the phrase “when in Rome” For example. People that speak English know that this means that a person must adapt to the customs and habits of the culture of the country they are visiting, on the other hand if this same phrase was translated to Arabic word for word it would not convey the same meaning If the dubbed or subtitled version contained a similar phrase

without a linguistic and cultural adaption into the target language, different scenes would either be misinterpreted by the target audience, or would lead to confusion (Abu-Ssaydeh, 2004).

As is the case with types of language transfer, the translation of dialogue is both a linguistic and a cultural process and needs to be considered. This means that if a translator is to achieve an adequate and a near perfect translation that makes sense, he/she has to respect the underlying meaning and intentions and analyze them in order to create a dubbed or subtitled version that conveys the cultural and linguistic meaning of the source language to the target audience.

## **2.2 Translating ideology**

People vary in their understanding of the concept of ideology and thus they differ in the way they associate this term in their minds (Gerring, 1997). Some bind it to their political attitude; others to their religious faiths and another segment of people use it for identification (Therborn, 1999). Consequently, ideology is attached to a group of beliefs, hypothesis and values and this makes it extremely controversial (Feuer, 2011).

As a result of the controversial concepts that are attached to the term ideology, scientist in different disciplines had to find a solution to this problem by determining the domain of the term. Precisely that the factors that affect the translation process are many and varied, according to the different participants in it and the factors that affect the difficulty of carrying out its task. (López & Ramos, 2014).

Translators may be positively or negatively affected by the ideology and this may affect their representation and the impact that translation create in the target culture (Munday, 2007). A method to reduce this affection is by finding a clear definition for the purposes of each research field. The concept of ideology can be formed accurately by scholars through choosing the implicated phenomena and getting rid of unwanted connotations interrelation (Petrescu, 2009).

Ali (2007) aimed at exploring the implications and applications of two text-linguistic notions: 'management' and 'emotiveness' with regard to the process of producing translation and the existence of recent sensitive terms and the way of translating it.

Hatim & Mason (1997: 144) define ideology as "the tacit assumptions, beliefs and value systems which are shared collectively by social groups". And they see that these principles and values are distinguished because of their validity for a specific society according to their cultural background. What is considered appropriate for a particular society may be considered unacceptable for another society and culture.

A large number of scholars see translation as a non-neutral activity and thus it is certainly one of the biggest fertile grounds to study this phenomenon. From a linguistic angle, translation is composed of words that might have a specific ideological status. On the other hand, and from a cultural angle, translation is considered to be an activity that has a role in actual socio-political and economic situations because people could have very important advantages when producing or reproducing a particular text in a specific community. Quality criterion, fidelity, ideology and censorship may form a huge pressure for translator in the process of translation.

Translation may be exposed to different modifications by the translator like addition and/or excluding. The task of censorship and ideology is to examine the translation to find out all manipulation situations. Censorship and ideology are seen as having the equal meaning. External and/or internal pressure may cause manipulation or rewriting of a text. There are different kinds of censorship that can be revealed in translation, such as preventive, repressive and self-censorship. This research aims to introduce the concept of ideology and censorship by explaining their definitions and the process of being developed in 'Translation Studies' domain.

### **2.3 Translating humor**

A study by Ya'qoub (2013) dealt with research the methods to be followed in translating children and family's humor in the animated films. The study draws attention to the obstacles

that face translators in translating humor. To examine the issue of translating humor animated films, the study used a descriptive and analytic method. It gathered samples from several films, classified and clarified them and in some cases recommended an alternative translation. The study concluded that translators can use adding, excluding or totally alternating words or element of the original text to obtain the same desired (SL) culture and ideologies impact on the intended receiver, regardless of their ages, knowledge and motherland culture and adopting the general strategies of translation may lead to a failure in delivering the meant cultural and ideological impact of the original text in the film.

Another study by Rahmawati (2013) aimed to examine how verbal humor is being translated; audiovisual product particularly in subtitling by testing methodically and in detail the structure of the verbal humor, and it discusses how verbal humor is considered the most likely problematic text to translate in compared with other translation obstacles because the translator has to keep the same sense of humor in the translated version of the (TL) culture as that of the original text.

In general the researcher finds that the complexity and variation that the Arabic language has, makes it a bit easier for translators to find suitable words to convey the meaning of the translated language, as for the cultural and humor aspects it's a little more difficult due to the conservative nature of the Arab world and the deference in norms between the target audience and the SL, and she also sees that the main problem in translating these aspects is not the lack of phrases ore words, but rather the deference in culture, and what's considered humorous in a specific language as like English may be inappropriate to translate to begin with.

The same goes for translating ideology, in American films and movies its, for example, normal to refer to sexuality and religion in a funny or humorous way, while in Arabic countries this is not expectable and it is considered hurtful and offending, so it is either cut entirely from the film or change drastically, which can change the intended meaning and change the course of the film and its plot sometimes.

## 2.4 Subtitling and Dubbing

Translating movies is a lot different from translating plain text like books or newspapers, while the latter are intended for reading only although they might contain visual aids like pictures or diagrams and graphs they only serve to enhance the printed word, on the other hand subtitles in movies are entirely audiovisual in nature meaning they are meant to be seen and heard rather than read (Munday, 2009).

Yahiaoui (2014) states that despite the fact that Audiovisual Translation has been given a great interest in the present time; researches on ideological and cultural restrictions in audiovisual translation from English into Arabic have been rare. There is an inverse relationship between the rising number of subtitled and dubbed Western animation into Arabic and the few number of research that have been discussing the cultural and ideological issue in translation.

The reason behind subtitling and dubbing these animation films into Arabic is due to the television that has been in almost every Arab family home. For this reason, many authorities are demanding a stronger supervision and censorship on what is presented on TV especially when the intended audience is children. In this research, the researcher is trying to spot the light on the difficulties that may face translators in the process of subtitling and dubbing like reality deformation and the solution that dubbing agencies have found to overcome such problems in translation. How to accomplish this? By investigating the ideological and cultural norms which act as factors affecting the shape of the Arabic translation version of the English Animated films by manipulation, destruction and/or requisition.

Al-Hamdalla (1998) addresses the issue of translation in terms of translation and interpretation, translation and English as a foreign language (EFL), the skills of the professional translators, the difficulties of translation from and into Arabic, translation and Arabization and translators and the job market. Suggestions are offered for the teaching of translation. The paper presents the reader with practical examples of translation problems facing Arabic-speaking translator trainees at the college level. The role of using translation in (EFL) classrooms is discussed and the merits and demerits of this approach in (EFL) teaching are explained.

This is correct when translating animated films from English into the Arabic culture. Translating animated films require much further than dealing with the (TL). Further still, one of the main purposes of language translation is to develop the ability to understand and to tolerate amidst various cultures. Therefore, handling cultural issues is significant aspect of modern foreign language translation (Corbett 2003).

Thawabteh (2011) highlighted English Arabic subtitling complications. The data contains of a video clip of Mr. Galloway interview with the Sky News TV station. The research sample composes of twenty MA translation students in the second semester of the academic year 2008/2009 at Al-Quds University. The paper detected that the students encountered many difficulties during the process of translation. These are linguistic, cultural and technical problems which put communication at risk as there is a risk of loss, harm, or failure. At the end of the study, the researcher gave some pedagogical implications which may help the students overcoming the problems they face in subtitling.

