An-Najah National University
Faculty of Graduate Studies

Strategies Used in Subtitling Science Fiction Movies for Arab Children

By
Ahlam Ahmad Mohammad Salhab

Supervisor
Dr. Sufyan Abuarrah

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This thesis was defended successfully on 05/07/2017 and approved by:

<u>Defense Committee Members</u>	<u>Signature</u>
Dr. Sufyan Abuarrah / Supervisor	………………
Dr. Mohammad Thawabteh / External Examiner	………………
Dr. Ekrema Shehab / Internal Examiner	………………

Dedication

With deepest and warmest gratitude,

To my dad and mom, to whom I owe everything and who made it all

possible,

To my husband Abdel Rahim,

I dedicate this thesis.

Acknowledgments

First, all praise is due to Allah, the Most Merciful, the Most Compassionate, and the author of knowledge and wisdom, for the help and foresight that enabled me to make my dream come true.

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إقرار

أنا الموقعة أدناه مقدمة هذه الرسالة التي تحمل عنوان:

الاستراتيجيات المستخدمة في ترجمة
أفلام الخيال العلمي للأطفال العرب

Strategies Used in Subtitling Science
Fiction Movies for Arab Children

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Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree.

Students name:	**Ahlam. A. M. Salhab**	اسم الطالب:
Signature:	....	التوقيع:
Date:	**05/07/2017**	التاريخ:

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Abstract

The main concern in this study is how children age influences the subtitler's choice of strategy in light of the linguistic and cultural constraints in science fiction movies. This study investigates the relation between the linguistic and cultural constraints and subtitling strategies used when subtitling for Arab children at two main stages of cognitive development, namely the concrete and the formal operational stages. The study has considered idioms, swear words, long sentences, repetition, and names as linguistic constraints. Also, it has focused on cultural references as allusions, puns, fauna and flora. The study has adopted a descriptive qualitative approach where the linguistic and cultural constraints are categorized and related to children's cognitive development and choice of subtitling strategy. The study concludes that Arab subtitlers tend to use simpler syntactic, semantic and cultural units when translating for children at the concrete operational stage as they use the strategy of reduction (including condensation, decimation, compression and deletion). On the contrary, subtitlers when translating for children at the formal operational stage prefer to use the strategy of transfer (including neutralization, imitation, transcription, paraphrase). However, some rare cases show that the subtitlers do not pay special attention to children's cognition development as they use the same strategies of transfer and reduction when translating for both concrete and operational stages.

Chapter One

1.1. Introduction:

This study deals with the linguistic and cultural constraints for subtitling science fiction movies from English into Arabic for children. The constraints will be investigated as challenges for subtitlers' choice of strategy considering the audience age and cognition development. It assumes that children age determines the use of strategies when dealing with certain linguistic and cultural challenges since each age group has its own features which enable the target language child to comprehend the subtitles.

As we may notice movies are nowadays among the most common intercultural communication devices and mass entertainment sources for Arab audiences. TV channels produce different kinds of movies, including comedy, drama, science fiction and action. As one of movie genres, a science fiction movie is defined according to Sobchack (1987) as a connection between the real world and the imaginary world. This means that it tries to create an image about an unfamiliar and unexplored situation and relates it to the real world. Some examples of science fiction movies are *Frankenstein* (1931), *Metropolis* (1927), *Superman* (1978), *The 5ᵗʰ Wave* (2016) etc..

It seems that science fiction movies play a vital role in children's everyday life. Rashed (2007) states that science fiction improves the child's innovation and develops his/her critical thinking skills. It also has various

advantages for Arab children, such as developing the children's ability to solve problems and enhance the children's scientific culture. Noshwan (1993) adds that science fiction enriches the child with new knowledge, recognition and problem solving skills; therefore, the child will be able to imagine the situations in the future and consider appropriate improvements.

Science fiction movies are locally and globally produced. However, one can notice that global production of science fiction movies is given more attention than local production in the Arab World. These movies need to be accurately translated, so their translation might be an onerous task or a common challenge for translators. Laia (2015) states that audiovisual translators are receivers and senders; they are sometimes ordered to bridge different linguistic and cultural gaps despite dealing with the same semiotic resources. Therefore, they need to learn specific strategies that enable them to mediate between the language and cultural backgrounds in order to decode and render the intended messages and prevent miscommunication or mistranslation. Cronin (2008: 115) states that science fiction genre when it allows explicitly for language differences and variations, has potential recourse to techniques of translation which are commonly used for audiovisual media. Lambert (1997) divides audiovisual translation into three modes; he shows that movies can be either translated into subtitles or rendered like dubbing or voice-over. Therefore, subtitling or dubbing are two modes of audiovisual translation. Thawabteh (2012) confirms that the

task of audiovisual translators is a challenging and demanding obligation because of the wide spread of films.

Concerning Arab children as an audience of science fiction movies, the translator's responsibility lies in selecting one of the available strategies to render the exact message, as well as taking into consideration the age of children the movie is directed to. Lathey (2006), for example, says that children might read translations on the screen correctly, but there is no evidence of their exact understanding of content and context. Therefore, the translator should think about children's age characteristics that enable him/her to choose suitable translation strategies and transfer the intended meaning appropriately.

1.2. Constraints of Subtitling

This study considers two main challenges facing the subtitler while translating science fiction movies, namely the linguistic and cultural constraints.

1.   Linguistic Constraints

Linguistic problems make a challenge for translators. The effects of these challenges on the language used in the subtitling process would be countless since the linguistic domain is deep and wide. There are some linguistic varieties which are considered in this study; including idioms, swear words, long sentences, repetition and redundancy, and names.

Concerning these issues, the subtitler has to bear in mind how problems of each issue should be solved by using certain subtitling strategy in relation to children's cognition development. Moreover, technical constraints should be taken into consideration while dealing with the linguistic constraints. Karamitroglou (1998) finds that each subtitle line must allow about 35 characters in order to be able to accommodate a satisfactory portion of the translated text and reduce the need for original text omissions. Karamitroglou (1998) adds that an increase in the number of characters, attempting to fit over 40 per subtitle line, will definitely reduce the legibility of the subtitles since the font size is also inevitably reduced

2.   Cultural – bound Constraints

Culture and language are closely related to each other. In audiovisual translation, this might create challenges for translators in transferring culture specific terms. Pedersen (2005: 2) explains the meaning of culture reference as:

> A reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to relevant audience as this referent is within the encyclopedic knowledge of this audience.

However, this should be the opposite for the audience of a different language since they have different cultural background.

According to Newmark (1988b), the translation problems caused by culture-specific words arise due to the fact that they are strongly related to the culture concerned. Translating culture for children could be even more problematic. According to Epstein (2010), if we translate for children, cultural references should be domesticated and changed by their foreign cultural elements to make them similar to the local ones. He also sees translators like interpreters of culture.

The problem of particular cultural specific references lies in understanding rather than in the process of translating them. Once understood, the translation should become easier. In fact, it seems that the translation process of cultural references, in general, and subtitling, in particular, challenge the translator to decide between whether to amend the reference to fit the target audiences or to leave it untouched.

As Arab children watch English subtitled movies, they will absolutely be faced with cultural references which not exist in their native language. Therefore, these cultural items present a challenge for the subtitler who should be aware of the source language culture. "a translator has to be not only 'bilingual' but also 'bicultural'" Baker (1998: 245).

In this study, the researcher will investigate some cultural constraints while dealing with cultural items. For example, allusions, puns, fauna and flora which are translated into Arabic.

1.3.   Children Cognition Development

In discussing children's cognition development which influences the choices of the subtitlers when rendering science fiction movies, this study depends on Piaget's (1923) classification of the cognition development of children. Piaget divides children's cognition development into four main stages: Sensorimotor stage (years 0 to 2), Preoperational stage (years 2 to 7), Concrete Operational stage (years 7 to 12), and Formal Operational stage (years 12 and up). First, in the Sensorimotor stage, infants understand the world through coordinating sensory experiences, as seeing and hearing, with physical actions. Therefore, they build up knowledge of the world depending on their physical actions. Second, preoperational stage contains two sub stages: the pre-conceptual sub-stage and the intuitive sub-stage. The pre-conceptual sub-stage occurs between the ages 4 and 6. So, the child can imagine designs of objects that are not present. However, the intuitive sub-stage occurs in the ages 4 to 7. In this stage, children start to grow very curious and ask several questions; they begin using primitive reasoning. They become more interested in reasoning and wanting to know how and why things happen the way they do. The concrete operational stage occurs about the ages of 7 and 11 years. It is characterized by the suitable use of logical process, including: seriation, transitivity, classification, decentering, reversibility, conservation and elimination of egocentrism. Children in this stage are only able to solve problems related to concrete things or events, yet not abstract things or hypothetical events.

Finally, formal operational stage occurs between ages 12 and 15 years. In this stage, individuals go through concrete experiences and begin to think abstractly and logically. Moreover, they are able to make conclusions about current information or situation and use all these processes in hypothetical situations. Individuals start to think more as a scientist does; they draw plans to systematically solve problems and test possibilities.

1.4.   Subtitling Strategies

This study, which falls under the categories of subtitling strategies, follows Gottlieb's (1992) and Lomheim's (1992) models of subtitling strategies. These strategies are discussed and explained in this study in relation with linguistic and cultural constraints as well as with children cognition development.

Gottlieb (1992) provides a set of strategies used in subtitling. They include (1) expansion, (2) paraphrase, (3) transfer, (4) imitation, (5) transcription, (6) dislocation, (7) condensation, (8) decimation, (9) deletion, and (10) resignation. Additionally, Lomheim (1992) adds four more strategies, including neutralization, compression, generalization and specification. This study reduces the number of subtitling strategies into three main strategies in order to facilitate the process of measuring the number of the most used strategies. Firstly, reduction contains decimation, deletion and condensation. Gottlieb (1994) claims that decimation, compression and deletion involve a reduction in the semantic and stylistic

content which is of qualitative nature (cited in Altahri, 2013: 120). Secondly, expansion includes resignation and expansion because both of them are used when there is no translation and when the meaning might be lost. Finally, transfer contains neutralization, specification, generalization and translation, limitation, transcription, dislocation and paraphrase; all of them involve translating full expressions with an adequate rendering.

The problem tackled in this study is two-fold. Firstly, this thesis will try to highlight the extent to which cultural and linguistic constraints control the translator's choice in terms of rendering the message while considering the children's cognition and understanding. This forms a complex task for the translator. Zitawi (2003) claims that translating children's animated movies or programs is a complex task in addition to technical linguistic factors and problems. Also, she adds that it is not a linguistic exercise but rather a kind of intercultural communication stimulated by the rewards of making a new foreign culture. Landers (2001) argues that translators should have greater liberty in modifying the foreign cultural elements and traditions that the target children may not be interested in or familiar with. (Cited in Altahri, 2013: 73). Secondly, this thesis will try to explain the subtitling strategies the translators find appropriate for children. Bassnett and Lefevere (1998) argue that the translator's task is to develop strategies that enable them to overcome or at least work around these constraints. O'Sullivan (2006) states that the

translator builds his/her presupposition upon the culturally-determined interests and abilities of children at a certain stage of development.

1.5. Objectives

The main objective of this study is to determine the linguistic and cultural challenges that subtitlers are faced with when subtitling science fiction movies. In addition, it investigates the subtitling strategies which play a significant role when subtitling science fiction movies for children in the Arab world. In order to achieve both aims, the study will measure the contribution of linguistic and cultural constraints in determining subtitling strategies by the translator. Moreover, it aims at investigating children cognition developments of two age groups; 7 to 12 years old and more than 13 years old. The study also aims to study whether the translator considers the age when s/he selects the subtitling strategies. So, the study will find out the relation between children age and subtitling strategy. The study will also measure the most frequent strategy when subtitling for each age group.

1.6. Research Questions

This study seeks answers to the following main questions:

1. What are the linguistic and cultural constraints for subtitling science fiction movies from English into Arabic?

2. Considering Piaget's classification of children's cognition development, to what extent does that contribute to the translator's choice of subtitling strategy?

1.7. Methodology

The data is gathered through analyzing the Arabic subtitles of two different science fiction movies: Legend (1985) and Megamind (2010). The reason beyond the choice of these movies is twofold. First, the researcher might find more examples of science fiction and imaginative terminology in the mentioned movies. Secondly, the selected movies might pose the main challenges of translation that will be discussed in this study. The researcher has chosen all the movies from Netflix, so the subtitling of the movies will be elicited from the same source. This website offers both amateur and professional subtitling. Netflix is the world's Internet TV network with over 86 million members in over 190 countries who enjoy more than 125 million hours of TV shows and films per day. Netflix presents original series, documentaries and feature films. Members can play, pause and resume watching their chosen movies. Members can also watch English movies subtitled in Arabic with the English subtitles.

A descriptive qualitative approach within the discipline of translation studies will be adopted. This approach determines the nature of the relationships between translator, source and target texts, and test the used translation strategy in the text. More specifically, this approach will examine the linguistic, and cultural challenges facing the translator when translating science fiction movies. In addition, it investigates the relation between each age group cognition development and the subtitling strategies

used in each movie, as well as the relation between the linguistic and cultural constraints and the subtitling strategies applied in both movies and the kind of subtitling strategies applied for subtitling science fiction movies.

1.8. The Movies

1. *Megamind*

According to Netflix, Megamind movie is a science fiction movie published in 2014 and directed to 7 to 11 years old children. The movie tells a fictional story about the super villain Megamind who has been a baby left by his parents to live in an extraordinary magic world. When Megamind grows up, he is faced by another superhero called Metro Man, but Megamind defeats his enemy Metro Man. Then, he feels that life is meaningless and purposeless without fighting with others, so he thinks that there must be a new purpose with challenge in his life. Therefore, Megamind creates a new foe called Titan who sets out to destroy the world instead of using his powers to do good actions. Megamind makes Titian by transferring Hall, the photographer who is always accompanying Roxanne Ritchi while doing press coverage, into a giant. Roxanne Ritchi is a journalist and a fan of Metro Man. Both Megamind and Titan love her, but she only loves Bernard, an archivist specializing in all things at Metro Man Museum.

The age, which this movie is directed to, is called by Piaget as "the concrete operational stage" which precedes the formal operational stage. It is mentioned in the previous chapter that children of this stage can comprehend concrete things and relate them to each other, but they cannot realize abstract things.

2.   *Legend*

According to Netflix, Legend movie is a science fiction movie published in 1985 and directed to 12 years old children and beyond. It tells a myth about a boy called Jack who is a hero, he lives in a mythical forest full of devils, fairies, goblins and mythical creatures. Jack has to battle a devil called Lord of Darkness in order to rescue the last unicorn. But, if he loses the battle, the whole world will plunge into darkness forever. Princess Lilli is a girl whom Jack meets and falls in love with, but she is lured into the underworld and seduced by strange goblins to become evil. However, the most important issue in the movie is that Lord of Darkness tends to kill two unicorns and steal their horns but Jack has been able to strike Lord of Darkness hand and release the unicorn's horn. Since Jack loves Princess Lilli, he has another task to do which is to rescue Princess Lilli and marry her. Gump is an elf helps Jack to find and rescue Princess Lilli from Lord of Darkness. In fact, as the movie is full of mythical creatures, devils, fairies and spells, it makes a big challenge to the subtitler to deal with many linguistic features, especially, when translating for certain ages of children.

1.9.   The procedure

In order to obtain the required information, the procedure consisted of three parts: viewing the movies, using the transcripts and focusing on the Arabic subtitles of each movie. The procedure of movie viewing itself consisted of three stages:

At the first stage, the researcher has watched the movies to get the overall idea.

At the second stage, the researcher has focused on the Arabic subtitles of each movie, with emphasis on the linguistic and cultural contents of subtitles without paying attention to the movie sounds, time and writing form. Through this process, cultural and linguistic problems instances based on the subtitles will be extracted.

The Third Stage: At this last stage of viewing movies, the researcher have had a full viewing of the subtitled movies. Then, the gathered results through the last stage will be compared with those of the previous stage and a final list including all the terms will be given.

In order to have a clear understanding of the dialogue of each movie, the researcher will use the English transcript of each movie while watching the movie to compare them with the Arabic subtitles.

1.10. Limitations of the Study

This study has some limitations. First, it is limited to Arabic subtitles. So, it is not concerned with other languages. Second, only two science fiction movies are described and analyzed in this study. Third, it deals with subtitling yet does not refer to dubbing. Fourth, it presents subtitling strategies that are used by Arab subtitlers in rendering English movies.