Byram (2001) also point out that the intended audience should possess a critical cultural sense and awareness that enables them to analyze what is presented for them and then to accept or reject it. He said “an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries.” (p45)

According to Bredella (2003), culture is part of the environment in which people were raised and mature. For this reason, we tend to believe that our own cultural system is naturalistic and realistic and sometimes we bias it in compared with other people cultures. Being intercultural makes us understand that what we see as unreasonable and unacceptable, other people see it as normal and acceptable. The intercultural approach give people the chance to experienced and meet new and advancing things.

Not much research has been done on translating culture in animated films that have been translated into Arabic (Jum'a, 2008) Translators barely present an idea of how culture should

be treated in translating animated films because they are likely to neglect dealing with cultural matters in animated films.

Research is being conducted to explore the difficulties encountered in translating culture-bound issues in animated films according to new advances in language. For example, Thawabteh & Ahmad (2011) state that the process of subtitling animated films are challenged with different lingual , cultural and technical obstacles which may destroy the connections which may be very important for the target audience. The research finishes with several pedagogical suggestions that may help the target audience of subtitles to deal with the problems in question.

Khowayreh (2010) reveal that different translation strategies have been acquired by translators to overcome the failure in understanding some cultural and ideological aspects correctly. these strategies can be amendment, elimination, and, sometimes adding. The study has also showed that translators' efforts to transfer a specific ideologies in the translated text failed sometimes because the translator purposely or accidentally disregard the fact that many of the ideologies embodied in the ST are not appropriate and acceptable for the Arab target audience.

For that reason, children and family as intended audience were not all the time taken into account. Accordingly, the Committee of Translators made the term kneel as /yan ani/ (bow in English), which is in general applied to indicate respect and gratitude with no religious connotation. ar-Rafi'i version shows another example of adjustments through attempts to amend the words and illustrations to the least form. He changes the term kneeled (سجد) in the above-mentioned clarification to (ركع) bend his knees to the ground.

A study conducted by Bagheri & Nemati (2014) concentrated on Dubbing, also called voice-overs, the most commonly used method to introduce the recipients to the film substance. the study found that the producers of films sometimes prefer to have the translated version of the film subtitled rather than dubbed because the strategy mentioned first demand time, budget, group of translators, voice-overs, voice recorders, etc. For these reasons, subtitling is considered a simpler work, writing the dialogue that takes place between the characters in form

of lines of words in the language that the audience understands. Nevertheless, finding an answer to these questions is still one of the most significant issues in film translation. Exploitation vs. implication, domestication vs. foreignization, etc.

Furthermore, (Alkadi, 2010) said that using dubbing in animated films puts the translators in trouble in trying to preserve the actual meaning and scenario of the film and simultaneously ensure that lip synchronization is well accomplished. In addition, it is remarkable that a larger part of the films that have been translated into the Arabic language have been dubbed into Modern Standard Arabic excluding some films which have been dubbed into the Egyptian language.

O'Sullivan (2006, p98) suppose that “the adaptation of animated films is basically based on what is socio-culturally appropriate for the child audience”. Therefore, the task of the translator is to choose the suitable strategies to translate language variations.

Recently, animated movies are becoming the main type of children literature replacing in some instances books and short stories. The wide spread of this type of films raised an issue of translating these movies or films into a different language and another culture from the original, this of course requires a high level of awareness of the numerous differences between the SL and the TL in regards to culture.

Animated films are adapted based on what is socio-culturally appropriate for the target audience as O'Sullivan (2006: 98) states. For that, it is the translator’s job to adapt and use the appropriate strategies for translating these differences.

#### **2.4.1 The main characteristics of subtitling and dubbing**

Subtitling and dubbing have advantages and disadvantages which can be listed as follows:

##### **2.4.1.1 Subtitling**



The major advantages of subtitling are illustrated in the following points:

- It is regarded the most neutral, and the least mediating method that has the least interference with the original language (Kilborn, 1993). For this reason, it can be said that subtitling gives the audience a taste of the source language experience in addition to experiencing other cultures in their original language. This is because of the preservation of the original sound track and actor voices.
- It is better for "the hard –of-hearing and the deaf and for immigrants and tourists" (Wissmath, Weibel, & Groner, 2009).
- It is inexpensive. Film makers tend to prefer subtitling rather than other means of translation such as dubbing because it is cheaper and easier to make (Mustafa, 2012).
- Subtitling has a role in learning a different language (Wissmath, Weibel, & Groner, 2009) and in understanding the narrative in its original content and purpose. As (Mera, 1999) states, "hearing the real voices of the characters not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to status, class and relationship".

Although subtitling has many advantages it also has a number of disadvantages, some of which can be summarized in the following points (Koolstra, Peeters & ,Spinhof, 2002):

- Due to subtitling having an intrinsic nature, it almost always involves major cuts in the dialogues length.
- Because of the compression that subtitles have there is a great loss of information and dialect.
- The audience's attention is split between, image, soundtrack and subtitles.
- Sometimes the image in the movie is affected by the subtitles. However; this depends on the receivers point of view in most cases the people that are accustomed to watching subtitled movies do not see this as an issue, whereas people who are used to watching movies that are dubbed can have a different view of this matter, and can see that the subtitles ruin the image for them, so we can say that this point is relative to the viewers opinion.

### 2.4.1.2 Dubbing

On other hand, dubbing has also a set of advantages and disadvantages summarized as follows:

The advantages of dubbing are as follows:

- It represents the “ideal” form of movie translation in terms of “faithfulness”, "on the assumption that strictly linguistic considerations should not determine the overall value of a translation" (Szarkowska, 2005). In dubbing, faithfulness has two main points that have to be considered, phonological synchronization and theatrical sense (Sileo, 2020).
- The viewer is not distracted from the image, due to the fact that there is no writing or any other obstructions on the screen and the only thing effected is the audio.
- It is preferable to both children and people who have poor reading abilities or illiterates (Pardo, 2013).
- Synchronism can be defined as "a coincidence in a point of time” (Varela, 2004), Phonological synchronism can be accomplished when there is “a perfect match between the lips of screen actor and the sounds produced by the studio actor”. This includes words, breathing, screams, grunts, etc (Koolstra et al., 2002).

Dubbing disadvantages are the following:

- In comparison to subtitling it is much more expensive and it takes up more time to achieve (Mustafa, 2012).
- The original soundtrack may be lost or part of it at least (Wissmath et al., 2009).
- The repetitive nature of the voices of dubbing actors. As (Szarkowska, 2005) mentions, "the unity of the soundtrack inevitably undergoes reprocessing and it is more difficult for the viewer to believe and trust the new voices of-often very famous actors".
- A dubbed movie that contains scenes in which the actors speak more than one language, this can be a disadvantage particularly, if one of these two languages is said to be the target language of the dubbed movie (Wissmath et al., 2009).

After discussing the advantages and disadvantages of subtitling and dubbing in movie translation, a question rises in need of an answer: what are factors that determine the choice between these two methods? The following factors as scholars in this field agreed are the main factors that influence this decision :

## **2.4.2 Factors determining the choice of subtitling and dubbing**

Some countries of the world would rather choose films to be subtitled; meanwhile, some other countries prefer those films to be dubbed. Research and studies show that; economy, history, and culture and ideology effect this decision a more detailed description of each factor is shown below:

### **2.4.2.1 The Economic Factor**

One of the main justifications of the dividends between dubbing and subtitling countries is relevant to cost: where smaller countries tend to adopt subtitling as it represents a cheaper translation mode, thus, saving costs, on the other hand, rich and wealthy countries that speak one language tend to adopt dubbing (Kilborn, 1993), and as Chen (2004) states "It can cost up to 15 times more to dub a film than to add subtitles".

### **2.4.2.2 The Historical Factor**

Martin Danan represented the historic factors which had an impact on the way translating movies in some of the European countries through his study “Dubbing as an expression of Nationalism”, where he gave an example of France which adopted dubbing foreign films, The adoption of dubbing in France comes from the nation's cultural mission to save and protect the French language in the face of foreign (especially American) influence, and the prevalence of French as the lingua franca for a population accustomed to the French language in its own films (Danan, 1991).

### **2.4.2.3 The Ideological Factor**

Ideology can be defined as "ideas which help to legitimate a dominant political power" (Eagleton, 2014). Ideology can be regarded as an "identity thinking" as Eagleton also mentioned, in relation to what is mentioned above about Eagleton's definition of ideology, we seek to determine its effect on the foreign film whether to be subtitled to dubbed. Moreover, some countries that face cultural boycott in the mid of 1930s and were controlled by fascist governments, prohibited subtitled versions of foreign films and went for dubbing instead, those countries are Germany, Italy and Spain (Danan, 1991).

### **2.4.2.4 The Cultural Factor**

It is now agreed in light of the act of translation "does not occur between words, but rather between cultures" (Szarkowska, 2005), the text is not seen as a "separated sample of the language" but as an essential part of the world (Snell-Hornby, 1988). Therefore, the process of translation is considered as cross-cultural exchange.

## **2.5 Equivalence in translation**

It is implicitly known that there are no languages that are fully identical in meaning. Every language has its own features, phonology, grammar, vocabulary, and ways of denoting experiences and reflects different cultures (Panou, 2013). For the above mentioned reason, it is not possible to create an exact identity amidst the source text and target text. From this point, the use of equivalence can help in creating a kind of similarity or approximation which means the possibility to create equivalence between the source text and the target text on various linguistic levels and on various degrees (Reiss, 1983).

The use of equivalence in the process of translation is a necessity and an important demand because the translation is a way of communication between people and nations (Lee, Li, Arai, & Puntillo, 2009). In order for the communication to be successful, the message should be transferred correctly from the source language into the target language. The translator job is to do one's best to find and create the closest equivalent to the source language text so that the

intended message can be correctly understandable by the target language audience. Otherwise, the right communication will not be accomplished (Yinhua, 2011).

For this reason, the use of equivalence method in translation when needed is very important. In other words, having a translation without the use of equivalence when needed with a certain degrees or certain aspects, the translated version can't be dealt with as a translation of the original version.

Newmark (1988) identified many translation strategies that translators can follow in the process of translation to overcome the obstacles they might face them and to find a solution to the words that contains problems. Among these strategies is the equivalence method. He mentioned three types of equivalence: Cultural equivalent: finding a word from the target language and replaced with the word from the source language. This type of equivalence is commonly used in the process of translating idioms, functional equivalent: where the translator has the choice to find a word that is not attached to culture, sometimes a new specific term, descriptive equivalent: where the translator has sometimes to find an equivalent that is weighed against the purpose.

## **Chapter Three**

### **Methodology**

#### **3.1 Overview**

This chapter is dedicated to stipulate the steps and the methodology taken in carrying out the research effort. The researcher represents the corpus of the study and an overview about it, data collection procedures, the instrument, and how the collected data is analyzed.

#### **3.2 Sample of the Study**

The research will be implemented on the Walt Disney 'The Lion King' film, one of Walt Disney movies. It was launched to be available to all in 1994. Several translated versions of the films have been released; it was dubbed into the Egyptian colloquial dialect in 1994. Similar to other Disney films; the film was re-dubbed into Modern Standard Arabic and shown on Majid TV in 2013. The study sample consists of the original text of the film that was produced in 1994 in the English language and the subtitled version of the film in Modern Standard Arabic and its dubbed version, which was released in the same year of its release.

### 3.2.1 Lion King film

The first part of the film 'The Lion King' 1994 and the second part of the film 'Lion King II: Simba's Pride 1998 and the third part is Simba's Pride which was released on October, 1998 with the full HD Full dubbed Arabic.

'The Lion King' is the 32nd animated film in the series of two animated Disney Chronicles produced by Walt Disney Studios for Animation Earned the highest profit for a long. The film was launched traditionally in the United States premiere in selected cities by Walt Disney Films on June 15, 1994; it was released on a public scale on June 24, 1994.

The Arabic version of the film was released in 1994 in colloquial Egyptian dialect, and performed by famous Egyptian actors and achieved success in the Arab world.

The story of the Lion King takes place in the Land of Pride and begins with the birth of a young lion who will become crown prince and take over rule after the death of his father, King Mufasa, making the king's younger brother drunk. He feels hate and anger that he lost his right to rule after his brother's death. Scar plotted to get rid of Simba, but he managed to get rid of his brother, King Mufasa, as he refused to help him and save him, and threw him into the tunnel and made Simba feel remorse for causing his father's death, so Simba fled to the desert and met Timon and **Pumbaa** who became his friends, after Period of time Simba met his childhood friend Nala again, where she told him about the injustice that befell them after Scar's

assumption of power and convinced him to return. Simba decides to return to the Pride Lands. He get rid of his uncle Scar and takes over the kingship. He also makes Nala his queen.

### **3.3 Data collection**

For the present study, the first animated versions of ‘The Lion King’ were studied. These series were chosen because the complete dubbed and subtitling texts are available, both the subtitled and the dubbed versions were part of the current research. This translation had content relating to this research, i.e. culture and ideology; for that reason, they have been thought about as closely connected to this study and they embedded in the analysis.

Culture for the purpose of this study is all the references to English-speaking cultures e.g. (USA, Brittan, Canada, Australia ...etc.) as being integrated in the animated series culture in the content in these films.

### **3.4 Data Analysis**

The entire script of the original film was compared with the translations to figure out if there was any kind of disagreement between the original film script and the dubbing and subtitling versions and if the translators did not succeed in transferring cultural, ideological and humor elements and find idiomatic, cultural and humor elements and then those elements were compared with the subtitled and dubbed Arabic version. The researcher has also assessed the quality of the translation strategies used in both translation version and the different strategies used in transferring humorous, ideological and cultural elements from the (SL) to target text (TL) and compare common strategies among Arabic translators. That is, the amount and reasonableness of the deletions, reductions, alternatives and errors.

A major step in analyzing qualitative data is dividing the obstacles that may face the translator into categories and studying each of these categories separately and studying the original version of the film and its subtitled and dubbed version in light of previous literary studies on the topic. Watching both the subtitled and the dubbed version of the film and analyzing the

translation in compare to the original script of it would enables us to discover patterns that would be difficult to detect by just reading subtitling texts or reading the original screenplay.

### **3.5 Instrumentation**

In order to answer the study questions, the researcher watched both the dubbed and subtitled versions of the film with full focus and attention to figure out the variations between both versions of translation with the original script with focus on the cultural, ideological and humor in the film and they will be analyzed according to theory-based content analysis from related models and theories.

## **Chapter Four**

### **Research Findings and Discussion**

#### **4.1 Overview**

This chapter presents the discussion and the results of the study divided into two major parts. The first part present culture, ideology and humor and their translation in both the subtitled and the dubbed versions of the film “The Lion King “and the way they affects the target recipients. In this chapter, slang language, proper names and sexual taboos are also being



highlighted with their translation. The second part discusses the differences between the dubbed and the subtitled translation versions of the film.

## **4.2 Results and discussion relating to the first part of the study**

The first question strongly indicates determining the significance of taking into consideration the recipient's category in the process of translating animated films from English language into Arabic and the culture-bound terms that exist in the film.