2.   Layout of the Study

This study seeks to investigate the cultural and linguistic challenges in the translation of some English science fiction movies for children into Arabic. Moreover, it explores the strategies used in each movie. For these aims, the study will be divided into four chapters:

Chapter One:

The first chapter introduces the main issues of the thesis; it shows the aims of the study, states its significance, introduces previous scholarly contributions to the topic, presents the study questions, explains the methodology, and shows the limitations of the study.

Chapter Two:

The chapter introduces the theoretical framework of the study, including, subtitling and children cognitive development.

Chapter Three:

The chapter will tackle the challenges and problems related to the subtitling of the movies which are directed to the age groups of children including Megamind and Legend movies. First, it will reveal how the cultural and linguistic problems have been dealt with in the movies. Then, it will also account for the strategies the translator uses in dealing with the cultural references and linguistic constraints. After that, it will compare them with children age characteristics. Finally, it will identify the most frequent strategies of subtitling.

Chapter Four:

The last chapter will include the findings in a form of conclusions and provide certain recommendations.

Chapter Two

Literature Review

This chapter presents the literature review for the study. It starts with a short overview about previous studies on science fiction movies. It gives observations on the translation of science fiction movie. Then, it presents definitions, advantages and disadvantages of subtitling. Moreover, types of subtitles will be mentioned. After that, it moves on to describe subtitling constraints facing translators. Also, it introduces the psychologist points of view about children cognition development, especially, Piaget's theory of children cognitive development. Finally, it examines Gottlieb's (1992) and Lomheim's (1992) subtitling strategies.

2.1. Studies on Science Fiction Movies Subtitling

The study of screen translation is considered as "a relatively uncommon academic pursuit, but interest is growing rapidly" (Dollerup & Appel, 1996: 178). Therefore, subtitling of science fiction movies might be considered as a relatively new field of study to be discussed in translation. In general, it seems that not much has been written on subtitling science fiction movies, especially, subtitled science fiction movies for Arab children. Still, some like Kurki (2012), in his Master's thesis, explores the subtitling of neologisms in the science fiction television series Stargate SG-1 by examining the categorization of different translation techniques which are used in the translation of the neologisms in order to build up a suitable

framework of the classification of various techniques, then finds which type of a translation technique that is used for the neologisms. He finds that eight original English neologisms from a total of 267 have been totally omitted from the Finnish subtitles. He also notices that the translation techniques which generate minimal standardization are calque, borrowing and synonymy. On the other hand, he finds that the techniques which clearly produce standardization are generalization, amplification and omission.

Moreover, Krincvaj (2009) investigates the translation of technical and scientific terms in science fiction. His paper aims at comparing the Czech translations of current and older works with their English originals. Besides, the study presents various technical and scientific terms used in the genre of science fiction, evaluates their translation and comments on the frequency of usage of different translation methods including substitution, borrowing and direct translation. The paper reveals that translators nowadays use borrowing or direct translation more than substitution due to the fact that science fiction has always gone through things which are too fantastic for the current science to achieve.

Still, these papers and other articles or chapters do not address all the issues related to the subtitling of science fiction movies as the relationship between the used subtitling strategies in science fiction movie and children

cognition. They deal with some issues in subtitling; such as subtitling of humor, idiomatic expression, jokes, cartoons and animation, etc.

Spanakaki (2007) discusses the issue of how humor should be subtitled in terms of wordplay or punning, allusions and verbal irony. The study reveals that the selection of a translation strategy for humor is manipulated by more or less absolute rules to mere idiosyncrasies and mutual knowledge as culture and history. Similarly, Ferdowsi (2013) investigates the translation of idiomatic expressions in English language movies subtitled into Persian to find the effects of the applied strategies on comprehending the movies. The thesis finds that adopting subtitling strategies had some specific effects on movies comprehension as lack of synchronicity, incoherent sentences, non conveyance of humor of some scenes, violation of collocation patterns of Persian and non conveyance of the information of the movies.

In his PhD thesis, Altahri (2013) examines issues, strategies and problems involved in Arabic subtitling of cultural references in the Harry Potter movies. The study concludes that there are cultural, ideological, and technical dimensions which have a significant impact on movies subtitlers when they translate for Arab children. Thus, the results show that Arabic subtitlers prefer adopting certain strategies more than others when dealing with cultural references. For example, it is found that when translating food

references, omission, globalization, preservation and localization are used more than other strategies.

Actually, this chapter deals with the concept of movies subtitling, in general, as well as science fiction movies subtitling in particular.

2.2.   Observations on the Translation of Science Fiction Movies

Science fiction genre has several characteristics which make it different from other genres. The term science fiction logically indicates that it contains scientific and fictional features within its narration. Thus, a subtitler, who works on a science fiction piece of translation, should have a previous knowledge or experience about the crossed area between both science and fiction fields of study.

Science fiction movie subtitlers, as other screen translators, should acquire the previously mentioned skills. These skills will enable them to perfectly transfer movies into other languages. In addition, subtitlers need to own a previous knowledge about science fiction subjects. Therefore, this is what is meant by 'competences' which subtitlers should acquire.

Translating science fiction movies seems to be interesting and enjoyable, but they are faced with several problems. Words and phrases used in science fiction movies might not previously exist in the source language, so the subtitler will absolutely face a problem in finding their exact meaning in the target language.

2.3. Science Fiction

No matter how ordinary or extraordinary science fiction movie is found in real life, it seems to be much more problematic and indefinable as a theoretical construct or concept. However, many scholars of various disciplines, such as psychology, sociology and linguistics, have tried to conclude several meanings for science fiction in one comprehensive and clear definition.

Oxford English Dictionary (OED Online) (2017) defines science fiction as "Fiction based on imagined future scientific or technological advances and major social or environmental changes, frequently portraying space or time travel and life on other planets." This definition assumes that science fiction has been built depending on an imagination related to science, technology, sociology and environment. Therefore, people could imagine what will happen in strange places and modern times far away from their current life.

In fact, people's age might affect their comprehension of science fiction concepts since, logically, the older they are, the more knowledgeable they will be as well as they will have a richer background about science fiction and its features.

Rashid (2010) defines science fiction as the optimal method by which culture literacy and scientific culture are connected. He adds that

science fiction is something like imagination that depends on technology and science. Moreover, he assumes that science fiction tries to imagine ideas and concepts through bringing joy to life. Clearly, science fiction contains science, culture, imagination, technology as well as joy in one genre. This is what makes this genre both complicated due to its combination of scientific knowledge and fiction, and enjoyable due to its interesting strange imagination world.

Furthermore, Broderick (1995: 155) explores postmodern science fiction and defines science fiction as "species of storytelling native to a culture undergoing the epistemic changes implicated in the rise and supersession of technical-industrial modes of production, distribution, consumption and disposal." In this definition, Broderick focuses on the material aspects of science fiction as it develops as a result of the technical and industrial development in certain cultures.

Likewise, one of science fiction critics, Suvin (1972: 375) considers that science fiction is "a literary genre or verbal construct whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main device is an imaginative framework alternative to the author's empirical environment." Clearly, science fiction is an imagination that deals with both human feelings by its estrangement and human cognition by its logical and scientific aspects.

However, other researchers promote greater attention to the significance of science fiction. According to Jones (1999: 4):

Science in science fiction has always had a tactic meaning other than that commonly accepted. It had nothing in particular to say about the subject matter, which may be just about anything so long as the formal conventions of future dress are observed. It means that, whatever phenomenon or speculation is treated in the fiction, there is a claim that it is going to be studied to some extent scientifically that is objectively rigorously; in a controlled environment. The business of the writer is to set up the equipment in a laboratory of the mind such as the 'what if' in question is at once isolated and provided with the exact nutrients it needs.

As other types of fiction, science fiction has its own features. Rashid (2010: 66) mentions some of science fiction characteristics. First, science fiction events are achievable. Second, its stories should depend on scientific facts and knowledge. Third, its stories can draw a possible future. Fourth, its events should be related to human.

Science fiction plays a very important role in children's life. Abu Qura (2014) talks about the importance of science fiction. He assumes that science fiction connects past with future since many technological scientific inventions and discoveries in the 20th century were predicted by science fiction in the 19th century. For example, the industrial intelligence,

robot manufacturing, ATM cards, genetic engineering and nano – technology.

2.4. Audiovisual Translation:

Life nowadays seems to be hard without media, including TV movies, series, videos, programs, etc. The rapid and wide spread of audiovisual media all over the world evokes a great demand in Arab TV channels to include various foreign TV programs and movies. Hence, the need of audiovisual language transfer has currently become a crucial issue.

Audiovisual products exert a great influence on its audiences' awareness of other sources of knowledge and other people's cultures. Thus, there is a need for descriptive approaches and studies in the field of audiovisual translation to study the properties of subtitling certain movies. There are a lot of linguistic and cultural references that seem to be omitted within the subtitling process and that might lead to a mess in the translation of specific cultural concepts and terms.

Szarkowska (2005) states that "films and TV shows can be tremendously influential and an extremely powerful method for transferring values, ideas and information." Szarkowska (ibid) adds that "different cultures are presented not only verbally but also visually and aurally." Szarkowska also recognizes that "films and TV programs as a polysemiotic medium that transfers meaning through several channels, such

as a picture, dialog and music." Additionally, she argues that "items which used to be culture-specific tend to spread upon other cultures and thought that the choice of film translation mode largely contributes to the reception of a source language film in a target culture.

Along the same line, Luyken et al. (1991: 11) states that the transfer of audiovisual language "denotes the process by which a film or television program is made comprehensible to a target audience that is unfamiliar with the original's source language."

It is clearly realized that audiovisual translation has already become a very important type of translation since films and TV programs have become very effective methods of transferring cultures all over the world. Therefore, transferring such cultural items play a vital role in connecting different worlds with each other.

Several scholars use different terms like 'film translation', 'screen translation', and 'multimedia translation' to indicate the translation of audiovisual products, but each term contains some differences. Thus, Delabastita (1989: 212) relates 'film translation' to "the entire structure of mass media in a given culture and across the boundaries of individual cultures." However, the term 'screen translation' is " a means to achieving the L1 reader's goal – the learning of the foreign-language or of the second language." Moreover, the term 'multimedia translation' is defined by Gambier (2003: 172) as "the relationship between verbal output and

pictures and soundtrack, between a foreign language/culture and the target language/culture, and finally between the spoken code and the written one."

All in all, the above different terms, which are used to indicate audiovisual translation, refer to the process of transferring cultures between different communities. Moreover, they refer to the target audience's learning of foreign language and the relationship between source language and target language cultures.

Screen translation is totally different from translation of written texts. In audiovisual translation, the translator logically deals with an interaction between images, words, sounds and animations. However, written texts translation, from its name, consists of written dialogues. In fact, dealing with animation and sound elements is a complicated task for screen translators because they have to consider all these elements within the text and especially the way they interact in order to produce the same effect upon the targeted audience.

However, Gottlieb (1992) categorizes screen translation into subtitling and dubbing which are the main forms of language transfer in different media. On the one hand, Lovji (2013) considers dubbing as the means which modifies the source text to a large extent and familiarizes it to the target audience by domestication. It is the method in which the foreign dialogue is adjusted to the mouth and movements of film actors. The main aim of dubbing is considered as making the audience feel as if they were

listening to actors actually speaking the target language. On the other hand, he claims that subtitling films and TV shows can be tremendously influential and an extremely powerful method for transferring values, ideas and information.

Similarly, Baker & Hochel (1998: 74)distinguish between subtitling and dubbing by defining subtitling as "a visual, involving the superimposition of a written text onto the screen." However, they explain dubbing as "oral" because it depends on "the acoustic channel" in screen translation."

2.5. Subtitling

This mode of audiovisual translation seems to be one of the best-known modes of audiovisual translation which transfers movies from one language into another by changing a silent movie into a talking one and to help these movies to spread around the world.

2.5.1. Definition of Subtitling

Captions which are put on the bottom of the screen are not written accidentally or randomly, but they are systemically formed and presented. Subtitling is defined in Shuttleworth and Cowie (1997: 161) as "the process of providing synchronized captions for film and television dialogue." Additionally, there are more researchers who have formed definitions for subtitling. Subtitling is defined by Díaz Cintas and Remael (2014: 8) as:

A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like) and the information that is contained on the soundtrack (songs, voices off).

Moreover, Luyken et al. (1991: 31) assume that subtitling is "condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen."

As stated above, subtitling is a distinguished sub type of translation since it deals with several features and aspects regarding the movie content presentation, position of subtitles on the screen and synchrony with image. Therefore, it pays a considerable attention to additional components including screen images, soundtracks, subtitles position and time.

However, Karamitroglou (2000: 5) states that "subtitles are different from 'captions'." He explains that: " 'Captions' are pieces of 'textual information usually inserted by the program maker to identify names, places or dates relevant to the story line."

2.5.2. Types of Subtitles

According to Gottlieb (1998), subtitling is linguistically divided into two main distinct types – interlingual and intralingual. The interlingual

subtitling is considered as 'diagonal' because the movie subtitler changes a spoken text in one language to a written text in another language. So, it involves changing both mode and language. However, Intralingual subtitling includes subtitling of domestic programs directed to deaf and hard hearing people, as well as subtitling of foreign language programs directed to language learners. Moreover, Gottlieb considers it as 'vertical' since it takes down speeches in writing, so it changes the mode not the language itself.

As this thesis deals with subtitling of movies directed to Arab children, interlingual subtitling is the main concern to be examined and investigated. Interlingual subtitling involves the subtitler task in transferring conversations and dialogues of certain language into written lines of another language on the bottom of the screen.

Moreover, Gottlieb (1998: 247) suggests another distinction of subtitling depending on a technical point of view; open subtitles and closed subtitles. Open subtitles are considered as 'not optional'. They include cinema subtitles which are considered as parts of a movie or transmitted separately. But, closed subtitles are 'optional', i.e., they are optionally added to the original text. They include subtitling for deaf and hard hearing people.

As noted previously, intralingual subtitling and closed subtitlies are mostly similar since both of them are adopted when movies are directed to

deaf or hard hearing people. Nevertheless, interlingual subtitling and open subtitles are the same in the sense of that both of them are concerned with the change of mode (spoken or written) and language (two languages or more).

2.5.3. Advantages and Disadvantages of Subtitling

As previously mentioned, subtitling is one of the audiovisual translation types which is adopted when translating foreign movies. Some scholars find it useful and beneficial but others see it less useful than other types of audiovisual translation. However, counting for the advantages and the disadvantages of subtitling will be unlimited. Therefore, this section presents some of the advantages and the disadvantages of using subtitling as a method to transfer movies.

Regarding the advantages, Luyken et al. (1991) states that one of subtitling advantages is that a subtitled program is more 'real' and more closely resembles the original one than a dubbed program, because actors, presenters, etc. are heard with their own voices (as cited in Lovji, 2013: 260). Therefore, subtitling does not change the original voices of the movie characters; this means that audience feel the naturalness of the movie. Reich (2006: 15) adds that subtitling is much cheaper than dubbing because it does not change the original dialogue of movies.

However, Lovji (2013: 259) claims that during subtitling process, information within conversations and dialogues often has to be condensed, because not all of the words which are said in the original movie fit into the subtitles. Therefore, Lovji (2013) suggests a common solution, which is to change the compound past tense used in the original conversation into the simple past tense in the subtitle. For instance, using 'I did that' instead of 'I have done that'.

Moreover, Lovji (2013) argues that "the artistic unity of picture and sound is lost when the dialogue is presented through onscreen texts." Therefore, the subtitles or captions which are presented on the bottom of the screen take the audience attention, so they might not notice and enjoy the movements of picture and sounds. Likewise, Ivarsson and Carroll (1998: 34) assert that "disturbing subtitles crowd out the picture and ruin the composition."

Considering the subtitling process, the transfer from a spoken form of language to a written one brings a considerable number of obstacles. One of them is the representation of the phonological component of speech in written form (De Linde and Kay, 1999). This means that there are important aspects of language as tone, sounds or accents. Therefore, conveying these elements in written forms might sound difficult. If we suppose that some of these elements are used for certain purposes as

leaving a humorous effect, the audience might not have the chance to get the aimed point of the movie.

However, written subtitles are considered very useful because they "increase literacy, teach and maintain minority languages and consolidate official languages." (Ivarsson and Carroll, 1998: 35) Therefore, when children watch movies with subtitles, they will be acquired with more terms and phrases.

2.5.4. Constraints of Subtitling

As we know, interesting and high-quality movies receive high rates of watching all over the world since people prefer watching good movies more than other ones. But, problems start to arise when movies translator fails in rendering the original movies perfectly.