The majority of Disney's Animated films are made for children and families, when the translators translated these films, one of the key elements is knowing and understanding the target audience and taking them into consideration, when the translation is from English into Arabic, this means that the audience has a completely different cultural and ideological background from the original audience of the film in its original language.

The translation process is not only transforming the text from one language to another, but rather extends to a much wider range. Adapting the text, changing the vocabulary, omitting and sometimes rewriting. New version of translation whether it is subtitling or dubbing have to manipulate and handle the cultural and ideological variations between the two language and societies in order to be acceptable and understandable for the new audience principles and standards. In spite of the fact that the majority of animated films scenario are global but this does not prevent it from carrying anti-Islam ideas like as prejudice and violence.

### **4.2.1 Culture-Related terminologies**

The cultural dimension plays a major role in the translation process and creates a complexity for translators more than the linguistic variations between two different languages (Westermeyer & Janca, 1997). Cultural differences between languages may constitute a clash and misinterpretation between the source language and the target audience (Torop, 2010). In regard to languages, the speakers of English and Arabic languages have completely different cultural backgrounds and for this reason, problems are obvious and easily noticeable.

As an evidence for this, the translation of cultural bound terms extractions may constitute a difficulty specially when translating idioms which form part of proverbs. This area, which Holmes (1988) terms 'socio-translation studies'. Not much importance was given to the study of translation culture at the time of Holmes's study (1988) but it is being discussed in abundance in present-day work.

The below example illustrate the existence of words that attached to cretin cultures and might be understandable in another culture. The hula is a Hawaiian dance normally with drumming and chanting. The name of the dance was not translated literally in the Arabic version because it would not be understood when saying: هل تريدني ان اقوم ب الهولا . For this reason it was not mentioned in the Arabic version since the moves and pictures indicate the type of the dance. The translator replaced the word hula with the word dance in general. As a result of seeing Zazu dancing such a dance, the audience may get the chance to learn about new information about the movement of the dance.

What do you want me to do,	ماذا تريدني أن أفعل؟
dress in drag and do the 'hula'?	هل تريدني ان اتحرم وارقص؟

On the other hand, the Egyptian dubbing version of the film which was released in the same year of the film production Lion King is full of culture related terms. The first example is when ZAZU told Scar that he was supposed to be at the forefront of those present today at Simba's presentation as being the king's brother. Scar said "Well, I was first in line... until the little hairball was born". Scar referred to Simba with hairball. This word was subtitled into الشقي but dubbed into سبع البرومبا which is an Egyptian slang term used sarcastically to describe a person who claims to be brave but does not fit this description, and this indicates Scar's hatred and contempt for his nephew Simba. The use of this term was because it is known to the Arab public in general and because the word hairball may not mean anything to them.

Another example on using Alternative Idioms in the dubbed version as when **Pumbaa** wanted to advice Simba, but he said the advice incorrectly, Timon told him" Amateur, lie down before

you hurt yourself" this sentence was translated literally *الاستلق قيل ان تؤذي نفسك* , but the translator in dubbing found an alternative that is used comically in the Egyptian culture when someone said something false which is *اقف معوج و اتكلم عدل* which means stand crookedly but speak correctly .The use of this idiom creates a sense of humor to the text. the sentence in the original script can be used to refer to someone who is new to something and think they know alot but really doesnt.

When Simba was hungry, he asked Timon and Pumbaa what he could eat, and he said, "I can eat ahippo." This word was translated into *سيد قشطة*. The meaning of this nickname is a name that spread only in Egypt and called on the first hippo that entered the Giza Zoo, but then stuck to the name of all the animals of this family the translator here has replaced the word hippo with the word *سيد قشطة*.

When Mufasa was talking to Simba about his mistake in going to the elephant graveyard, Simba said to his father that hyenas were scared today. Mufasa answer in the original text is " Because nobody messes with your dad". This sentence has been literally subtitled into *لانه لا* *لسا متخلفش اللي يتحدى* : but it has been dubbed into a sentence that is used commonly in the colloquial Egyptian dialect to indicate the strength of the person saying: *ابوك* which means" who will challenge your father is not born yet". The use of this sentence from slang Arabic language suggests further to viewers the power of the lion.

Another example that shows finding alternative words from the target language culture is illustrated below. When Timon and Pumbaa describe Simba as they met him.

The original script	The subtitling	The dubbing
Timon: Gee. He looks blue	يا إلهي, يبدووا أزرقاً	باين عليه متعوس
Pumbaa: I'd say brownish-gold	أظن أن وجهه يميل إلى الصفرة	خايب الرجا
Timon: No, no, no, no. I mean he's depressed.	لا, لا, لا, أقصد أنه مكتئب	قصدي مكتئب

At the beginning of a scene of Scar as a king, we hear Zazu, locked in a cage of bones, sing:

Nobody knows The trouble I've seen Nobody knows my sorrow.

This was dubbed into:

يا ظالم لك يوم مش حندوق فيه النوم تصبح فيه مظلوم كذا زيي

The translator composed words completely different from the original text, but they express the injustice committed against Zazu that serves to be a song and at the same time he expressed the condition of Zazu with words that have a connotation that is easier for the Arab public to understand.

#### **4.2.2 Ideology and Religious references**

The image presented by films is always imprinted in the viewer's mind. Through this, its role becomes clear in shaping public awareness and having a great impact on children. The educational messages that films carry can have a positive effect on the recipients in the original culture (Al-Mohannadi, 2008), while when they are translated into Arabic, they may become culturally and religiously unacceptable and may reach the point of moral decline. When translating, it should be examined whether it contains a meaningful and acceptable message in the target culture or if it will constitute a cultural conflict for the recipient.

Ideology is defined by Merriam's Webster Online Dictionary (2008) as a manner or the content of thinking characteristic of an individual, group, or culture. Hollindale (1998) defines ideology as “a systematic scheme of ideas relating to politics or society or to a conduct of a class or group, and regarded as justifying actions”. He declares that ideology, in its various forms and orientations, is present throughout the world's narratives, whether explicitly or implicitly and whether it was present intentionally or not.

Ideology may be not explicitly and clearly visible in the film but is implicitly present throughout the film's path through its form and style but may be present in a convincing way to show the public that they are committed to the guidelines to be appropriate and to fulfill the

ethical and principle impact. It has also a role in which perceptions are constructed about social reality. Usually the child explores this reality through what we present in terms of films and information (Wojik-Andrews, 2002).

The life cycle and notion of materialism are examples to represent ideology in animated films in general and particularly in 'The Lion King' when Mufasa felt hatred, anger and greed upon the birth of the little cub Simba, knowing that he had lost his right to rule after the death of his brother, king Mufasa, which prompted him to plan to kill Simba to take over.

There are those who consider that 'The Lion King' in its events badly embodied the stereotype of sexuality, for example as the lioness appears in the film in a weak state without being promoted by the king and does not resist the bad king before the return of the strong male lion.

According to the religious references, the translation of religious references is one of the dilemmas that the translator might face , it should be translated in a way that does not clash with the religious background of the recipient audience so that it does not cause shock to them, especially in the case of Animated films where the largest percentage of viewers are children who may be convinced of what they see and hear, and they do not always have the ability to distinguish between what is acceptable in their religion and what is foreign to them (Bergdahl, 2009).

Christianity is a main theme in 'The Lion King'. There are several examples of Christian themes from the bible and many allusions to biblical characters.

Walt Disney once said: "I believe firmly in the efficacy of religion, in its powerful influence on a person's whole life. It helps immeasurably to meet the storm and stress of life and keep you attuned to the divine inspiration."(Barrier, 2007). This leads me to believe that Walt Disney would intertwine religious beliefs into his stories.

On his journey, Simba begins by ignoring his responsibilities and instead embraces the 'Hakuna Matata' lifestyle of living, singing, and dancing freely as a community, with no

worries. This represents religion as a community, where people practice the same religion and possess a commonality. After engaging in a series of acts, Simba realizes he must return home and face realities. When Simba meet Rafiki, a close friend of Mufasa’s, he takes Simba to a pond of water and tells him to look down at his reflection. At first, Simba sees nothing but then his father’s face appears within his reflection.

This moment is where Simba realizes that the spirit of God lives within. The father may not be physically present, but it does not mean to say he is not still watching over. This is foreshadowed at the beginning of the film when Mufasa says to Simba, “look at the stars, the great kings of the past look down on us from those stars. So whenever you feel alone just remember that those kings will always be there to guide you and so will I”

Examples on such religious differences from ‘The Lion King’ are listed below:

that my father told me.	سيمبا. دعني أخبرك أمراً
Look at the stars.	أخبرني به والدي
The great kings of the past	أنظر إلى النجوم
look down on us from those stars.	الملوك العظماء السابقون
- Really?	ينظرون إلينا من تلك النجوم
- Yes.	-حَقاً؟
So whenever you feel alone,	-نعم
just remember that those kings	لذا، كلما شعرت بالوحدة فقط تذكر أن هؤلاء الملوك
will always be there to guide you.	سيرشدونك دوماً إلى الصواب

This contradicts with our Islamic religion, as the idea that the dead are looking at us from the sky does not exist.

This dialogue has been subtitled and dubbed literally, which may constitute a struggle, especially for children, as they can believe in what they hear without argument and discussion.

The below mentioned dialogue between Simba and his father, King Mufasa represent the idea of Circle of Life :

But, Dad, don't we eat the antelope?

Mufasa: Yes, Simba, but let me explain. When we die, our bodies become the grass. And the antelope eat the grass. And so we are all connected in the great Circle of Life.

The idea that is represented in the dialogue contradicts with the Arab principles and religion where the turning of organisms when they die into weeds on which other organisms feed on is an idea that is not acceptable to people coming from an Arab Muslim culture in particular.

### **4.2.3 Translation of humor**

Humor is culturally bound; therefore, translating it is not an easy process. One important issue is to examine the translatability of humor or in other words the ability to transfer the humor from one language to another without experiencing fundamental changes (Zabalbeascoa, 2005). Among the difficulties that translators face both in subtitling and dubbing of humor is linguistic difficulty and the difficulty of conveying the correct meaning of cultural aspect and its connotations (Chiaro, 2017). Verbatim translation in the case of translating humor may be a failure in translation when humor is connected to a specific culture and have no understandable meaning when translated literally to another language and culture (Valero-Garcés, 2011).

Newmark (2003) assert that humor exist in different nations and cultures with different languages, which means they are international and thus can be translated. But from his point of view, the intended audience should be of the same educational level of the source language audience. Hatim (1997) has an opposing point of view, the recipients of the eastern cultural who speak Arabic will not comprehend mockery when translated literally and therefore also opposed the idea of the Arab audience being educated will make them understand the joke.

This kind of humor is perfectly present in ‘The Lion King’ and in Disney's movies in this regard where the writers add up to the scenario especially for parents who are forced to watch with their children repeatedly. This means that adults can enjoy watching and taking part in the jokes also particularity when they recognize the play on words that the writers of the script use.

As an example on the translation of the irony: “When the king gets through with you. He's as mad as a hippo with a hernia, I quiver with fear! “is

"عندما يوبخك الملك لقد جن جنونه كما لو أنه فرس نهر يعاني فتاق!! أووووه, إنني أرتعش خوفاً"

The majority of children watching in the mid-1990s would not understand the meaning of hernia but they would laugh nevertheless because the way it is said and the reaction of Scar when he said he is going to quiver with fear but his facial expressions do not show that and the timing made them understand it is a joke.

The example mentioned above was translated literally. There was no need for the translator to search for an alternative or to employ strategies to translate this word since the ironic effect of the original text has been preserved and the desired goal has been achieved.

Another example of translating humor:

Well, as far as brains go, I got the lion's share.	من الذكاء لدي حصة الأسد
But when it comes to brute strength,	لكن عندما يتعلق الأمر بالقوة العنيفة



I'm afraid I'm at the shallow end of the gene pool.

أخشى انني في النهاية الضحلة لبركة جين

Using the term "lion's share" to indicate the amount of proportions is smart because the main protagonists in the movie are lions. The expression "shallow end of the gene pool" is a sophisticated figure of speech that need more time to grasp in compared to the phrase "swimming pool" because there is no actual bottom for the DNA heredity that is transferred from parents to their siblings. It is not always easy to grasp the type of irony previously mentioned since the knowledge of the intended listeners or readers may be not wide and they normally use this kind of ridicule when handling with their companions.

Finding an alternative is a technique that translators frequently use when translating humor but sometime it is not a good idea. As evidence to this is when **Pumbaa** wanted to offer Simba an advice when he saw him sad, he said to him "You got to put your behind in your past." **Pumbaa** said the sentence in a false way wrong and reverse words and that sounds as humor. This intended mistake was literally dubbed to preserve its sense of humor, but it was translated to :

يجب ان تضع الماضي جانبا

In this way it seems as a normal a advice without any kind of play on words which made the sentence loses its humor impact as in the original film. This indicates that the literal translation is in some cases a better choice for translators.

The original lines either was confident in the vast knowledge the audience possessed or they gave a feeling to the audience that they have a sense of humor and made them laugh. In order to overcome the problem of losing the humor in translation from a different language into Arabic ,using the essential characters of culture and ideology which can be (verbal) sounds, speech and style which are directly connected to culture or (non-verbal) actions and features that have socially mutual sense.

#### 4.2.4 The Translation of Proper Nouns

Proper nouns are used to identify a particular entity like the names of persons, objects or places. With respect to translation, proper names are transliterated from the (SL) into the (TL) (Zarei & Norouzi, 2014). Nevertheless, they can sometimes be translated when they have a meaning. Proper names should be used as mentioned in the original text unless there is an official translation known internationally because the translation of the names would change the nationality of the word or it might be understandable for the target audience (Askari & Akbari, 2014). Newmark (1981: 70-1) believes that “proper nouns have no meaning or implications; therefore, they are not to be translated”.

The entire proper names that were mentioned in ‘The Lion King’ have been translated using foreignization strategy and not domestication because they are connected to the western culture and the African dialect. They were not chosen randomly. Each had its own meaning. Simba means "lion", Rafiki means "friend", Pumbaa means "idiot", and Shanzi means "uncivilized." As for Mufasa, it was the name of the last tribal king who lived in Kenya before the British colonialism. In both subtitled and dubbed version of 'The Lion King', all proper names in the film were transliterate without any kind of amendments.

For example, ‘Scar’ which is a fictional figure in ‘The Lion King’, and serves as its elementary antagonist. He is the younger brother of the King 'Mufasa' who is supposed to inherit the throne after the death of his brother. The king was killed in a plot Scar plotted to get rid of his nephew. Simba ran away and then Scar became ‘King of the Pride Lands’. Years afterwards Samba return, killed his uncle and become King of the Pride Lands. The name was used without any kind of changes in both the subtitled and the dubbed versions.