Actually, it is very important to translate books, magazines, newspapers, journals and other types of texts, but the more important is to capture the essence of movies message and let their audience enjoy them. Therefore, subtitlers might face more problems than other translators because they should provide a translation that renders the original movie with careful attention to all of its elements, including (sounds, images, animations, graffiti etc). The subtitler is faced with several types of constraints. However, two of these constraints are mainly discussed depending on Thawabteh (2011) classification of subtitling problems into linguistic and cultural.

2.5.4.1. Linguistic Constraints:

Every community has its own language which differs from the other. Bloch and Trager (1942: 5) defines language as "a system of arbitrary vocal symbols by means of which a social group cooperates." Hence, this definition indicates arbitrariness and explicitness of each language as it has its own specific features that make it distinctive and different when it is compared with other languages. Actually, arbitrariness makes it easy to be learned by its native speakers but not by its learners. Therefore, when subtitlers translate movies from English into Arabic, they will absolutely be challenged with linguistic varieties between the two languages.

Rosa (2001: 213) claims that subtitling tends to create a correspondence between the "group of linguistic varieties (dialects and accents) of the source text language and the system of the target text language." Thus, subtitlers need to make a balance between the first language system and the second language system. This is to carefully deal with the varieties between them. Therefore, subtitlers will avoid any mistranslation related to the linguistic varieties.

As mentioned in many books and previous studies, every language has five main components; phonetics, phonology, morphology, syntax and semantics. Denham and Lobeck (2010) argue that language grammar is divided into: phonetics, phonology, morphology, syntax and semantics, which interact with each other. Phonetics and phonology in English are

different from other languages. For example, English language has basically twelve vowels. Morphologically, languages form their past tense differently; e.g English language adds an *ed* to the end of the verb. Syntactically, languages differ in the way of arranging words in sentences. Semantically, the meaning of words differs from language to another.

This thesis discusses four main linguistic matters, including; idioms, swear words, long sentences, repetition and redundancy and names.

First, this study examines the challenge of idiomatic expressions by comparing concrete operational children with formal operational children characteristics. Idiom is defined by Oxford Online Dictionary (2017) as "a group of words established by usage as having a meaning not deducible from those of the individual words."

In this study, it is hypothesized that the ability of children to comprehend figurative language correlates with their ages and it is linked to other linguistic abilities as metalinguistic ones.

Baker (1992) classifies idiom types into three main types:

a)   Expressions which violate truth conditions,

b)   Expressions which seem ill-formed since they do not follow grammatical rules of certain language, and

c)   Expressions which start with *like* (simile-like structures). These expressions should be translated literally.

Then, she (1992) suggests four main strategies that can be used to translate idioms:

1.   Using an idiom of similar meaning and form:

This strategy involves using an idiom in the target language which conveys the same message as that of the source language idiom with equivalent lexical items.

2.   Using an idiom of similar meaning but dissimilar form

Sometimes it is possible to Figure out an idiom or fixed expression in the target language which has a meaning similar to that of the source idiomatic expression, but with different lexical items.

3.   Translation by paraphrase:

This is the most common way to translate idioms when a perfect match cannot be found in the target language or when it seems unsuitable to use idiomatic language in the target language because of variations in stylistic preferences of source and target languages.

4.   Translation by Omission:

In some cases, idioms might be omitted altogether in the target text. This strategy is used when there is no close match in the target language for stylistic reasons.

There is a study which has been conducted by Abd-el-Kareem (2010) shows that there is a high tendency toward transfer strategy and a low tendency toward other subtitling strategies, mainly the reducing ones as condensation, decimation, and deletion.

Secondly, swear word is considered to be one of the linguistic constraints which are examined in this study. The aim is to investigate different pragmatic functions carried out by swearing in each movie. It is defined in Oxford Online Dictionary (2017) as "an offensive word, used especially as an expression of anger." Mey (2001) finds that pragmatics sees the meaning of a language as largely affected by the context in which it occurs. This means that swear words can perform different functions according to different contexts.

Thirdly, repetition is another problem to be explained in relation with children's cognition. Written texts are more formal in their styles, but spoken language is characterized by its informal style and plenty of redundancy and repetitions (Hosseinnia: 2014). Repetitions are considered to be one of discourse features found in children's literature (Varga, 2012). This indicates the challenge that subtitlers face while translating movies for children, so the subtitler's task here is to decrease repetition and redundancy or ever eliminate them. Generally, repetitions seem to make a big challenge for translators, especially in science fiction movies. In this

study, it is assumed that each repetition has its own function depending on the context where it occurred.

Fourthly, long sentence also constitutes subtitling challenges. Benes (2012) claims that long sentences worsen the readability of subtitles and nullify the purpose of watching entertaining programs or shows. Therefore, there should be a suitable strategy to be purchased when translating long sentences for children at both concrete and operational stages.

Finally, Krincvaj (2009) states that proper names in science fiction movies can point out the origins of the characters, cities, and items. Moreover, they can be simply as fantastic as possible to add to the overall feeling of movies.

2.5.4.2.   Cultural-bound Constraints:

Considering the cultural richness of languages, each language has distinguished cultural specific habits, traditions, expectations, norms, conventions and behaviors in language. Thus, Newmark (1988a: 7) states that "if the text describes a situation which has elements peculiar to the natural environment, institutions and culture of its language area, there is an inevitable loss of meaning." Therefore, cultural variations need a deeper understanding and a rich background about foreign movies culture.

Newmark (1988b) maintains that translation constraints which are caused by culture-specific words arise because of the fact that they are

intrinsically and uniquely bound to the culture concerned and, therefore, are related to the context of a cultural tradition. There are different methods to categorize culture-specific items. Newmark (1988b) classifies cultural items into five main categories: (1) ecology, including flora, fauna, winds, etc. (2) Material culture, including artifacts, food, clothes, houses, towns and transport. (3) Social culture, such as work and leisure. (4) Organizations, customs, ideas, including political, social, legal, religion or artistic. (5) Gestures and habits.

Logically, cultural references should have their equivalents in other languages because the same picture can be expressed un different languages by using various variables.

Three main cultural constraints are to be examined in this study, including; fauna and flora, puns and allusions.

2.6. Movies Subtitling for Children

All around the world, there are a lot of movies with great benefits for people in general, and children in particular. However, children movies, as other kinds of children literature, are dealt with differently from movies which are directed to adults. So, the translator of children science fiction movies should be aware of children and their expected understanding of movies.

In movies dialog, every utterance is being carefully formed to include a meaningful content or reference that reflects the movie's main vision or target. Therefore, movie producers pay a careful and deep attention to the selection of terms and utterances within the movie. As a result, the subtitler is required to be more careful to resort to creative skills in order to render the exact meaning of every utterance without neglecting any of its linguistic and cultural features.

As the translator adopted subtitling when translating for children, subtitles will be added to the bottom of the screen to leave a space for the core of the events and actions on the screen. However, children enjoy watching movies that require no effort from them. But, if they are forced to read the subtitles on the screen in order to understand what is going on in the movie, all their attention will be paid for captions on the screen, yet very little attention will be given for the movie actions and events.

Karamitroglou (2001: 192) claims that "since children watch TV mostly for fun and less for information/education purposes … it is natural for children to favor dubbed material precisely because it involves less cognitive effort." However, Gottlieb (2001) points out that the most preferred method of screen translation, today, is subtitling for economic reasons as the high production of movies and the big number of TV channels which need translation. Therefore, subtitling is considered cheaper and quicker in comparison with dubbing.

However, no one can say that either dubbing or subtitling is the best type of audiovisual translation to be used when translating for children. Both of them have their ill effects or drawbacks.

In fact, it is the subtitler's hard task to deeply consider audience abilities in general and their readability in particular as Georgakopoulou (2009: 23) claims "the simpler and more commonly used the syntactic structure of a subtitle, the least effort needed to decipher its meaning." So, it is only the subtitler's craft to have the ability to decrease children's effort when watching translated movies.

2.7. Children Cognitive Development

It is noticed how children are physically growing up year by year, yet we might forget that they are also mentally growing up and developing. Children usually become more knowledgeable as they get older. This means that there is a complex system that controls their development. Many psychologists have addressed the notion of children cognition as Turner (1977) and Baldwin (1980). However, this study focuses on the Swiss psychologist Piaget, who is described as "the century's most prolific writer and theorist on the development of the child." (Baldwin ,1980: 137).

Jean Piaget is a Swiss psychologist, who spent much of his position studying the psychological development of children with his own children as subjects. The impact of his researches on children psychology has been

enormous. He is the starting point for all scholars seeking to learn how children think of cause-and-effect relationships, and how they judge morally. He argues that rational adult thinking is the culmination of an extensive process that begins with elementary sensory experiences and unfolds gradually until the individual is capable of dealing with imagined concepts and abstract thoughts. However, Piaget described children cognitive development from a perspective that no one before had seen. (Piaget and Inhelder, 2008).

Moreover, he is the first psychologist to conduct a comprehensive and systematic study on children cognitive development including a theory of child cognitive development, detailed observational studies of children cognition stages, as well as a series of simple but ingenious tests to find out different cognitive abilities (Saul McLeod, 2015).

In fact, many papers have been conducted in the light of Piaget's Theory of Cognitive Development. A master's degree thesis in psychology has been conducted by Marin in 2010 discussing the concepts of illness among children of different ethnicities, socioeconomic backgrounds, and genders by depending on Jean Piaget's theory of cognitive development to investigate whether children's level of understanding of four aspects of illness (causes, symptoms, treatment and prevention) differs among children come from a range of backgrounds, ethnicities and gender. The study has found that the cognitive development of children affects the

relationship between gender, background, ethnicity and children's understanding of the concept of ill. Children have higher levels of understanding of illness at both lower and higher ends of Socioeconomic Status; however, this relationship weakens as cognitive developmental level of children increases.

Thus, one can conclude that children cognitive development reflects the knowledge that they gain from their environment, either home or school. This means that older children have gained more knowledge than younger ones. Additionally, one can predict different children abilities of comprehension and understanding depending on their ages.

Moreover, Piaget marks the differences between the child and the adult by mentioning two main phrases: 'invariant functions' and 'variant cognitive structures'. The invariant functions contain two main processes; assimilation and accommodation. These two invariant processes push the organism of knowledge to develop and change by the effect of environment. However, the variant cognitive structures mean that the cognitive structures of children develop as the organism develops and changes. (Cited in Turner, 1977: 14).

The thesis is mainly concerned with the last two stages of Piaget's division, so the first two stages are briefly explained as parts of piaget's classification of children cognition development as (cited in Turner, 1977). The following are Piaget's four main stages:

First, sensori-motor stage (0–2):

At this stage, children do not distinguish between perceiving things and responding to them. Regarding the two aspects of knowing; figurative and operative, the child doesn't differentiate between them due to the subsequent development. Piaget also subdivides the process of this stage into two main processes: a 'circular reaction' and a 'secondary circular reactions'. In early months, circular reactions give the infant the ability to move from reflex sucking from his mother to the sucking of his fingers or any available object. The child, in his 8th month, will be able to use instruments to react to the environment surrounded him, as making noises, these secondary circular actions will be signs of his development. Then, during the second year, which is called preoperational stage, the child moves from plain physical actions to hidden internal actions. This stage is ended when the child becomes able to use symbols to show what he knows or wants, but his symbolic activity is still weak as well as he lacks logic and order.

Moreover, Piaget (1977) says that in the sensori-motor stage, the baby's mental and cognitive features develop from his birth until he starts noticing language. The child in this stage is able to find objects after they have been displaced, even if the objects have been disappeared. For instance, Piaget's experiments that includes hiding some objects under a pillow to notice whether the infant finds them or not.

As the baby at this stage doesn't have any logic or order, he only sees objects and hears sounds without paying any attention to language, so children at this stage are discarded from movies analysis. Children can not even notice the language of movies.

Second, the preoperational stage (2–7):

This stage is considered as a period in which children use thinking faultily, so situations and events will be enhanced through operations development. This stage is seen as limited and being mistaken by adults, but through these mistakes or limits, children can learn and build up their own knowledge. Moreover, the child only believes in his point of view and neglects any other point of views of others. Also, this stage is characterized by its irreversibility, this means that the child can not go back as he starts; for example, he can order numbers 1, 2, 3, 4, but he can not go back to order them 4, 3, 2, 1. In fact, thinking during this stage is described by Piaget as 'fluid' and easily disturbed', so the child can easily be deceived by spatial changes. Additionally, the child is unable to conserve, so he can not handle problems to do with substance, length, and area. Also, the child has a difficulty in classifying seriating objects, so he will be confused if object x belongs to more than one category at the same time. However, Piaget considers that thinking of the preoperational child is still closely connected to actions, so his thinking is 'intuitive' and he sees things as they appear no more.

Piaget (1977) states that the child's language in this stage increases and includes symbolic thoughts, egocentric perspectives with limited logic. Children might involve in problem-solving skills which includes touchable objects as soil, grass, and dolls. However, there is lack of logic within this stage. We notice that children draw links among unrelated objects, and they suppose that objects role life but not thoughts and points of view. However, they don't have the ability to reverse processes. For instance, if the child can add two to three and get five, he can not reverse the process by taking three from five. Also, child's perception is restricted to certain dimension of an object and he neglects the other aspects which are related to the same object. Here, Piaget examined children ability to conserve through putting the same amount of liquid in two similar glasses. When he removes liquid from one glass into a third bigger glass, the level of the liquid becomes lower, yet the child supposes that there is less liquid in the third glass. Therefore, the child depends in his thinking only on one dimension and neglects the height dimension.

Third, the concrete operational stage (7–11):

Piaget considers that the development of operations lasts from age seven to age sixteen, and he assumes that there are two sub-stages: 'concrete operations' which extends from seven years to eleven years, and 'formal operations' which lasts from eleven years and above. The concrete operational stage shows that the child thinking becomes 'less egocentric',

'less fluid'. And 'more reversible'. Therefore, the child, at this stage, is able to take into account many and different aspects and considers several dimensions during his thinking. Moreover, the child begins to realize the sequences of events or actions by developing coherent cognitive schemes. He is more systematic, so he can not be easily deceived as he was in the preoperational stage.

Piaget (1969) states that this stage is called 'concrete' since operations in this stage relate directly to objects but not hypotheses. Also, there is a lack of generalization, the child coordinates his logical structures step by step.

At this stage, Piaget distinguishes between logical and infra-logical groupings, groupings mean classification, the former is related to logical classes, the latter involves the relationships between parts and wholes as 'bigger than' or 'less than'. Moreover, the child, at this stage, is able to classify and categorize objects correctly, but he will find it difficult if he asked to reclassify objects again.

During this stage, the child's thought is still limited; he is not able to deal with abstract combinatorial systems nor realize the notion of 'experimental manipulation' of a certain variable, then the combination of more than one variable. For example, if the child is told that 'whenever I eat bread and chocolate, I am still sick. What do you think the reason?', the

child can not work out whether it is the chocolate or it is the bread, or the combination of chocolate with bread.

However, Piaget (1977) remarks that the third stage is characterized by a noticeable cognitive growth, since the children's language and acquisition of specific skills increased. The child at this stage uses his senses in order to know, so he has the ability to take into consideration more two or three dimensions. For instance, in the liquids experiment, the child will simultaneously notice that the glass is bigger. Moreover, the child in this stage can operates two logical operations, seriation and classification, which are essential to understand many concepts. Seriation is the ability to order objects according to increasing or decreasing length, weight, or volume. But, classification is the ability to group objects by depending on mutual features.

Fourth, the formal operational stage (12 years – above):

Piaget (1977) calls this stage 'complete induction', which means recurrent reasoning. Piaget claims that the movement from the concrete to the formal operational stage causes a primary change in children's attitude towards problem-solving. Operations within this stage deal with objects yet formal operations enhance the concrete ones to include notions and ideas of combination and possibility because children at this stage become fully aware of the interrelationship of variables as weight, speed, and time which are considered and realized separately by children at concrete operational

stage. As the child recognizes the interdependence between the variables, he is able to form their distinct concrete structure and untie them in different way. So, the child at this stage is able to relate objects to each other, draw relations between them, and isolate them again.

The child, at the formal stage, can differentiate and order all possible combinations of data units, so the child now is able to generate unlimited number of possible combinations from one variable. This means that the child is able to realize possible worlds as he realizes the real world, so he can think hypothetically as Piaget (1977) argues that the child at this stage can build up hypotheses and their possible results. The child starts to develop abstract thought patterns by using abstracts as symbols.
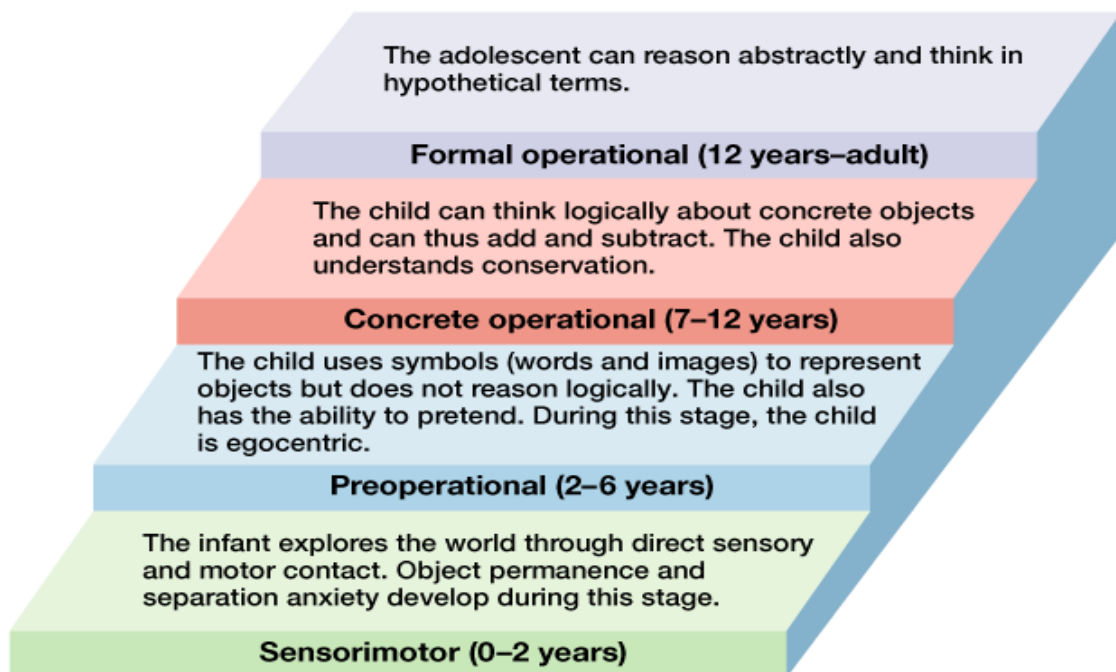

Diagram (1): **An illustration of Piaget's theory, the four stages of cognitive development. (Piaget, 2016).**

Similarly, there is a Figure which briefly points out the differences between Piaget's four main cognition development stages:

As previously mentioned and explained, the famous Swiss psychologist Piaget divides children's cognition development into four main stages which enable people, researchers, scientists and scholars to broadly study each children's age. This enables them to conduct researches on children as they fully understand and recognize children's developments, cognition, comprehension, intelligence etc. Therefore, this study basically depends on Piaget's psychological point of view to relate subtitling strategies to each cognitive development stage. However, it focuses only on the concrete operational and the formal operational stages, because it examines science fiction movies which directed at children at age seven and onwards.

2.8. Subtitling Strategies

As this thesis aims at examining subtitling strategies in order to analyze the process of rendering the source language speech into target language subtitles, it focuses on Gottlieb's and Lomheim's fundamental classification of subtitling strategies.

Gottlieb (1998) claims that screen translator should take into consideration four main channels when translating movies and TV programs: First, the verbal auditory channel that includes dialogue, voices,

and lyrics. Second, the non-verbal auditory channel, including music and sounds. Third, the verbal visual channel, that includes titles and signs written on the screen. Fourth, the non-verbal visual channel, including the composition of picture and flow. Then, he argues that in subtitling, unlike dubbing, the subtitler focuses on the third channel which allows audience to read subtitles and enjoy the original voices and sounds. So, this which might make children enjoy watching subtitled movies as the original sounds and background voices are not changed. Anyhow, there should be certain strategies adopted by subtitlers to produce good subtitles and convey the same impression of the original.

Gottlieb (1992) proposes a set of ten strategies, which are presented in his article "Subtitling – A New University Discipline." They are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation.

1. Expansion: This strategy is used when the original text needs an explanation due to some cultural nuance which is not found in the target language. It includes expanded expressions, adequate renderings and culture-specific references.

2. Paraphrase: This strategy is applied when the original phrase cannot be syntactically rendered in the same way as in the target language. So, when the subtitler does not stick to the same syntactical rules. It includes altered expression with an adequate rendering.

3. Transfer: The strategy of translating the source text completely and accurately. This means that it translates full expressions with an adequate rendering.

4. Imitation: This strategy maintains the same form of the original language, as typical names of places, people and other things. It includes identical expressions with equivalent rendering as proper nouns, international brands, names of magazines, journals, newspapers, and names of company and institutions.

5. Transcription: It is adopted when the term is unusual even in the source language as third language or nonsense language. It includes anomalous expressions with an adequate rendering.

6. Dislocation: This strategy is applied when the original language has a special effect, as a very short meaningless song in a cartoon film. When the translation of the effect is more important than the content itself, this strategy is adopted. It includes differing expressions and adjusted content.

7. Condensation: This strategy means shortening unnecessary utterances by using the shorter utterance, but without losing the message. However, some pragmatic features of the meaning might be lost here. It includes condensed expressions with concise rendering.

8. Decimation: It is an extreme form of condensation where some important items are deleted sometimes because of discourse speed. It includes abridged expressions with reduced content.

9. Deletion: it means an overall omission of a part of the text because it is not important.

10. Resignation: It is applied when there is no translation and the meaning might be lost. It includes untranslatable elements.

According to Gottlieb (1992), all of the mentioned subtitling strategies, except decimation, deletion and resignation, provide corresponding translations of the original text. He also distinguishes condensation from semantic reduction. He explains that with condensation, the meaning and most of the stylistic content of the ST are obtained, although it implies the reduction of certain oral features. However, decimation and deletion affect the semantic and stylistic content. He argues that transcription, dislocation, condensation, decimation, and deletion Strategies are more common in subtitling than in printed translation. On contrast, resignation (sacrificing one of the readings of a pun or wordplay) can be found in all types of translation.

Along the same line, Lomheim (1999) draws on Gottlieb's model of subtitling strategies. The following six strategies contain: reduction, expansion, neutralization, compression, generalization and specification.

Therefore, Lomheim adds 4 more strategies to Gottlieb's model of subtitling strategies. He also argues that the subtitler can combine one strategy with other strategies at the same time, so they are closely interrelated. All in all, Lomheim proposes four additional strategies:

1. Neutralization: which means to render expressions more neutrally in the target language but not in a colorful or idiomatic way as in the source language.

2. Specification: to signify cases in which text has been specified in the target language, assource language hyponyms which are rendered by target language hyponyms.

3. Generalization: this strategy is applied when the target language expression is more general than the source language one. It is considered as the opposite of specification strategy.

4. Compression: to edit down the source language terms in the target language version.

In fact, what makes Lomheim's model a distinguished one is that it shares similar features with Gottlieb's model (1992) and with some traditional linguistic models, such as Newmark (1988), Malone (1988), and Vinay and Darbelnet (1958) models of translation. As we notice, the previously mentioned subtitling strategies might not be suitable to conduct a quantitative analysis because they are a little bit similar and share some

same features. So, Gottlieb's ten subtitling strategies and Lomheim's seven can be reduced to the three main subtitling strategies: expansion, reduction and transfer. Transfer can include Lomheim's strategies "neutralization", "specification", "generalization" and "translation", and Gottlieb's strategies "limitation", "transcription", and "dislocation", "paraphrase." Reduction can include condensation, decimation, compression and deletion. Also, expansion might include resignation and expansion.

As Díaz Cintas and Remael (2014: 9) explain that "subtitles must appear in synchrony with the image and dialog, provide a semantically adequate account of the source language dialogue, and remain displayed on screen long enough for the viewers to be able to read them." The subtitler has to keep the semantic content beside the synchrony with image and conversation through selecting a suitable strategy. As children comprehension of movies varies from stage to another, the subtitler needs to apply reduction, expansion or transfer to assure that the child completely understands what is going on in the movie.

Chapter Three

Subtitling Constraints

3.1. Linguistic Constraints

Having watched both Legend and Megamind movies, it is clear that source language and target language are so different. Some linguistic variations are found between the original movies and its subtitled versions. When the audiences are unfamiliar with the source language of the movie, they will mostly depend on the subtitles to help them understand movie threads and theme. This section addresses the basic components of language in terms of age differences in subtitling movies from English into Arabic. Some of them are: syntax, semantics, and discourse as hesitations and repeats and it considers them as basic content for audio messages. These three main dimensions are to be discussed regarding specific matters related to them in both movies.

This section addresses issues related to semantics as idioms, swear words and names. It also discusses issues related to syntax as long sentences. In addition, it explains repetitions and redundancy which are matters related to discourse. The section shows some intralingual subtitles elicited from both Megamind and Legend movies to illustrate the context where certain utterances have been told by the characters.

3.2. Linguistic Constraints in Legend and Megamind movies

The stage, which the movie is directed to, is identified by Piaget as "the formal operational stage" which depends on "formal deduction." According to Piaget (2002: 69):

> *Formal deduction* consists in drawing conclusions, not from a fact given in immediate observation, nor from a judgment which one holds to be true without any qualifications (and thus incorporates into reality such as one conceives it), but in a judgment which one simply assumes, i.e. which one admits without believing it, just to see what it will lead to.

Therefore, children at the formal operational stage are able to comprehend, understand, recognize and identify concepts and items which they haven't known or found in real life. Also, they can realize things which don't relate to facts, but they assume them true and wait to find their results or effects. This means that children at this stage can watch a science fiction movie or any imaginative movie because they can abstractly understand things beyond the real life. That will help a child in the formal operational stage to enjoy and understand what is happening in Legend movie that contains fictional and imaginative creatures, actions and events.

3.2.1. Idioms

Bujic (2014) states that translating idioms requires the translators to have an excellent command of source language, including the ability to

actively use the language idiomatic expressions appropriately. Bujic (2014) adds that translators should have the ability to recognize, comprehend and recreate idioms by using a suitable strategy.

Table (1): Legend Movie: Original Idioms and Arabic Subtitles

Original Idiom	Arabic Subtitle
Stay clear of	ابتعدي عن
You scared the life out of me	لقد أفزعتني بشدّة
Well spoken	لا فضّ فوك
As sweet as pie	جيّدة للغاية
I'll chase your fears away	سأخلصك من مخاوفك
Then still your heart	فليطمئن قلبك إذن
Don't keep us in dark	لا تخفِ شيئاً عنّا
Trying to make things right	أحاول إعادة الأمور إلى نصابها
They done for me	وتمكّنا من هزيمتي
Out of it !	تكلّما !

Table (2): *Megamind movie***: Original Idioms and Arabic Subtitles**

Original expressions	Arabic Subtitles
I Got my butt kicked pretty good	Deleted
I'm falling to my death	أنا أسقط إلى حتفي
Lift your spirits	يرفع من معنوياتك
Catch a ride down	أستقل المصعد
I've got my eye on	على مرآي عيني
Have your mind blown	استعدي للمفاجأة
Has backfired	تنقلب ضدّك

The examples in table 1 above are taken from Legend movie which is published and subtitled on Netflix website. In this section, some of idioms are discussed from a linguistic and psychological points of view. The linguistic one takes into consideration the idiomatic expressions, while the psychological one addresses the cognition development of children at both formal and concrete operational stages.

Figure (1): A woman warning princess Lilli to be careful while wandering through the forest

The first intralingual example **"Stay clear of"** shows how common people care about Princess Lilli, the poor woman, whom Princess Lilli visited, warns her of the forest by saying: "stay clear of toadstool rings…" If the subtitler translates it literally, he will replace it with "ابقِ نظيفة من" However, this expression "stay clear of" is an idiomatic expression. It is found in the Free Dictionary to mean "to keep one's distance from something, usually something dangerous", so the word dangerous is part of the meaning of the idiom. The subtitler translates it using the subtitling strategy of neutralization which is considered as a subtype of transfer strategy in this study. It is translated by "ابتعدي عن" which suits 12 years old child who, according to Piaget, is fully aware of the interrelations between things (Piaget, 1977). So, a 12-year-old child watching this episode is able to recognize the woman's warning because s/he manages to make relations between the horrible forest, Princess Lilli's kind heart and the woman's care about Princess Lilli. Regarding the translation process of idioms, it seems

that the context where this statement is used helps the subtitler to avoid the literal translation, Cooper (1999) claims that the context influences the comprehension of the idiomatic expressions. While the woman is warning Princess Lilli from going inside the forest, she asks her to be aware of the toadstool, willow trees and oaks. This context and the appearance of the woman indicate that she wants Princess Lilli to be away from these dangerous plants. On the other side, children of the concrete operational stage, who always depend on concretes to recognize things, might not get the message of this episode from the subtitles. Children at this stage can only observe visible things, so they need to notice the way the woman warning Princess Lilli to realize that these plants are dangerous. The appearance of the woman helps them to realize that the woman is warning Princess Lilli of dangerous plants and caring about her. Table 2 shows some examples taken from Megamind movie. For example, in Megamind movie, which is directed to children at the concrete operational stage, there is an example showing how the context helps children of this stage to comprehend the idiom. The context where Roxanne Ritchi is running after Bernard saying **"I guess I'll catch a ride down with you then"** indicates its meaning. Bernard is walking quickly toward the elevator to go down and Roxanne Ritchi is following him, so this context makes the comprehension of Roxanne's statement better even though a concrete operational stage child might not understand its subtitled version due to

their concrete thinking. The translator translates it using the subtitling strategy of neutralization by " **سأستقل المصعد معك**." See Figure (2).

Figure (2): Roxanne Ritchi catches a ride down with Bernard.

There is another intralingual example that shows how the context influences the comprehension of idioms in Legend movie. While Brown Tom, who is presented as a mythical funny creature accompanying Jack and Gump during their battles, is fighting goblins to rescue princess Lilli, they shot him through his head. So, he shouts: **"they done for me."** This idiomatic expression indicates several meanings in different contexts. In English Prepositional Idioms (1967: 206), "Do for" means several meanings such as; 'kill', 'destroy or damage' or 'defeat of'. The context where Brown Tom says it, indicates that he is being killed by other goblins because after a while he asks Jack: "They killed you, too."? The subtitler translates this statement using the subtitling strategy of transfer by **"تمكّنا من هزيمتي"** instead of **"قتلوني"** which is more suitable for this context and suitable for subtitling technical conditions. However, a 12-year-old child

reading this subtitle can understand it well because s/he can realize abstract concepts as **"هزيمة."** On the contrary, the concrete operational child, from Piaget point of view, who will not understand abstract concepts as the word **"هزيمتي"**, needs to see and notice concrete and touchable things to comprehend what is going on. The child here will notice Brown Tom's appearance which indicates that he is being injured but not dead. To sum up, this translation suits children in both stages. On the one hand, children at the formal operational stage are able to understand abstract concepts. On the other hand, children at the concrete operational stage need to notice concrete things to understand, so when they see how Brown Tom is defeated and fallen on the ground, they understand the message. See Figure (3).
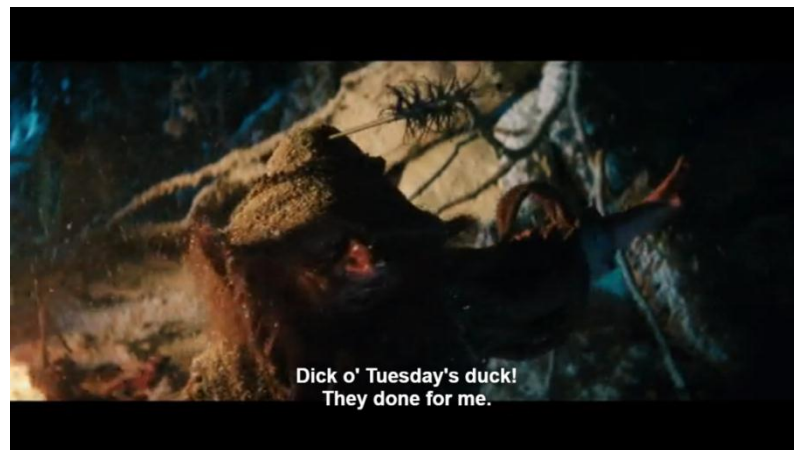

Figure (3) Brown Tom is shot through his head by goblins.