“Now Scar don't look at me that way”.	الآن يا سكار لا تنظر إلى بتلك الطريقة
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Another example of the translation of the protagonist in ‘The Lion King’ which is introduced by its proper noun Mufasa. The father of Samba and the big brother of Scar were presented as the King of the Pride Lands. The source of the name 'Mufasa' is anonymous but it was at an earlier time assign to a imaginary language named Manazoto.

The names of 'Timon' and 'Pumbaa' were used in the translation as in the original film. They become Simba's best friends after his run a way and they helped him and later when he returned to The Pride Land they became his royal consultants. The name 'Timon' was transliterated in the subtitling version of the film as 'تيمون'. The noun Timon is derived from Greek (timaos) meaning 'to honor, to esteem'. This is also the name of the main character in Shakespeare's tragedy 'Timon of Athens' (1607). The name has biblical reference to Timon who was said to have been a Hellenized Jew who became a bishop in Greece or in Bosra, Syria.

#### 4.2.5 Translating slang

Because of the vast difference between Eastern and Western culture, the connotation behind phrases and idioms shown in the film may be not very clear for the audience of a totally different background (Linder, 2000). The tendency to solve this problem is to find an alternative to these slang words from the target language that have the same impact of the words in the source language (Perteghella, 2002).

The job of slang language is to feed expressive description to the speech of the film and to appear actors' personalities. Upon hearing them, the recipient will be able to know and understand the character's feelings because the slang language contains both denotative and connotative concept and also the mission of conveying emotion (Rittmayer, 2009). Depending on finding an alternative in audiovisual translation may help the translators in creating expressiveness needed to present the sense that is intended to be delivered. Though, the translators should be careful in dealing with slang words in order not to cause to disappear or become inconspicuous because linguistic choices in a script are by no means random and they make a difference in the representation of the characters and the film mission (Mattiello, 2009).

An example of the slang words that were used by the translator in the dubbed version of the film is when the hyenas surrounded Zazu and the young lions in the elephant graveyard, "you are Mufasa doll". The word doll can indicate a game or laughing-stock person, it was subtitled into the word spy, but in the Arabic dubbed version it was translated into the word الرجوز

'Arcouz', which means laughing-stock person, someone who always causes people to laugh meaning that he is an idiot. The word 'Arcouz' is a manipulation, which is closer to the original word used in the original film, because the original text did not mean a spy, but the translator decided to translate it into a spy maybe because it is different to find an equivalence to it in the modern standard Arabic that indicates the same meaning without explaining it.

I know you.	أنا أعرفك
You're Mufasa's little stooge.	أنت جاسوس تعمل لصالح موفاسا
I, madam, am the king's majordomo.	أنا ياسيدتي الساعد الأيمن للملك
And that would make you...	- وهذا يجعلك
The future king.	- ولي العهد

Another example is when Timon and Pumbaa meet Simba for the first time and found him overloaded with sadness; they told him their motto in life which is Hakuna Matata. It is a Swahili language phrase from East Africa, meaning "no trouble" or "no worries". It has a connotation of not worrying about things outside a person's control. This motto was literally subtitled into لا هموم but dubbed into دماغك الشترى which indicates the act of forgetting everything and caring about the peace of mind. Finding an alternative to this word from the Arabic slang language and particular from the Egyptian dialect make it closer to the Arabic audience

Repeat after me.	كرر بعدي
-Hakuna matata.	-هاكونا ماتاتا
- What?	-ماذا؟
Hakuna matata.	هاكونا ماتاتا
It means "no worries".	إنها تعني لا همم
Hakuna matata.	-هاكونا ماتاتا؟
- Yeah. It's our motto.	-نعم إنه شعارنا
- What's a motto?	ما هو الشعار؟
Nothin'. What's-a-motto with you?	لا شيء ما هو شعارك أنت؟
You know, kid, these two words	يا فتى هذه الكلمتان سوف تحل كل مشاكلك

Will solve all your problems.	
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#### 4.2.6 Sexual Taboos

Taboo words are the words and phrases that are generally considered inappropriate in certain contexts. One of these taboos is Sexual taboos which are associated with sex. These words are natural for the ear of the western recipient but if they were translated literally they will be unsuitable to the Arab recipient and will create a shock to them, especially since the largest percentage are children, which makes it unacceptable especially to their parents (Putranti, Nababan, & Tarjana, 2017).

Mdallel (2003) emphasizes the role translation in linking cultures bringing nations closer. For this reason, these differences between cultures should be delivered in a way that does not cause an offence to people feelings and create a clash between their mother culture and the new culture that is being introduced to them.

Although the film "The Lion King" is directed at children, there are hidden sexual indications the obvious important example is the relationship between Simba and Nala when they grow up. It evolved from being a real friendship at a young age to a romantic love relationship when they grew up and met again, and then they got married and had kids. In a scene in the film they roll together down the hill. They look at each other in a romantic way and Nala licks his cheek and then they hug. This scene has a sexual connotation and that may not suit the Arab audience because of two reasons, the first one is that it the eastern culture and the Islamic principles does not accept such connotations and the second reason is that the vast majority of the audience are children and their families.

When Simba meets Nala, they go alone to talk away from Timon and **Pumbaa**. This was not liked by Timon and Pumbaa. Timon sang a song saying :

They'll fall in love and here's the bottom line

Our trio's down to two.  
There's magic everywhere  
And with all this romantic atmosphere  
Disaster's in the air.

In the Egyptian dubbed version the translator came up with some new words in addition to the used words and meanings and made them a song that indicates the same meaning and preserves the same sexual connotation.

يا عيني على اللي بيجرى  
محدث عنده فكرة  
وقعو في الحب و دي الكارثة  
واخرتنا احنا الاثنين  
هايمين في شوق و حنين وكلامهم بقى في العين  
و الجو الرومانتيكي خلى ساعة الحب دقيقتين

It was possible to translate this song literally, but it might lose some of its aesthetics as a song and the translator this way was able to preserve the sexual connotations contained in the song and not to lose it.

### **4.3 Results Related to the second part**

What are the differences between both the Arabic dubbed and subtitled translation versions of 'The Lion King' in compared with the original script of the film in terms of dealing with cultural differences, ideology and humor ?

#### **4.3.1 Subtitling vs. Dubbing**

Film translation contributes to its wider spread and removal of the language barrier that prevents many people from enjoying this type of art. There are many strategies translators can use to deliver information to people of different nationalities and countries, bring cultures

together, and preserve the basis and rules of language. Since films are available to everyone and their audience is large and indeterminate and so are the translated versions (Delabastita, 1989). They do not target a specific person, especially in the case of Animated films, the largest portion are children and their families, so the task is difficult for the translators since they have to take the audience into consideration in order for the translation to suit their cultural and ideological background.

The subtitled and the dubbed versions of the film- that were released in the same year in which the film was released - were compared with the original script of the film and with each other.

The choice of literal translation of cultural and ideological expressions terms when the recipients have an eastern background is not always a good choice because of the translation loss that may occur. To overcome this obstacle, translation strategies should be followed in order to represent the original text in a right way and in order for children and families not being exposed to unacceptable ideas at the same time. This is why translators sometimes tend to find an alternative of the (SL) to be suitable for the new recipients. In this paper, we deal with two main types of subtitling: dubbing and subtitling (Pettit, 2004).

According to Nicole (2018) both audiovisual translation strategies need cultural and linguistic efficiency which means having a good knowledge of the cultural background of both target and source language and being good educated in term of linguistic in both languages.

According to Aulia (2012), there are various strategies can be applied by translators depending on the type of text and the message needed to be delivered to the audience. These strategies can be finding cultural equivalent, functional equivalent, descriptive equivalent, synonymy, modulation, addition, borrowing, etc. Aulia affirms that using literal translation is not a suitable strategy to be used with all texts.

Subtitling films is considered a complicated work in compared with dubbing. The translator has to take care of several issues. first of all, making the translation as short as possible so that the viewer have adequate time to catch up reading the lines before it disappear and at the same

time watching the scenes. In addition, the translated lines should be synchronized with the actions of the film and not extend over other scenes that are not related to the text (Ferklová 2014).

At the same time, the choice of dubbing for translating culture and ideology in animated films is not a simple work especially from a technical aspect. The translator needs to have audiovisual makings, music and sounds adjust to suit what is presented on the screen. The synchronization is also a very significant issue. The dialogue between characters must be synchronized with the written translation. In addition, dubbing is an expensive strategy of translation because of the equipment needed to produce the dubbed version of a film. ( Ya'qoub, 2016).

According to Ya'qoub (2013), the translator's choice to find an alternative, omit or sometimes preserve some elements was not always successful because it misguided children and family in understanding the characters, film track and in some cases make mistaken assumptions. The age factor has a significant impact on the process of translation specially when the intended audience are adults, they are often aware of the ideology that is presented to them unlike younger children who does not have the ability to judge the degree of acceptance of the material presented to them.

According to Alkadi (2010), before making judgment on the audiovisual translation version of films, some issues that may affect their quality should be taken into account.

The availability of a good dialogue list, satisfying salaries, training, editing, the availability of a resources library, and experience of translators. Nonetheless, the existence of these elements does not eliminate the importance of translator's experience.

In subtitling, literal translation is a more desirable strategy than any others. On the opposing, in dubbing many other approaches are used such as modifying, adding and omitting or occasionally euphemizing the source dialogue words and replacements in order to present Arabic versions of satisfactory films from cultural and ideological point of view which doesn't clash with the target audience's culture and ideology.



After examining thoroughly the translations of both translation versions, the literal translation is mainly used in the subtitled version. While one of the general features that appears in the dubbing of the film is finding an equivalence of Arab culture that may not have the same literal meaning but succeed in conveying the effect as it is in the original text.

The translator of the dubbed version of the film used various strategies (modifications, deletions, additions and changes) in an attempt to bring the English text closer to its target Arab children and family and these changes were successful in delivering the messages of the film but at the same time preserving the intended impact needed to be delivered to the audience.

For that reason, the dubbed method is more desirable in compared to the subtitled because the translator can accomplish managing the words and directed it to suite the target audience's orientations.

#### **4.3.2 Equivalence**

Translation is both a social and cultural phenomenon because it exist outside the community and also within it. A larger number of researchers dealt with various translation strategies used by translator when translating cultural and idiomatic expressions in the process of translating a text into a completely different language. Among these strategies is the issue of equivalence since it is one of the greatest and most difficulties that faces translators. According to Newmark (1988), the notion of equivalence which is considered a fundamental part of translation is being a controversial notion. Various opinion and theories have been adopted by scholars on equivalence.

Nida (1964) believes that as long as there is no two languages that are similar in terms of culture, view to the world around them and also in terms of sentence structure, there will not

necessarily be a match between them, and therefore the translator should search for the closest equivalent and be in a struggle between form and meaning.

The translator should have a great knowledge of the target and source languages. The linguistic knowledge is not sufficient, being also familiar with the culture and everything related to it for each language because translation is not only the process of transferring words, sentences and phrases, but rather the transmission of customs, ideas, principles and proverbs that will greatly influence the translation of texts.

What distinguishes a good translation is the preservation of the meaning to be conveyed. There are many strategies that the translator followed in the dubbing version of the film from English into Arabic. But finding equivalent words and phrases to the original text from the target language is the general feature prevalent on the Arabic dubbed version of the film. By using this strategy, the translator gives equivalent expressions that are used and common in the culture of the translated language and seek to recreate the impact of the original script cause in the intended audience.

The translator of the Arabic dubbed version of the film could have followed the literal or word by word translation method in the translation of the dubbed version of the film to a large extent, but the choice of finding alternative equivalents to the original text made the dubbed version of film have the same effect of the original film and was a reason behind its being closer to the Arab audience recipients especially because the recipient's target culture is of a great distance from the source's.

House (2004) states that translators are making efforts continuously to bring a particular culture closer to a different people with different cultural background by using many strategies and techniques. They don't always get the same exact version as the original but using different translation strategies can be successful in providing culture, ideology and humor in dubbing. Among the strategies that can be used are the functional equivalence strategy, the cultural adaptation strategy, the interpretation strategy, the modulation strategy, the addition strategy, and the borrowing strategy.

The main goal behind translating any film in general and *The Lion King* in particular is to reach a greater number of people so a larger segment of people can enjoy this Western art and understand the intended messages of the film. This goal would not have been achieved if the film had been dubbed using only the literal translation method. The literal translation is not always a bad choice but using different translation strategies and techniques make it closer to be understandable and bear the same aesthetic effect.

The translator's resort to literal translation in the dubbed version in all places would cause a loss of humor to many terms that was intended to be funny or make them incomprehensible because idioms and metaphors are related to the culture of the target language, and the recipient audience will have difficulty understanding what the text means, which makes the dialogue lose its aesthetic.

The dubbing of the movie *The Lion King* is a free and creative translation, as the translator preserved the identity of the original text and the meaning to be conveyed from it, but at the same time created an alternative equivalent to the culture and language of Arab recipients.

That is, the dubbed version conveyed the same message and effect and kept the aesthetic effect at the same time, but not in the same form and content. Where we find that the translator has created a correspondent alternative to many sentences from the Arabic culture for the recipient Arab audience to be closer to understanding and have a stronger impact than their English counterpart as when he use سبع اليرمية instead of "hairball" describing Simba. Another example is the use of idioms as using a famous Egyptian one when saying اوقف معوج و اتلكم عدل as an alternative to "Amateur. Lie down before you hurt yourself". The use of such cultural specific terms can make a great change in the recipients understanding of the dialogue.

When Timon first saw *The Pride Land* he asked Simba if this is what we are going to fight your uncle for. Because the land is desolated and turned to be gray with no sign of life. Simba answered him by saying this is my home. Timon said "Eeh! Talk about your fixer-upper" which means in the English language a home that can usually be lived in but requires repairing and

maintenance. The translator find an equivalent to this sentence in the Arabic language which is " خرابة محتاجة التعمير " which will be understandable to the Arabic recipients that the term fixer upper.

Another example is Timon's sentence of what will happen to the hyenas due to Pumba's anger, where he said " Now they're in for it " meaning that they are going to be in trouble. The translator replaced this sentence with " راحو في الكازوزة ". Two words from the target language culture in the dubbed version that gave exactly the same meaning, except that it went to the kazoza, meaning what it means.

The process of transferring vocabulary and terms from one language to the vocabulary closest to it in the target language. We cannot call the translated version of the film a completely literal translation because the translator was successful in arranging sentences and translating terms related to the source language culture to a large extent. The translator has resorted to literal translation to a large extent and to free translation, in which he uses translation strategies when needed. The translated version of the film is an accurate translation that has preserved a large proportion of the original text, Mounce (2018) asserts that the word "literal" is misunderstood and for this reason should not be used to judge a translation.

When it is used it should be used accurately. He defines literal translation as the process of conveying the meaning of the original language into the recover language as it is but in the absence of exaggeration or ornamentation.