In Megamind movie there is also an intralingual example which shows that the comprehension of some idioms can be influenced by the context in which it is encountered. As Megamind creates a new mythical creature called Titan to fight against him, he sits with Titan and pretends as

if he is his father and Minion his mother. While Megamind asks Titan whether he falls in love with a girl, Titan is looking at Roxanne Ritchi and replies **"I've got my eye on, currently."** Children within the concrete operational stage will easily comprehend what Titan means by this idiom since Roxanne Ritchi is concretely available before Titan's eyes. Therefore, the context here influences the child's comprehension. The idiom 'Have eye on', in the Free Dictionary, means 'to admire and want to have something' or 'to watch someone carefully.' It seems that the translator blends both definitions and replaces them by **"على مرآي عيني"** using the subtitling strategy of transfer because s/he depends on Titan's emotional reaction when he says that and the way he watches Roxanne. However, while the translator translates for children above 12 years old, s/he doesn't always depend on the presence of things or the concrete visibility of them to render certain idioms as he does when translating for concrete operational stage children. The translator depends on the context where Titan says the statement, so children might comprehend the statement by noticing the context. See Figure (4).

Figure (4) While Titan looks at Roxanne Ritchi.

While Princess Lilli continues wandering through the forest, Jack suddenly appears to her, then she says: **"You scared the life out of me."** This statement is considered as an idiomatic expression in the Free Dictionary and defined as "To shock or frighten someone very suddenly and/or severely. (Hyperbolically alludes to frightening someone so badly as to cause him or her to die.)" The subtitled version shows how much Princess Lilli feels frightened by replacing it with.**"لقد أفزعتني بشدّة"** He also adds the adverb **"بشدّة"** to make it more intensive. Regarding subtitling process, the translator uses the subtitling strategy of neutralization which does not pay any attention to the colorful language of the idiom. It is also clear that the literal meaning helps the subtitler in giving a suitable rendering, Cooper (1999) considers that the literal meaning sometimes influences the recognition of the idiom. The word "scared" indicates that Jack has done something which makes princess Lilli feel frightened, so the literal meaning of **"scared"** contributes in concluding the meaning of the whole idiom. Regarding the translation process of idioms, one of Baker's (1992) suggestions to translate an idiom is to use an idiom of similar meaning but dissimilar form. This method is used when there is no idiom or fixed expression in the target language which has a similar meaning to the source idiom or expression, but consists of different lexical items. When a 12-year-old child reads this statement, he will absolutely understand it as he can comprehend and recognize any unknown concept unlike children in the concrete operational stage who will depend on the

appearance of Princess Lilli when saying the statement. The appearance of Princess Lilli doesn't show her real reaction since she is very kind and cute looking even she is scared. Depending on Baker's (1992) classification of idioms which are mentioned in the previous chapter, this idiom is classified under the expressions which violate truth conditions. No one can scare the life itself, yet the person can be scared. As mentioned previously, a child in the formal operational stage is able to understand things which don't exist in the real world. So, the child, who watches Legend movie and reads this subtitle, can understand the intended meaning beyond violating the truth that life can not be scared. On the contrary, 7 to 11 years old children, from Piagetian point of view, can only understand things that concretely exist in the real world or even before him or her.

Although Cooper (1999) considers that the literal meaning sometimes influences the recognition of the idiom, in Megamind movie there is an example illustrating that the literal meaning of the idiom sometimes does not influence its comprehension. When Minion, the mythical creature that accompanies Megamind wherever he goes and plans for him, is ordered by Megamind to kidnap the journalist Roxanne Ritchi, he sarcastically replies **"That always seems to lift your spirits"** Here, it seems that the author wants to add some fun to Minion's speech, so the translator's task is to convey the same function. The translator translates it using the subtitling strategy of transfer by **"هذا يرفع دائما من معنوياتك"** , which does not convey the funny message. On the one hand, the individual parts

of this idiom can help in explaining its meaning but does not give the clear and intended meaning. On the other hand, children between age 7 to 11 cannot understand abstract concepts as the word **"معنويات"** since they depend on what they actually see and touch to understand. Therefore, if the translator, for instance, replaces it with **"هذا ما يفرحك دائماً"** or **هذا ما يملأ قلبك** **"بالفرح"**, a concrete operational stage child might get the message better.

Regarding the translation of the original idiom by an idiom that exists in the target language, there is an example that illustrates that. Gump is astonished by Jack's answer of the riddle since he assumes that Jack will never answer it. As Gump shouts: **"well spoken!"** to deeply praise and celebrate Jack's success, the subtitler's task here is to recreate another adjective to replace the original one and render the exact meaning. The subtitler translates it by its Arabic equivalent idiom **"لا فضَّ فوك"** using the strategy of transfer. This is also used by Ghazala (2004) who writes an essay on the topic of allegory in Arabic expressions of speech and silence. Ghazala (2004) translates the Arabic expression "لا فض فوك/يسلم فمك" by "well spoken/said", and explains that he uses the functional yet not the literal equivalent of the original. It is clear that this idiom is translated by using an idiom of similar meaning but dissimilar form. In Almaany online dictionary (2017), the original idiom is identified as an adjective yet its subtitled version is considered as a prayer told by Muslims. Children at the formal operational stage are able to know or decode this idiom because they have metalinguistic abilities which enable them to reflect upon

figurative language use depending on Piaget (1972) point of view. On the other side, if it is assumed that this movie is directed to children in the concrete operational stage, it will be difficult for them to understand the figurative use of language. Piaget (1972) finds that children can only produce figurative language in the concrete operational stage, unlike children in the formal operational stage who explicate the use of figurative language in abstract terms. Therefore, when the translator translates for children of formal operational stage, s/he can replace the idiom with its equal idiom in the target language. However, when translating idiomatic expression for children of the concrete operational stage, s/he is supposed to use simpler items. For example, in Megamind movie, there is an example showing how the translator does not replace the idiomatic expression with an idiom that exists in the target language. When Titan flies in the sky holding Roxanne, he shouts: **"Have your mind blown**." The translator replaces it with a simpler expression **"استعدي للمفاجأة"** by using the subtitling strategy of neutralization. In Oxford Dictionary, "blow mind" means "To astonish or overwhelm; to 'blows one's mind'." It is clear that the translator uses simpler syntax when using the word "astonish" to suit this stage of children's comprehension. Therefore, children of concrete operational stage might have no difficulty in comprehending the simple expression "استعدّي للمفاجأة"" as they concretely observe how Titan shouts and laughs.

Additionally, there is one more example in Legend movie which approves the above example. When Lilli feels scared and Brown Tom blames her for being the main reason why the unicorn male is killed, she says: **"I'm only trying to make things right."** The subtitler translates this idiomatic expression through replacing the original idiom with one which is already used in the target language by **"سأعيد الأمور إلى نصابها."** This is one of the strategies suggested by Baker (1992: 72-77); it is done by using an idiom of similar meaning and form to convey the same meaning as that of the source language idiom and consists of equivalent lexical items. Also, this example indicates how idioms' comprehension is affected by an expression that exists in the native language (Cooper, 1999).

Sometime, idioms seem grammatically ill-formed yet they connate some hidden meaning. Therefore, they require the translator to have knowledge about the source language's idioms. Baker (1992) explains that there is a type of idioms including expressions that do not follow the grammatical rules of the language. In Legend movie, Princess Lilli's statement **"then still your heart"** to Jack illustrates that. When she just wants to comfort him after he tells her that he is afraid to be forsaken, seems to be ungrammatical. The original form of this idiom is "be still my beating heart", as found on Phrase Finder website, which indicates "excitement when seeing the object of one's romantic affections." It is clear that it is wrongly used in the movie to show how much Princess Lilli cares about Jack's feeling and wants to give him a promise. The subtitler seems

to get the intended meaning correctly and replace it with the Arabic subtitle "فليطمئن قلبك" by applying the subtitling strategy of transfer. This simple translation might suit both stages since it doesn't require metalinguistic abilities to understand it, although children at the concrete operational stage might need to notice Princess Lilli reaction to totally realize how she intends to make Jack feel more peaceful.

To sum up, the mentioned examples of idioms and their analysis depending on a psychological point of view lead us to a conclusion. On the one hand, children at the formal operational stage have metalinguistic abilities by which they can realize the figurative language of idioms. Hall (1964: 19) states that "by the age of twelve or thirteen, the normal individual has a fully developed and functioning linguistic system", it is referred as "linguistic adult." Therefore, children watching Legend movie should comprehend all the translated idiomatic expression even by the context itself or the ability to make interrelation between things. On the other hand, children at the concrete operational stage do not have these abilities to understand idioms but they can only realize visible and concrete things. Therefore, most of the examples show that the translator doesn't simplify or eliminate idioms when translating for children in the formal operational stage. However, he transfers the same idioms by different forms or by the same ones. The translator uses the strategy of neutralization and transfer which are considered as subtypes of transfer strategy for both stages. It could be better if subtitlers use the strategies of reduction when

translating for concrete operational children. However, they can use transfer strategies when translating for formal operational children.

Moreover, Kempler et al. (1999), provide an evidence from a large cross-sectional study that idiomatic knowledge starts after age 11 and approximates the adult state. This also supports the previous point of view. Children at the formal operational stage manage to comprehend the idiomatic expressions. Therefore, it is found that the translator has not deleted any of the idiomatic expression in Legend movie. However, when translating Megamind, there is some example which shows that the translator uses the strategy of deletion. At the beginning of the movie, says **"I Got my butt kicked pretty good"**, the subtitler omits the whole idiomatic expression. Here, the subtitler might prefer to use deletion strategy because he knows that it is a cultural specific idiom which can not be understood by Arab children. Even if we assume that it is subtitled by "هُزمت شر هزيمة", the word "الهزيمة" is an abstract word. Children at this stage do not think abstractly, so the subtitler here prefers to omit the whole idiom when he translates for children aged 7 to 12 considering their cognitive development.

3.2.2. Long Sentences

As mentioned in the previous chapter, long sentences make the readability of subtitles very difficult and nullify the objective of watching entertaining movies. As long sentences negatively affect target children's

readability, splitting the sentences might be a good solution to let children enjoy watching movies. Piaget (1977) claims that children at the formal operational stage can relate objects to each other, draw relations among them, and isolate them again. So, splitting such long sentence into parts for a child in this stage might be a very good technique. However, this technique might not suit children at the concrete formal stage because they do not have the ability to relate objects to each other unless they are concrete.

This section investigates some examples taken from Legend movie, of long sentences to know whether the subtitler defeats this challenge and how.

Table (3): Legend Movie: Original Long Sentences and Arabic Subtitles

Original Long Sentences	Arabic Subtitles
Stay clear of toadstool rings and willow trees and old oaks	1.إبتعدي عن دوائر فطر الغاريقون وأشجار الصفصاف 2.وكذلك أشجار البلوط القديمة
Fill your soul with loveliness, feast on the beauty of your reflection	1.لا انتظري أيتها الجميلة 2.تمتعي بالنظر إلى جمالك

Table (4): Megamind movie: Original Long Sentences and Arabic Subtitles

Original Long Sentences	Arabic Subtitles
I kept thinking he was gonna do one of his last-minute escape.	لطالما اعتقدت انه سيفر في اللحظة الأخيرة
Didn't know what you liked, so I just grabbed, you know, all of them.	لم أعرف ماذا تحبين فأحضرت كل شيء
I couldn't hear you over the sound of me saving your Iife	لم أسمع بسبب ضجة إنقاذي لك

Both examples mentioned in the table show how Legend movie contains long sentences. The use of long sentences might not defeat 12-year-old child comprehension depending on that is previously mentioned by Piaget. However, short sentences might ease readability as long ones worsen audience readability.

As the intralingual Figure (1) shows how the woman, whom Princess Lilli visits, is warning Princess Lilli to be alert during her wandering, she loudly says **"Stay clear of toadstool rings and willow trees and old oaks."** This sentence is considered to take more time to be comprehended. Frazier et al. (1983: 187) state that "the more complex 'distant filler' sentences took longer to comprehend." In this example, the subtitler divides the sentence into two sentences and each sentence is presented by only one line. The first sentence which is written on the first line is **إبتعدي عن دوائر فطر الغاريقون وأشجار الصفصاف"**, and the second which is written on the second is **"وكذلك أشجار البلوط القديمة".** Roh et al. (2001) assert that long sentences should be partitioned into smaller pieces and translated with smaller units. So, it seems that dividing a long sentence into smaller parts makes it understood by children at the formal operational stage. As mentioned before, children at this stage have the ability to make relations between parts and relate them to each other. Therefore, the child can read the second sentence "وكذلك أشجار البلوط القديمة" and relate it to the first one as well as understand that both of them combine one sentence and one notion. On the contrary, Piaget (1977) finds that children at the concrete operational stage

cannot realize the notion of combining more than one variable. The concrete operational child here is not able to make a combination between the first and the second sentences. S/he cannot realize that "old oaks" is also a part of the previous mentioned "toadstool rings and willow trees", and recognize that all of them are one combination. Therefore, this technique doesn't suit children at the concrete operational stage even though it suits children at the formal operational stage. Therefore, the translator might use the technique of shortening long sentences when translating for children at the concrete operational stage.

It is clear that the subtitler tends to apply the theory of segmentation when dealing with certain long sentences to facilitate reading capacity by the audience since long sentences are challenging for audiences of younger ages. Karamitroglou (1998) explains that Subtitled text should be segmented, so each subtitle should ideally contain one complete sentence. Karamitroglou (1998) continues where the sentence cannot fit in a single-line subtitle and has to continue over a second line, the segmentation on each of the lines should be arranged to coincide with the highest syntactic node possible. This suits Piaget's theory when explaining that younger children needs to read less complex sentences.

For example, in Megamind movie which is directed to children of the concrete operational stage, it is not supposed to contain long sentences because the longer the sentence is, the longer the time to be comprehended.

Logically, as a child of 7 or 8 years old reading long sentences, s/he might lose interest in watching the movie, or s/he might have no time to see what is happening on the screen. So, the translator of Megamind movie seems to be aware of the concrete operational stage characteristics. When Roxanne Ritchi sees Megamind escaping, she says: **"I kept thinking he was gonna do one of his last-minute escape."** The translator translates it with **"لطالما اعتقدت أنه سيفر في اللحظة الأخيرة"**, s/he seems to shorten it from 13 to 7 words. However, it might be more suitable for children in the concrete operational stage if the translator translates it by **"هو دائماً يهرب في آخر لحظة"** to make it shorter and simpler. Therefore, the translation of long sentences is shortened into shorter and simpler ones. As mentioned in the first chapter, the translation for younger children requires the translator to always choose simpler linguistic patterns. On the contrary, when the translator translates Legend movie, s/he prefers to use the technique of partitioning instead of shortening for children at the formal operational stage. This is due to the fact that Piaget assumes, children at the formal operational stage are considered to reach the last stage of cognition development.

Similarly, in Megamind movie when Jack is trying to talk kindly to the bad witch that appears and tries to eat him. He tries to deceive her that she is too lovely and sweet by saying: **"Fill your soul with loveliness, feast on the beauty of your reflection."** This long sentence is translated by being partitioned into two main lines. The first is subtitled by **"لا انتظري"**. Actually, **"تمتعي بالنظر إلى جمالك"**, yet the second is replaced by **"أيتها الجميلة"**

the subtitler also paraphrases Jack's statements by replacing them with mostly the same Arabic subtitles. **"Fill your heart with loveliness"** is subtitled into **"لا انتظري ايتها الجميلة"**, the subtitler prefers to avoid literal translation since children have not yet developed a clear understanding of the difference between 'the literal meaning of the message' and 'what the speaker intends to say' (Beal and Flavell, 1984). Also, the subtitler takes into consideration the number of subtitles since it makes a challenge in the subtitling process. It is mentioned previously that a child in the formal operational stage can relate the second sentence to the first one. So, it is suitable to use the technique of partitioning here, unlike the concrete operational stage children who can not make relations between parts. For example, in Megamind movie, while Titan is trying to attract Roxanne's attention to love him, he brings her too roses with many gifts and says "Didn't know what you liked, so I just grabbed, you know, all of them." Here, Titan uses too long sentences full of fragments and ungrammatical parts. These fragments can be conveyed by only one very short sentence, but Titan seems to be very confused and confounded before Roxanne. However, the translator shortens it to a shorter clearer statement "لم أعرف ماذا تحبين فأحضرت كل شيء." It is clear that the translator takes into consideration that s/he is translating for younger children, so he prefers to reduce the amount of lines into only one line.

Briefly, the discussion of long sentences subtitling in Legend and Megamind movie leads us to a conclusion. Translating long sentences for

children at the formal operational stage requires the translator to divide them into partitions. That's due to their ability to realize the interrelations between parts and combine them. Also, children at this stage have reached the stage where they have a fully developed linguistic system. However, children at the concrete operational stage do not have the same ability to make relations between the parts as if they are one constituent. Therefore, the technique of shortening long sentences into shorter and simpler ones seems to be better when translating for children at the concrete operational stage. As mentioned previously, long sentences negatively affect target children's readability, so shortening such sentences might be a good solution to enable children to enjoy watching movies.

3.2.3. Repetition and Redundancy

This section calls attention to another issue related to linguistic problems which is repetition. Legend is full of repetition and redundancy; the reason might be that the movie is fictional and full of mythical creatures, fairies, goblins and devils which speak informally and use source language language to communicate. It could be deliberate as children become more acquainted with the main themes of the movies through repetition.

Table (5): Legend Movie: Original Repetitions and Arabic Subtitles

Original Repetitions and Redundancy	Arabic Subtitles
Damn it! Damn it! Damn it!	أحجية لعينة !
Mine, mine, mine!	مِلكي !
Higher, higher, burning fire!	لتضرم النيران أكثر
True, Lord. Very plenty true.	أجل يا سيدي
Wait, wait, for me!	انتظروني !
Help me! (10 times)	النجدة ...
Come on Come on Come on	هيّا

Table (6): Megamind movie: Original Repetitions and Arabic Subtitles

Original Repetitions and Redundancy	Arabic Subtitles
Place! Place! Place! Place! Place!	خذ مكانك! خذ مكانك! خذ مكانك! خذ مكانك!
Hopeless! Hopeless!	ميئوس منه
I got you, I got you.	لقد امسكت بك !
Zap! Zap! Zap!	بان بان بان
Tippy tappy, tippy tap, tap, tip, top more	ثوان أصغر وأصغر وأصغر

As the tables show, repetition here seems to serve different functions, like exaggeration, seriousness, fear, anger, and happiness. This section examines whether children at the formal operational stage can understand the several functions of repeating such words and phrases. Also, whether children of the concrete operational stage have the ability to recognize repetitions' function.

In subtitling process, repetitions are, in general, omitted as a common practice but in some cases, they point out important rhetorical functions (Varga, 2012: 368). In the subtitling of Legend movie, the subtitler eliminates all repetitions. For example, when Gump, who appears to Jack and asks him to answer the riddle, is completely touched and

astonished by Jack's intellectual ability to answer the riddle. He shouts **"Damn it! Damn it! Damn it!"** which reflects his rage and fury toward Jack. The translator prefers to shorten the phrases to **"أحجية لعينة!".** Also, the shortening of the repetitions makes the subtitling process less problematic since it decreases the technical challenge by decreasing the amount of subtitles in subtitling. However, the technical challenge is to be more concerned when translating for younger children. It seems that the subtitler depends on Gump's intensive reaction which is displayed on the screen and finds that it is useless to translate everything. Translating this kind of repetition by omission is suitable for children in both concrete and formal operational stages. Gump's reaction which appears on the screen helps children in both stages to understand that Gump is very angry and nervous. See Figure (5).

Figure (5): Gump nervously hits his head with ground when Jack manages to answer the riddle

Also, while Blix, who is one of Lord of Darkness servants, is celebrating his battle to kill the unicorn and get its horn; he loudly sings

"Magic horn is mine, mine, mine." The repetition here shows how Blix is feeling happy and amused. As shown in the intralingual Figure (5), the subtitler translates Blix's redundant phrases using the subtitling strategies of transfer and condensation by only one phrase **"ملكي"** because he might believe that the repetition of same phrase will not change the whole meaning of Blix's speech but decreases the technical challenge of subtitling by shortening the number of subtitles. The translator here should have transfer red the function of the repetition which indicates Blix's happiness which his facial expressions reflect. However, children in both formal and concrete stages will definitely notice Blix's happiness without reading repeated phrases since their thinking is more logical as they reach the last stage of cognitive development (Piaget, 1952). Therefore, the translator shortens the repetition into only one phrase that transfers the same meaning with same function. So, children in both stages depend more on the context and scene rather than the subtitle when watching movies full of repetitions to understand the functions of the repetition.

However, in Megamind movie, there are some examples which show how the translator does not delete the repetitions and keeps them. For example, when Megamind warns Minion to be aware of the new creature that he at this moment is working to create instead of Metro Man. Minion stands near him, so Megamind horribly shouts **"Place!"** five times. The translator mostly translates the whole redundant phrases, so s/he keeps the repetitions using the subtitling strategy of transfer by "خذ مكانك! خذ مكانك! خذ

!مكانك! خذ مكانك." Children at the concrete operational stage observe actions concretely, so they might not need to read the repetitions on the screen to recognize Megamind's fear. Also, Megamind's fear and panic is reflected by his facial expressions. As children at this stage can concretely recognize things or objects, they will absolutely comprehend the function of repetition that shows fear and horror here. Moreover, the translator does not pay any attention to the technical conditions as s/he does not eliminate any part although it is directed to concrete operational children. Children at this stage needs to read less subtitles because of their poor reading capacity. Moreover, children at the formal operational stage can abstractly recognize Megamind's fear without reading repeated phrases on the screen.

In Legend movie, when Lord of Darkness suddenly appears to Blix and asks him whether the both unicorns are killed or not, he lies and answers: **"True, Lord. Very plenty true."** Explicitly, Blix's repetition of "true" shows some kind of seriousness, but implicitly he is scared of Lord of Darkness because he has not killed both unicorns yet. So, the repetition of "true" indicates how much Blix is confused and full of fears. Moony (2015) believes that repetitions are essential to film in basic ways: for example, it allows us to recognize character thoughts, settings, etc. Blix's answer reveals his bad intentions to fool Lord of Darkness and he is a real lair. The translator gives a short clear subtitling by replacing it with **"أجل يا سيّدي"** through using both subtitling strategies of condensation and transfer. The subtitle reflects Blix's seriousness but not fear because he omits the

redundant part of Blix's speech. This translation might suit children at the formal operational stage since they abstractly think and realize that Blix is lying to Lord of Darkness. However, it might not suit them though they have metalinguistic abilities because the function of the repetition here is still implied within the use of redundant phrases. Therefore, this implies that the deletion of repetitions when translating for children at the formal operational stage might not reveal the exact function of them.

Additionally, the translation of Megamind movie shows that the deletion of the redundant phrases might suit children at the concrete operational stage although they can not think abstractly. Some examples show how the translator eliminates redundant expressions but the function still easy to be comprehended by concrete operational children. When Megamind becomes frustrated of Titan's actions and struggles, he regrets by saying: "Hopeless! Hopeless!" Also, when Titan is flying and holding Roxanne Ritchi, she falls down but he immediately catches her and says: "I got you, I got you." Firstly, Megamind's statement **"Hopeless! Hopeless!"** indicates how disappointed he is when he notices Titan's destructions. The translator eliminates the redundant part of Megamind's speech using the strategy of condensation and replacing them with **"ميؤوس منه"** in order to make the readability of them less difficult for children of the concrete operational stage. Secondly, the translator eliminates the redundant part of Titan speech when he says **"I got you, I got you"** to be **"لقد أمسكت بك"** even though the redundant part shows Titan's happiness. In both examples, the

translator chooses the same strategy of condensation when translating for children at the concrete operational stage. The translator neglects the redundant expressions in both examples that indicate totally different functions. Also, the translator ignores children's cognitive abilities at this stage, s/he doesn't take into account that children at this stage can only comprehend concrete things. The appearance of Megamind and Titan in both cases do not reflect their emotions as the appearance in the previous example does. So, the child needs to read the redundant expressions on the screen to realize their functions. But children at the formal operational stage do not need to read redundant expressions to elicit their functions since they abstractly realize events and actions.

There is also another example in Megamind movie showing that the translation of repetitions for children at the concrete operational stage does not show consistency in choosing strategies of translation. For example, As Titan is destroying everything he finds, he looks through his magic and lightening eyes at Megamind's statue to damage it. Titan shouts **"Zap! Zap! Zap!"** to break down the statue by his magical eye beams. The verb "zap", in the Free Dictionary, in science fiction and fantasy means to transport a person or thing into another place or time instantaneously, as with an energy beam." So, Titan here wants to take Megamind away by his energetic beams. However, the translator doesn't translate it by its meaning yet by replacing its graphological units of "zap" by different one "بان" using the strategy of imitation. So, the translator keeps the repetition but not the

meaning as well as the function. Children at the concrete operational stage reading redundant expressions as **"بان، بان، بان"،** which do not have any meaning, will not understand the function of such repetition. In this case, the child might depend on Titan's appearance on the screen even though it does not totally reflect the function of using redundant phrases. The translator does not pay attention to the number of subtitles that s/he leaves on the bottom on the screen for children of the concrete operational stage. Children of this stage who have a poor capacity of readability unlike children of the formal operational stage. See Figure (6). However, if this scene to be directed to children at the formal operational stage, they will understand that Titan tries to get rid of Megamind. Children at this stage can make logical relations between things and actions unlike children at the concrete operational stage who only realize concrete things.

Figure (6): Titan tries to get rid of Megamind statue.

All in all, it is clear that children at the formal operational stage don't need to read the redundant phrases on the screen to realize the function of them. Children at this stage have the ability to think logically and comprehend character's intentions without being written on the screen since

they are distinguished by their enhanced linguistic system. However, the difference between translating **"mine, mine, mine"** and " True, Lord. Very plenty true" for children at the concrete operational stage is Blix's voice and motions. The former needs not to be rewritten on the screen because Blix is shouting and celebrating the magic thorn, so the message is being rendered. The latter reflects Blix's lie which is not reflected by his facial expression, but his repetition of the same word reveals his lie. Therefore, in the latter case, the subtitler should not omit the repeated part of the sentence.

Some scholars as (Cameron, 2001) claims that repetitions and hesitations, which are considered as 'unplanned talk', should not be missed when transfer speech to writing since they add nothing informative to the written version. However, there is an example showing the opposite. When Jack and his companions meet with Blunder, who is a mythical creature prisoned by Lord of Darkness. When the monster holds Blunder to burn him, Blunder loudly shouts: **"Help me"** about ten times to seek a help. It seems to be useless to translate the three phrases which are considered 'unplanned talk', so the subtitler replaces it with only one word **"النجدة"** which conveys a clear meaning but reduces the function of the repetitive items. However, the strategy of condensation which is used here might suit children of the formal operational stage. At this stage, children have metalinguistic abilities which enable them to comprehend what is beyond the written version or what we call the subtitles.

In Megamind movie, the translator prefers to keep most of the redundant expressions unlike Legend movie. The translator here seems to take into account children age since s/he keeps the concrete words to reflect the function of repetitions. However, in some cases s/he keeps the redundant phrases but not its meaning. Also, the concrete actions do not always reflect the exact idea. So, children at this age might find it difficult to comprehend the intended meaning. On the contrary, children at the formal operational stage can realize the function of repetition without being written on the bottom of the screen, so their translators prefer to eliminate some of them. In fact, the elimination of the redundancies in Arabic subtitles causes a loss of meaning for the Arab audience since Arabic language tolerates repetition more than English does.

3.2.4. Names

Discussing the issue of names in science fiction movies might indicate more than one type, but this section discusses only proper names of characters. As Legend and Megamind are science fiction movies, they should have many fictional and mythical characters who hold strange names. For example, Honeythorn Gump, Blunder, Lord of Darkness and Brown Tom in Legend movie. Megamind, Metro Man, Minion, and Titan in Megamind movie. These names should indicate something about the character.

Table (7): **Legend Movie: Original names and Arabic Subtitles**

Original names	Arabic Subtitles
Honeythorn Gump	هاني ثورن غامب
Lord of Darkness	سيّد الظلام
Blunder	-
Screwball	سكرو بال

Table (8): **Megamind movie: Original names and Arabic Subtitles**

Original names	Arabic Subtitles
Megamind	ميجامايند
Metro Man	ميترومان
Minion	مينون
Titan (Titan)	تيتان

It is clear that both Legend and Megamind movie s contain proper names which indicate certain meanings. If we take into account the mentioned characters, three strategies are used when translating names.

One of the used strategies in Legend movie is rendition. This strategy is used only once. **Lord of Darkness** name has been rendered into **"سيد الظلام".** Lord of Darkness name seems to be used by other science fiction movies as Harry Potter. In Harry Potter movie, it is mentioned as 'Dark Lord' who wants to kill Harry Potter and he has a lightening scar on his forehead reminding him of that (Griesinger, 2002, 467). Therefore, this character seems to be common in science fiction movies. However, none of the other names is changed. For example, **Honeythorn Gump** is one of the main characters in the movie; sometimes they shorten his name to be Gump. **'Honeythorn'** should indicate something related to his role in the movie since he appears to Jack and helps him to defeat Lord of Darkness.

The word 'honey' contradicts the word 'thorn' and this reflects the paradox within Gump's character. He is forceful but very serious and honorable. In The Oxford Dictionary (2017) the word 'Honey' means " Any sweet substance similar to bees' honey." But the word 'Thorn' is identified as "A stiff, sharp-pointed woody projection on the stem or other part of a plant." Therefore, it is found that there is a contradiction between sweet and sharp points. Anyhow, the translator ignores its implication and translates it through using the subtitling strategy of imitation by **"هاني ثورن غامب"**, so the translator doesn't pay attention to the movie's author who deeply and concisely chooses the name. The translator seems to follow Newmark's (1988b) belief that when translating names in movies, people's first and family names are not translated into the target language to preserve their nationality.

Regarding Piaget's perspective, children at the formal operational stage will not need to know the meaning of characters name. Children at this stage can realize the character's personality or intention without being called by their characteristics as "شوكة العسل", they can abstractly recognize Gump's personality. However, children at the concrete operational stage might need to know the meaning of the characters in order to make concrete relations between the name and the real personality. However, when translating Megamind movie, the translator does not translate the meaning of any character's name although they all indicate each character's characteristics. For example, **"Megamind"** means "someone with an

abnormally large head like in the film Megamind" in the Urban Dictionary (2017). So, Megamind means large head; this meaning indicates Megamind's features as he has a very large head with a smaller body. As the translator translates for children at the concrete operational stage, it will be better if the name is translated by its meaning using the strategy of Arabicization as "ميجامايند كبير الرأس." On the one hand, this translation will give more fun and humor to the fictional atmosphere of the movie, so children will have fun while watching science fiction movies. On the other hand, the word **"ميجامايند"** does not indicate any meaning for children at this stage. If they read its meaning, they will make relation between the meaning and the character's characteristics as well as concretely realize the function of the meaning. However, children at the formal operational stage do not need to read the meaning of names to relate them to their characters. They can do that abstractly without being concretely written at the bottom of the screen.

Also, the name 'Titan' should indicate certain meaning implying the character's personality and characteristics. In Oxford Dictionary (2017), the name 'Titan' means "A person or thing of very great strength, intellect, or importance." Therefore, it indicates Titan's characteristics since he has a great and strong body. The translator should have translated this name "تيتان العملاق" to reveal Titan's body features and allow children at the concrete operational stage to make concrete relations between the name and the creature.

Similarly, in Legend movie, Blunder and Screwball the two mythical creatures who appear to be very stupid in the movie. The former means " A stupid or careless mistake" in The Oxford Dictionary (2017). The latter is found in The Oxford Dictionary (2017) to be defined as "a crazy or eccentric person." So, both names reflect the characters' personality which is stupid and odd. Blunder nor translated by rendition neither Arabicized, it has been omitted by the translator. It might be deleted because it is mentioned only once in the movie. Also, Blix is Arabicized to be "بليكس" without being replaced by its meaning. Children at the formal operational stage do not need to read the meaning of each character's name to comprehend its characteristics because they can make abstract relations between the person's characteristics and actions. However, it could be more interesting and funny if the translator translates each name by its meaning for children at the concrete operational stage. The translator might translate Blunder by "متخبّط", and Screwball by "أحمق" in order to bring joy to the horror atmosphere of the movie

To sum up, the Arabic subtitling of main characters' name in Legend movie reflects no consistency in using certain strategy when translating some of the names. Only one of them has been translated by using rendition but the rest are either transliterated or deleted. Discussing this challenge from a psychological perspective reveals that children at the formal stage can realize the good or bad qualities of the characters without being called by their characteristics since they can abstractly recognize that

without being written on the screen. However, children at the concrete operational stage need to know the meaning of the characters in order to know whether this character is good or bad.

However, the comparison between the translation of names in Megamind movie with the translation of names in Legend movie reveals some differences. This reveals that the translator does not make any distinction between children ages. Children at the formal operational stage do not need to know the meaning of each name to realize the character's characteristics. However, children at the concrete operational stage should read and know the meaning of names to be able to make concrete relations between characters and their names. Also, they will enjoy watching a science fiction movie since the meaning of names are humorous and funny.