## **Chapter Five**

### **Conclusion and Future Research**

#### **5.1 Overview**

This chapter of the paper contains two major parts. The first part is the findings of the research and the second part suggests future research in view of the results and findings of this research.

#### **5.2 Conclusion**

This paper was based on the observation of previous literature studies on the topic of Audiovisual translation of films and on the cultural and ideological obstacles that faces translators in the process of films translation. These previous studies have been applied on the study case 'The Lion King'.

Between East and West, neither is better or worse than the other. Religion, philosophies and beliefs and the way they approach life varies. One of the goals of the spread of films in general and animated films in particular is to get acquainted with new cultures, but there are many ideas that may be considered alien and unacceptable to our eastern society and here lies the task of the translator to purify these films as much as possible from these ideas and beliefs that are not appropriate to convey to the Arab audience, especially the biggest segment of them, children and their families.

Translators should be aware of the differences between target and source languages culture and ideology and choose an appropriate strategy for translating culture and ideology so that it does not constitute an obstacle in the translation process and a clash of viewers. Translators should not be influenced by their convictions and principles when translating. The target audience must be taken into account while at the same time preserving the intended impact of the original text.

To translate these cultural and ideological barriers, the translator can choose the appropriate strategy to reduce the gap between the source and the target cultures, these strategies can be deletion, addition, finding a suitable and more understandable alternative to the target language sometimes rewriting.

There are many factors that influence a translator's choice of the appropriate strategy to follow for translating an animated film. The most important of these factors is the fact that these films are filled with culture and ideology, which may in most cases, be unacceptable to the Arab audience. The other important factor is audience age factor who watch the movie, and in this research sample 'The Lion King', the largest segment of the audience are Arab children and their families.

When translating films in general, the translation is not directed at a specific person, but rather to unexpected number of audience. In the case of translating animated films, the largest segment of the recipients is children and their families. Therefore, it is not good for the translator to resort to literal translation without following one of the translation techniques,

whether in subtitling or in dubbing. It cannot be completely determined which strategy is better to use. Each of these strategies has its advantages and disadvantages.

Culture could be considered an inevitable obstacle which faces the translators in both audiovisual translation forms first and foremost and in translating from a foreign language into Arabic especially. As previously mentioned, each nation has its own culture and ideology and when these are to be transferred to another people with different culture and ideologies, they constitute a big challenge. Failing to bridge these differences causes alienation between the audience and the characters of the films.

When translating films, especially those targeting children and families. Vision and meaning intended to be communicated to the audience could be explored to be suitable by using translation strategies. It can be reformulated so that the translator can obtain the same effect on the audience as desired in the source language, and the translation appears natural, purposeful and amusing at the same time.

From the researcher's point of view; The dubbing of the film was more successful than its subtitled version for several reasons: It makes the viewers feel close to the characters and events of the film because they hear them speaking their mother tongue, so the actual effect is achieved through the sound and body language, where the voice of dubbing affects the recipient in the perception of the characters and living the events of the film in all its aspects. In the dubbed version, the translator was able to overcome many language barriers and the viewers still focused their attention strongly on the image and the events of the film. A great consideration is given to children, the larger audience of the movie, because they are not all the time able to read the subtitles quickly and focus on what is shown on the screen at the same time because the translation must coincide with the rapid events in the film.

In the subtitled version of the film, the authenticity of the film was preserved to a large extent, while in the dubbed version the translator did not adhere to the literal translation, but he was successful in finding synonyms that serve the text strongly and closer to the audience.

It cannot be denied that the subtitled version of the 'The Lion King' has many features. It preserves the originality of the film so that the viewers hear the original sound of the animals and they can also benefit from hearing the foreign language and reading its translation to improve their language skills. While on another hand, children may have difficulty in keeping up with the text and the actions of film, as they have to read the translation that appears at the bottom of the screen and watch what is happening on the screen at the same time. It may also be inappropriate with the child's linguistic abilities and their ability to understand and analyses, especially children at a young age. Sometimes it may happen that children do not understand some of the words written in Standard Arabic, and this leads to linguistic loss.

### **5.3 Contribution of the present study**

This study is one of few studies that investigated the impact of culture, ideology and humor on the subtitling or dubbing of animated films from English to Arabic, case in point “The lion King”, as many studies investigated one of these elements on its own in subtitling and dubbing in general, as to the researchers knowledge this is a new and detailed addition in this field.

This study also contributed in the understanding of the circumstances that influence the choice between subtitling and dubbing in the Arab world, and if the culture, ideology and humor elements influence this decision. There are many studies that have discussed subtitling and dubbing of films in general, and also there are some studies that have discussed subtitling and dubbing of the film “The Lion King” from English into other languages such as Serbian and Indonesian. This is the first study to analyze the subtitled and dubbed versions of the animated film “The lion King” from English to Arabic, with its Egyptian dubbing, and the colloquial Egyptian dialect used in it.

This thesis can be thought about as a useful contribution to knowledge in the domain of translation movies in both audiovisual translation methods, subtitling and dubbing and in translating Animated films in general from English into Arabic.

### **5.4 Future Research**



The dubbed version of the film was one of the components of the research sample, as every sentence of the dubbed version was analyzed, examined, and compared with the original text of the film.

There are a number of terms that were used in the film are from the Egyptian colloquial dialect, which can be largely understood by Egyptians only, meaning that it may not be understood by all Arabic speakers.

The differences between the dialects widen to the point that communication between them sometimes becomes impossible. Egypt is distinguished by its own spoken dialect. The Egyptian dialect is one of the most famous and common languages because Egyptian films and TV series have been watched highly by all Arab countries.

Many Arab countries can understand its terms and do not find difficulty in communicating with anyone who speaks it, but this does not prevent the existence of terms that are difficult for non-speakers to understand the meanings of its terms

This could be an area for new studies on dubbing films in general and dubbing animated films in particular into the Egyptian dialect as the largest percentage of their viewers are children who may have difficulty understanding the Egyptian colloquial dialect.

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الترجمة المرئية والدبلجة في الرسوم المتحركة للأطفال

دراسة حالة: فيلم والت ديزني "الأسد الملك"

إعداد: هيا معين رشدي شديد

إشراف: الدكتور عمر نجار

## الملخص

هدفت هذه الدراسة إلى البحث في الترجمة الكتابية والدبلجة في أفلام الرسوم المتحركة للأطفال، وتم أخذ فيلم "الأسد الملك" كحالة دراسية، وركزت الدراسة على الترجمة السمعية والبصرية لهذا الفيلم فيما يتعلق بالثقافة والأيدولوجيا والفكاهة، وأظهرت الاختلافات في النسخة المترجمة والمُدبلجة من هذا الفيلم من جميع الجوانب الثلاثة، حللت الدراسة كل جملة من النص الأصلي بلغته الأصلية (الإنجليزية) وأجرت مقارنة باستخدام إطار نظري مع كل من النسخ المدبلجة والمترجمة باللغة (العربية)، وركزت الدراسة على مقارنة الثقافة والأيدولوجيا والفكاهة والعامية والتلميحات الجنسية وكيف تم التعامل معها في كلا النسختين، وأظهرت النتائج أنه في النسخة المترجمة تمت ترجمة النص الأصلي حرفيًا مما أدى إلى فقدان المعنى المقصود في النص الأصلي، في حين أن النسخة المدبلجة نجحت في نقل معنى النص الأصلي وتكييف هذا السيناريو ليناسب الثقافة والأيدولوجيا وقيم الدعابة في اللغة العربية.