3.2.5. Swear Words

As Legend movie and Megamind movie are both science fiction movies full of battles and struggles between evil and good, they should include strong expressions as swear words. Jay (2000) finds that the main purpose of swearing is to express the speaker's emotional state. Logically, swearing is associated with negative emotions and bad feelings as anger, stress and fury. On the contrary, Crawford (1995) claims that swearing is a form of emotional expression that can also be used to convey a range of positive emotions as happiness, excitement, enthusiasm and surprise. Therefore, this section deals with examples taken from both movies which are directed to two different ages of children. It examines whether the

Arabic translation of swearing takes into consideration the characteristics of the formal operational stage children and the concrete operational stage.

Table (9): Legend Movie: Original swear words and Arabic Subtitles

Original expressions	Arabic Subtitles
Damnation! Codfish & Cockles	لا ، تبّاً
Damn you beast!	اتركني أيها الوحش
Foul – tasting fairy!	جني كريه الطعم
What in blazes are you talking about?	لكن عمّ تتحدّث؟

Table (10): Megamind movie: Original swear words and Arabic Subtitles

Original expressions	Arabic Subtitles
You are villain! And you'll always be a villain	أنت شرير وستكون دائما شرير
Fargin' Dag! Crab nuggets!	لعنة لعناء
Fackled fish cracker!	سحقاً سحقاً
Of all the considerate, Boneheaded,	هذا عمل متهور وغبي
You little blue twerp!	ايها المتعجرف الحقير الأزرق !

The characters' thought in movies should determine their reactions. Translators have to be aware about the functions of swear words and their translation. All the random examples which are elicited from Legend and Megamind movie s show anger and fear. But the translator should take into account children's age when translating swear words. In Legend movie, there is an example which reflects Gump's reaction toward Jack when he manages to answer the riddle, he shouts: **"Damnation! Codfish & Cockles."** Actually, creating this multi-word swearing phrase indicates Gump's deep anger. The translator might succeed in translating Gump's

reaction by shortening them into only two Arabic words **"لا، تبّا"** since Arabic language is an interesting language which is more obscure than English. The translator doesn't translate it literally but rather functionally, Children at the formal operational stage are fully aware of characters' emotion and feeling when they say certain phrases. Piaget states that children at this stage are aware of the interrelationship between objects. As shown in Figure (7), Gump's reaction is fully clear and needs not to be rewritten on the bottom of the screen for children of the formal operational stage since they can make relation between three things; the way Gump asks the riddle, Jack's answer and the way Gump is hitting his head on the ground. They should realize that Gump is very angry, raged and surprised by Jack's ability to answer the riddle without reading its subtitles on the screen.

Figure (7): Gump's hits is damaging his guitar when Jack Answers the Riddle.

Similarly, in Megamind movie is full struggles between Megamind and Metro Man. The first example in table (10) seems to be the less insulting one in comparison with the rest. Warden, the man who puts Megamind in the jail at the beginning of the movie, shouts at Megamind:

"You are villain! And you'll always be a villain." The translator here should take into consideration both the function of the swear word and children at the concrete operational stage characteristics. The translator translates **"Villain"** by **"شرير".** The word "شرير" seems to be less negative than "villain" and suits a child in the concrete operational stage.

However, the second and third examples indicate Metro Man's reaction when Megamind uses a ray powered by solar energy to kill him. The translator eliminates some parts of the swear words and gives a short translation. S/he replaces **"Fargin' Dag! Crab nuggets!"** by **"لعناء لعنة",** and **"Fackled fish cracker"!** with **"سحقا".** These strong expressions indicate Metro Man's Rage and fury. A child at the concrete operational stage cannot realize abstract concepts as "لعنة" and "سحقاً." However, children at the concrete operational stage can realize Metro Man's fury and anger depending on his appearance. So, it could be better if the translator deletes the whole swear words since Metro Man's reaction on the screen is very plain. Metro Man's anger and rage is reflected by his facial expressions and he damages everything around him. Children at this stage have the ability to observe concrete things, as Metro Man's negative reaction, which is presented by damaging everything around him. This translation might suit children at the formal operational stage since they reach the last stage of cognition development.

All the mentioned examples show negative emotions. So, the function of swear words in Megamind movie are the same to function of swear words in Legend movie since both of them indicate negativity.

In Legend movie, when the witch Meg Mugglebones appears to Jack and shouts: **"Foul – tasting fairy"** because Jack and his companions disturb her sleeping. The translator prefers to translate it literally by **"جنيّ كريه الطعم."** However, Fernández (2009) believes that literal translations of swear words with no target language equivalents are perceived as unnatural by the target language audience. Therefore, the translator should have avoided the literal translation and replaced the original one with an equivalent one from the target language as **"جنيّ مقرف."** Anyhow, children at the formal operational stage are aware of the meaning of the word **"جني"** since they, according to Piaget, can realize a hypothetical world or unreal worlds. By contrast, children at the concrete operational stage need to notice and see the real fairy and compare it with the one exists in the movie. However, in Magamind movie, when Metro Man has a deep and horrible struggle with Megamind, he is shouting: **"You little blue twerp!"** The translator literally translates it by **"ايها المتعجرف الحقير الأزرق."** Also, s/he adds one more swear word to the phrase. The translator could have translated it by **"أيها الغبي"** or **"أيها الأحمق"** for children at the concrete operational stage. Piaget finds that children's language and acquisition of specific skills increases at the concrete operational stage. Therefore, the translator should not transfer the exact meaning of swear words for children

at the concrete operational stage since this is the age where they acquire language and skills. Also, "the printed swear word is stronger than the spoken one", so "the effect of swear words is reinforced when they are printed." (Tveit, 2009: 89). This means that writing swear words as subtitles on the bottom of the screen makes them easily reinforced and acquired by children at this stage. On the contrary, the formal operational stage is considered by Piaget (1952) as the final stage of cognitive development. Logically, as children reaching this stage are fully cognitively developed, they will not start to acquire language as children at the concrete operational stage do.

In Legend, when Jack and Gump find Brown Tom pretending to be killed and died, Gump sarcastically asks Brown Tom: **"What in blazes are you talking about?"** In the Free Dictionary, the idiomatic swearing "in (the) blazes? " is used as " an intensifier after a question word (who, how, what, where, why, when) to express extreme confusion, surprise, or aggravation." The translator omits the part "in blazes" form Gump's question and translates the rest of the question through using the strategy of transfer by **"لكن عمَ تتحدّث."** The translation doesn't reflect Gump's sarcasm or irony toward Brown Tom action. However, Hjort (2009: 4) believes that different translators consider "the omission of swear words" could be "a better strategy" than other strategies because audience may react negatively to the normal words when used as "equivalents of stronger original expressions." The swear word here is omitted and so its function. If this

example is examined from a psychological point of view, it will not suit children in both formal and concrete operational stages. On the one hand, the translator omits the most important part of the sentence **"What in blazes."?** Therefore, children at the formal operational stage will not recognize Gump's sarcasm because the part which shows that is omitted. On the other hand, children at the concrete operational stage can only observe concrete objects. Gump's facial expressions do not show any kind of sarcasm, and the translator omits the swear-word. Therefore, the child will not realize Gump's ironical expression. The translator here needs to use the strategy of paraphrase in order to transfer the function of Gump's speech which is sarcasm. Therefore, it can be replaced by "بحق الجحيم ماذا تقول؟" to show how angry is Gump when he says that.

All in all, the translation of swear words in Legend movie shows no consistency in choosing certain strategy. Sometime, swear words are translated using the strategy of condensation. In other cases, they are omitted. However, children at the formal operational stage recognize things abstractly and draw relations between them, so they can realize the function of swear words when characters use them in certain situation. But, in some cases the translator omits the swear word and the character's reaction is not also shown on the screen. So, in these cases, children at this stage will not recognize swear words and their function. Children at the concrete operational stage think only concretely and make concrete relations. So, they can recognize the use of swear words by observing the character's

appearance and facial expressions. However, when the swear word is omitted and the facial expression doesn't reflect the exact emotion, the child at this stage will not recognize the function of the swear word.

Moreover, the translation of swear words in Megamind is mostly the same to the translation of swear words in Legend movie although they are directed to two different ages of children. However, the use of condensation strategy is mutual in both movies. Children at the formal operational stage think abstractly and realize the function of swear words. So, when the translator translates the whole expression, children at this stage can understand its meaning and function. On the contrary, children at the concrete operational stage think only concretely. So, they can realize the function of swear words by observing the character's reactions and facial expressions. So, it will be better for the translator, when translating for children at the concrete operational stage, to not translate the whole expressions but rather use funny or light expressions which do not affect their language since they are in a stage of language acquisition.

3.3.   Cultural Constraints

As linguistic constraints affect the process of subtitling, the subtitling of cultural references in children's science fiction movies might also be more problematic. On the one hand, Díaz Cintas and Remael (2014: 200) consider cultural bound terms as "extralinguistic" references to items that are tied up with a country's culture, history, or geography. In fact, there

might be many cultural references in science fiction movies which are translated from one language into another. On the other hand, Piaget (1972) claims that children of the formal operational stage, which starts at age 12, have "metaliguistic abilities." In some studies, which are conducted on children's acquisition of metalinguistic abilities, as Hoppe and Kess (1982), it is found that the 13-year-old children perceive two meanings for almost all of the lexically ambiguous sentences and approximately half of the structurally ambiguous sentences. Metalinguistic awareness is defined as "the ability to reflect upon and manipulate the structural features of spoken language, treating language itself as an object of thought, as opposed to simply using the language system to comprehend and produce sentences" (Tunmer and Herriman, 1984: 12). Therefore, the child who is equipped with metalinguistic abilities is capable of comprehending complex sentences and their ambiguities. This means that extralinguistic cultural references will be easy to be understood by them as cultural references are at the first place extralinguistic references. On the contrary, children at the concrete operational stage can only understand concrete things. Therefore, children's comprehension of such cultural bound terms is assumed to be tied up with their stage of cognitive development. Children at the formal operational stage are more capable to comprehend cultural references than children of the concrete operational stage.

As both movies, Legend and Megamind are American and the target language audiences are Arab children, it's clear that source language and

target language are related to different cultures. Arab children will logically need clear subtitles which enable them to comprehend the cultural specific expressions because they are not familiar with the culture of the source movie.

As this thesis investigates the cultural constraints facing the subtitler when translating science fiction movies for Arab children of different ages, this section addresses issues including: allusions, puns, flora and fauna.

3.4. Cultural Constraints in Legend and Megamind movies:

As mentioned previously, Legend movie is directed to children at the formal operational stage who are now able to comprehend abstract concepts and they have metalinguistic abilities. Therefore, children at this stage are supposed to have no difficulty in comprehending abstract culture and extralinguistic cultural references. However, Megamind movie is directed to concrete operational stage children who do not have the metalinguistic abilities as children at the formal operational stage. Also, they only can realize actions, events, characters and things available to them. This section deals with examples elicited form both movies to compare subtitling for children of the two ages.

3.4.4. Allusion

Leppihalme (1997) believes that allusion as a cultural barrier cannot function in translation if it is not part of the target language reader's culture.

This means that children should know all the references that expressions allude to. However, this section investigates the differences between children's age in the comprehension of allusion.

There are many examples in Legend and Megamind movies which show the use of allusion. For example, Legend movie itself is considered as an allusion to another previous movie. Scott, the director of the movie, states that the idea of Legend movie is inspired from *Beauty and The Beast* movie (1946) in order to show the real character in an imaginary world (Parrill, 2011). Children at the formal operational stage need not to know "Beauty and The Beast" movie in order to realize the existence of mythical and magical creatures in an imaginary forest. Also, they do not really need to know "Beauty and The Beast" to know that the beauty is referred to by Princess Lilli or the beast is alluded to by Lord of Darkness. Children at this stage have the ability to make relations between the variables which are presented by the characters and their actions in the movie. However, children at the concrete operational stage might make relation between Beauty and The Beast movie and Legend movie if they really have watched the former and realized that there are similarities and differences between characters, places and events.

However, in Megamind movie, there is an example which shows that children at the concrete operational stage might not be able to comprehend the use of allusion. In the movie, Megamind appears in the same style of

Barack Obama's showing **"Yes We Can"** image, but Megamind's one shows the text "No You Can't" (Thilk, 2010). Therefore, Megamind's slogan here is an allusion for Obama's one. See Figure (8) which shows the parody of the famous Obama *Yes We Can* poster.

 Figure (8): Megamind's slogan as showm in the movie.

This poster shows the prisedent of the U.S.A, Obama. This poster is smiler to to Megamind's one when he owns Metrocity. See Figure (9).

Figure (9): Theslogan which President Obama is shown by in 2008

It is found that the translator translates Megamind's slogan by "لا، لا يمكنكم ذلك" which does not reflect any allusion to Obama's slogan in 2008. As this movie is an American one, American children will definetly notice that thisslogan is related to Obama's one if they are in the formal

operational stage. At this stage, children are able to draw relations between abstact things by their metalinguistic abilities. However, the translation of this movie is directed to Arab children of the concrete operational stage. This means that children at this stage firstly need to know President Obamam; then they need to have metalinguistic abilities which enable them to realize the interrelations between Obama's slogan and Megamind's slogan. In fact, children at this stage do not have metalinguistic abilities which help them in comprehending the relation between Megamind's slogan and Obama's one. Therfore, they will not understand the function of the allusion here. The function of allusion here could implicate that Megamind is going to fail since his slogan contradicts Obama's one. However, the translator applies the subtitling strategy of transfer by which only the literal meaning is conveyed. The subtitling of Megamind's poster does not implicate the function of the allusion since subtitling by using transfer does not imlpicate the hidden meaning. Therfore, it could be better if it is left when translating for Arab children at this stage as they might not even know Obama.

There are more allusions in Legend movie. **The unicorns and Princess Lilli** have symbols and references in certain cultures. Alexander (2015: 18) explains that Early Christians created an allegory which connected the unicorn with "Jesus" due to its purity, and the maiden princess symbolizes "Virgin Marry." He adds that the magical horns of the unicorn are a metaphor for "Christ the Redeemer" removing sin from the

world. Additionally, he illustrates that the haunt of the unicorn represents "the Passion of Christ." Therefore, it is clear that the unicorns in the movie allude to Jesus according to Christians. The translator of this movie is challenged by this cultural reference which might not exist in the Arabic culture, especially if the children are not Christian. The translator uses the subtitling strategy of transfer and ignores the function of the alluded subject. This means that this example is not considered to be discussed regarding children's age but their religion as Christian will not have any difficulty in comprehending the hidden function of using such cultural references. However, if we consider that this is to be directed to Christian Arabic children, we need to make comparison between their ages. Regarding children's age, this movie is directed to children at the formal operational stage who can draw relations between abstract concepts and relate them to each other. The Arab child at this stage might not realize that the unicorn symbolizes Jesus but s/he can realize that it is a symbol of purity due to his or her metalinguistic abilities. Also, children at this stage might not recognize that Princess Lilli alludes to Virgin Marry, but they can realize that Princess Lilli is a symbol of innocence. Princess Lilli acts kindly with common people and tries to make good relations with every single thing around her even though she is a Princess and lives with a royal family. If this to be directed to children at the concrete operational stage, they will not comprehend the use of allusion here. Children at the concrete operational stage cannot relate abstract things to each other unless they are

available to them, as well as they do not have metalinguistic abilities as formal operational stage children. Therefore, it could be appropriate if the translator translates 'the unicorn' with "وحيد القرن المقدس"or translate 'Princess Lilli' by "البتول ليلي" for children at the concrete operational stage. They will recognize the function of the allusion without being there a real reference. The translator uses the subtitling strategies of transfer and imitation when translating her name. However, if the subtitler to take this challenge in subtitling process, s/he might follow Linde and Kay (1999) who explain that the amount of dialogue might be reduced to suit the technical conditions of the movie and the reading capacities of non-native language audience. Therefore, the subtitler can reduce the name into only "البتول" to convey the cultural function and reduce the amount of the subtitles.

In Megamind movie, while Megamind is talking about his first meeting with Metro Man when they were babies, he ironically describes Metro Man as "Mr. Goody Two-Shoes." In Oxford Online Dictionary (2017), this phrase is defined according to Mid 18th-century as "the nickname of the heroine of History of Little Goody Two-shoes (1766), a popular children's story in which an orphan girl triumphs over adversity through her unwavering virtue and hard work to become a teacher and marry a rich man, using her new-found wealth to help the poor and do good works." The subtitler translates it by not using any of subtitling strategies but s/he uses a cultural substitution strategy which is explained by Baker

(1992: 30) as replacing some culture-specific items or expressions with target language items which do not have the same propositional meaning but the same impact. The translator replaces it by its cultural substitution "السيّد الفاضل." Mezied (2010) explains that the use of "السيّد" or "الفاضل" gives a social value for the person. It is clear that the translator translates the function of the allusion here, maybe, because s/he couldn't find more exact equivalent in the Arab culture that serves the same allusion. Children at the concrete operational stage might find it complicated to recognize that this phrase refers to a popular children's story since they do not have metalinguistic abilities that enable them to realize extralinguistic references and draw abstract relations. However, they might receive it as a funny expression. On the contrary, children at the formal operational stage can recognize that Megamind uses this expression to bring sarcasm and irony to his speech, because they have metaliguistic abilities that enable them to realize the function of the cultural references even though they do not have any idea about the popular children's story.

Moreover, in Megamind movie, the name of the suit which Megamind dresses in battles is called The Black Mamba. Cave (2010) finds that "The Black Mamba" is used as an allusion to President Obama and Kobe Bryant. The translator translates it by "المامبا السوداء" and leaves its function or connotation. Children at the formal operational stage are equipped with metalinguistic abilities. Therefore, a child at this stage might have the ability to make relations between President Obama and The Black

Mamba, as well as relations between Metro Man and white people. On the contrary, children at the concrete stage might not be able to make relations between The Black Mamba and its allusion.

To sum up, the mentioned examples which are elicited from Legend and Megamind movie s show how Arab children receive the translation depending on their cognitive development. On the one hand, children at the formal operational stage could be able to understand cultural references as allusion due to their metalinguistic abilities. On the other hand, children at the concrete operational stage might not be able to realize the use of allusion in the movie because of their concrete thinking which does not let them think out of the present text. In fact, the translation of allusion in Legend movie is literal since children at the formal operational stage might not be familiar with cultural references. As previously mentioned, when the cultural references are not known for children, they who will not function in the translation. However, children at this stage could realize the interrelation between the object and abstract concepts to recognize the function of allusion. Therefore, it is clear that children at the formal stage could manage to understand the function of allusions without reading their translation. However, it seems that it is better to delete the used allusions in Megamind movie since children at the concrete operational stage do not have metalinguistic abilities which enable them to recognize extralinguistic references.

3.4.2. Puns

Pun is defined in the Oxford Online Dictionary (2017) as "a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings." McCarty (2015) finds that puns' comprehension requires the child to process and compare two meanings of one sentence at the same time. So, the parallels between pun's comprehension and cognitive development of the child are especially noteworthy. Children at the formal operational stage might have the ability to recognize puns and their functions since they have "metalinguistic abilities" (Piaget, 1972). In Legend movie, there are some examples that illustrate the use of puns.

Honeythorn Gump is one of the main character names. It indicates two things. On the one hand, it can be considered as an ordinary name and it is transliterated as "هاني ثورن." The translator here uses the subtitling strategy of imitation which involves writing the same letters of the source language in target language. The parts of the name reflect the contradiction within the character's personality. Children at the formal operational stage can recognize the relationships between the character's name and its implication as they can make abstract relations between variables. The comprehension of this pun could not be a barrier of understanding for children at this stage. On the contrary, children at the concrete operational stage cannot make abstract relations between variables, so they might find

it difficult to realize two different meanings of the same word. They will only read a strange name on the bottom of the screen without trying to realize its meaning and relate it to its character's personality.

As Megamind is directed to children at the concrete operational stage and puns require the child to know two meanings of one word, children at this stage might find puns difficult and complicated to comprehend. Children at this stage are not equipped with metalinguistic abilities to get to know the different meanings or functions of the same utterance. For example, when Hell describes females saying "Chicks don't like bouncy houses", the translator translates "Chicks" by "الفتيات" through applying the subtitling strategy of transfer . In the Cambridge Advanced Learner's Dictionary and Thesaurus (2007), this word means "a baby bird, especially a young chicken", yet it is used as source language to mean "a young woman" and considered "offensive by many women." The translator chooses the second translation because the context indicates that Hell is talking about girls not chickens. However, the translator does not convey the other function which is degradation. Children at the concrete operational stage will not be able to recognize that Hell tends to offend girls by this description of them. They only recognize that he is talking about girls. Children of this stage do not have metalinguistic abilities to realize the function of the pun here. But, children at the formal operational stage could manage to realize that Hell is kidding and being offensive.

All in all, the translation of puns in both movies, which are directed to two different children stages, seems to be very challenging. The inconsistency in the meaning of puns confuses the translator because they might have not understood the relevant cultural context. However, when the context is plain, it helps the translator in translating certain utterances as the word 'chicks' on the example before. The context here gives rise to irony. The translator uses different subtitling strategies in different examples, s/he uses transfer and imitation strategies for both stages. The translator should avoid the literal meaning and replace it with the intended meaning that suits the context. But, this translation might not suit children at the concrete operational stage as the humorous and sarcastic effect is not presented on the screen. So, if the translator chooses the literal meaning "الكتاكيت", children at this stage can realize that Hell is only being sarcastic. In Legend movie, the translator uses the strategy of transliteration when translating the proper name of 'Honeythorne Gump'. It is transliterated by "هاني ثورن غامب". This translation might suit children at the formal operational stage as they do not need to know the meaning of Gump's name to realize his personality. Children at this stage can make abstract relations between the characters and their actions to realize their characteristics.

3.4.3. Fauna and Flora

Legend movie contains fairies, goblins, witches and other mythical creatures which are living in a magical forest. The forest is also full of

unique kinds of fauna and flora which might be strange for other cultures. For example; toadstool rings, willow trees, old oaks and bluebells.

Toadstool ring is one of the plants that the woman, who dwells in the magical forest, warns Princess Lilli against: they tell her "beware of toadstool rings and willow trees! stay away from old oaks." Toadstool ring is considered to be a cultural specific kind of plants. Myths tell stories about mortal people entering fairy rings and suffering for it because anyone stepping into an empty fairy ring will die young. The fairies force intruders to dance till exhausted, dead, or in the throes of madness (Fabricius, 2010). The translator translates it literally for formal operational stage children as "دوائر فطر الغاريقون". Children at this stage are able to recognize that this kind of mushroom is dangerous from the context where it is said. They will make relation between the mushroom's name and the way the woman warns against them. They will definitely realize that mushroom is a very dangerous kind of plant. Also, the Willow Tree which is translated to أشجار الصفصاف. Chevalier (2005) concludes that willow is firstly mentioned in Chamber of Secrets (59–60), it functions as a horrific punishment for Harry and Ron's theft of the bewitched Ford Anglia. In Prisoner of Azkaban, the significance of the Willow itself is a guardian, an authority Figure planted over a secret passage that leads to the magic and witches' village, Hogsmeade. He adds that the Whomping Willow acts as a Figure of punishment. It is clear that the willow tree serves as a special cultural reference in American movies. Harry Potter and its parts for example

include the Chamber of Secrets and Prisoner of Azkaban. Therefore, Arab children might not know Harry Potter movies to realize this function of willow trees. However, children at the formal operational stage, watching Legend movie and noticing how the woman is warning Princess Lilli form touching willow trees, can relate her warning with the name of the tree and realize that this kind of tree should have a negative implication.

Moreover, Bluebells, in Legend movie, is translated to "زهور الجريس". Corra (n.d) finds that bluebells are believed to call the fairies if it is rung, also it is thought to be unlucky to walk through a mass of bluebells because it is full of spells. In addition, it is considered as an unlucky flower to pick or bring into the house. The translator translates it literally by"زهور الجريس" using the subtitling strategy of transfer. This example also resembles the previous ones. All the examples are translated literally for children at the formal operational stage. Children at the formal operational have metalinguistic abilities that enable them to realize metalinguistic references which the literal translation doesn't show. On the contrary, children of the concrete operational stage do not have these abilities that enable them to comprehend the literal meaning of the names of plants. Here, the translator should use different subtitling strategies when translating for different stages. When translating for children at the concrete operational stage, the translator should use one of the reduction strategies as deletion since the translation of these cultural plant will not help children in comprehending the cultural implications of them. But, the use of subtitling strategies as

transfer strategy when translating fauna and flora is good since the translator depends on the context that enable children to comprehend their functions.

However, in Megamind movie, 'The Black Mamba' is translated to المامبا السودا. This phrase is mentioned previously as an allusion. Also, it is used as a kind of fauna in Megamind movie since it refers to an African snake. The black mamba is considered by O'Shea (2008) as the most feared snake in Africa, also its name is associated with rapid death throughout life. On the other hand, it is used as the name of Megamind's costume. The translator translates it by its Arabic equivalent as "المامبا السوداء". In fact, Megamind might use this name to call his costume to reflect his power and strength. However, children at the concrete operational stage, who might not know this kind of snake since it relates to African's culture, will not be able to make relation between the name of the costume which Megamind wear during his battles and the costume itself. Therefore, they might not realize that it is called by this name to implicate power and strength. On the contrary, children at the formal operational stage can draw relations between the abstract name and the suit and comprehend that it indicates Megamind's power how.

Also, Easter Bunny. in Megamind movie, which translated to " أرنب الفصح." This expression is told by Titan to Roxanne Ritchi while he persuades her to wake up and be more realistic. This expression is

considered to be cultural specific one. Laderman and León (2003: 605) finds that the rabbit "the Easter Bunny" is the major season symbol in contemporary popular culture, as well as its origins in the pre-Christian Europe serves as a symbol of fertility because of its reproductive abilities. Therefore, it is part of the Christian traditions and has an implication in their culture. Additionally, it is considered as one of the central Figure s in the pantheon of North American children's mythology as Santa Claus and Easter Bunny (Hingston, 2014, Feb). Therefore, Titans asks Roxanne Ritchi to disbelieve in these myths and be more mature. The translator translates it by its Arabic equivalent "أرنب الفصح" which might not refer to anything for Arab children, especially those who are not Christians. As this movie is directed to children of concrete operational stage, it might be so difficult for children at this stage to realize the cultural reference of the Easter Bunny. Children at this stage cannot recognize abstract concepts without noticing their concrete references. But, children at the formal operational stage have reached the final stage of the cognitive development. At this stage, they have metalinguistic abilities that enable them to make relations between words and hidden meanings and cultural references. Therefore, they might realize that Titan here wants Roxanne to act maturely.

To sum up, the translations of fauna and flora are criticized for being too literal and there is no transfer of cultural message. The mentioned examples of Megamind movie which is directed to children of concrete

operational stage, are literally translated. This means that children at the concrete operational stage might not realize their connotation as they do not have metalinguistic abilities which enable them to think out of the text. However, children at the formal operational stage watching Legend movie, are able to realize the implied meaning of certain cultural names of plant or animals. Children at this stage are well equipped with metalinguistic abilities and they can draw abstract relations between the utterance and the text where it is occurred.

3.5. Summary

The analysis of linguistic and cultural aspects of translation in science fiction movies reveals that these two aspects are complementary. Cultural translation challenges can be considered as part of language challenges as most of the cultural problems tackle the issue of language and its components. The differences between the source language and target language cultures may require additional information in the target text to explain unfamiliar cultural references to the children in both stages. Also, the omission of cultural specific items might help. Both addition and omission are required when translating cultural differences, especially for children. However, dealing with two different ages means using different strategies as each age group has its own characteristics. On the one hand, children at the formal operational stage have metalinguistic abilities which enable them to realize extralinguistic cultural references. They can make

relations between abstract things and objects. Therefore, the translator can use either literal translation or transfer when translating for this age group. On the other hand, children at the concrete operational stage do not have the same metalinguistic abilities that make them realize the implication of certain cultural utterances. Therefore, cultural references are either translated by additional information or they are deleted.

Chapter Four

Conclusions and Recommendations

4.1. Conclusions

The current study has investigated the relationship between the cognition development of children and specific linguistic and cultural constraints when translating science fiction movies for Arab children. The linguistic constraints including; idioms, swear words, names, long sentences. The cultural constraints include; allusion, puns, flora and fauna. In examining the linguistic and cultural subtitling constraints, it is concluded that the translator chooses different strategies when translating for different children age stages. The use of strategies for different cognition development stages, in this sense, are not completely matching.

It is hypothesized that children of the formal operational stage, which lasts from age 12 and beyond, are able to comprehend all linguistic and cultural references in science fiction movies rather than children of the concrete operational stage. The study further seeks to answer the following questions: What are the linguistic and cultural constraints for subtitling science fiction movies from English into Arabic? Also, considering Piaget's classification of children's cognition development, to what extent does that contribute to the translator's choice of subtitling strategy.?

The study has examined the characteristics of concrete operational and formal operational stages, including; linguistic abilities, metalinguistic abilities, abstract and concrete thinking depending on Piaget's theory of cognition. These elements should have helped the translator when translating for children at two different stages. In some cases, the translator tends to use simpler syntactic, semantic and cultural units when translating for children at the concrete operational stage. S/he uses the strategy of reduction, including; condensation, decimation, compression and deletion when translating certain linguistic and cultural patterns in Megamind movie. On the contrary, the translator of Legend movie, which is directed to formal operational stage, prefers to use the strategy of transfer, including; neutralization, imitation, transcription, paraphrase.

However, in some rare cases, it is approved that the translator does not pay attention to children's cognition development as s/he uses the same strategies of transfer and reduction for both concrete and operational stages.

As the thesis has mainly focused on the above, it reveals the following conclusions which sum up the discussion:

1.   The translator has avoided the literal translation when translating idiomatic expressions for Arab children at the formal operational stage. S/he prefers to use the subtitling strategy of neutralization which considered as a sub type of transfer strategy of subtitling in this study.

2. The translator uses the subtitling strategies of transfer and reduction when translating for children of the concrete operational stage. Transfer strategy is the used more than reduction.

3. The comprehension of idioms is affected by the context where it occurred. This means that children at the concrete and formal operational stages can realize the meaning of idiomatic expressions from their contexts.

4. The translation of idiomatic expressions which contains abstract concepts for children at the concrete operational stage has made a bigger challenge for the translator of Megamind movie. This due to Piaget's finding that children at the concrete operational stage can only realize concrete things not abstract ones. However, abstract concepts are easy for children at the formal operational stage to be comprehended.

5. There have been two strategies of translation which are used when translating idioms in Legend movie for children at the formal operational stage. First, using an idiom of similar meaning yet dissimilar form. Second, replacing the idiom with one which already exists in the target language. However, in most of the cases, the translator tends to use simpler expressions when translating idioms in Megamind movie for children by using the strategy of transfer. In some cases, the translator has not simplified idiomatic expressions.

6. When translating long sentences, the translator uses two different techniques in Megamind and Legend movies. On the one hand, when translating for children at the formal operational stage, the translator has preferred to split long sentences into partitions and used the strategy of transfer. On the other hand, when translating long sentences for children at the concrete operational stage, the translator has used the strategies of condensation and decimation which are considered as and types of reduction in this study. The translator has followed these different strategies due to the fact that children at the formal operational stage have the ability to make logical relations between parts unlike children at the concrete operational stage who do not have the same ability to do so.

7. When translating repetitious and redundant expressions for children at the formal operational stage, the translator has preferred to eliminate all the redundant expressions by using subtitling strategies of condensation and decimation because he might believe that children at this stage can realize the function of repetitions from the context. However, the translator has not used only reduction when translating redundant items, s/he has, in some cases, has eliminated them and transfer red them in others. The context has not always helped children of the concrete operational stage to comprehend the function of redundant expressions. Therefore, sometime, the

translator needs to transfer the whole redundant items to transfer the exact function of them.

8. The translator uses the subtitling strategy of transcription when translating proper names for children at the concrete operational stage. However, this reflects a big mistake by the translator since children at this stage need to know the meaning of character's names to realize their personalities and thoughts. Children at this stage do not have the ability to make abstract relations between abstracts as children at the formal operational stage do. The translator has translated only on proper name by its meaning by using transfer strategy when translating for children at the formal operational stage and left all the names transliterated by transcription strategy. Children at this stage are able to draw relations between actions of the character, so they do not need to know the meaning of each name to realize their characteristics.

9. Swear words have been translated by different strategies for formal and concrete operational children. The translator has used the strategy of condensation when translating for formal operational children but reserve the strong negative elements. Children at this stage have metalinguistic abilities that enable them to comprehend the function of swearing without reading their full translation on the screen. However, the translator has used the strategy of condensation

but made the strong expressions less negative when translating for concrete operational stage. Children at this stage are negatively affected by bad expressions since this is the stage where their acquisition abilities are increased. Therefore, the translator has avoided to translate swear words by their exact meanings but preferred the strategy of condensation.

10. The translation of allusion for both concrete and operational children has been done by using the same strategy. The subtitling strategy of transfer is used for both stages. Children at the formal operational stage have metalinguistic abilities which enable them to realize the function of using allusion even though they do not have any idea about the alluded objects. However, children at the concrete operational stage do not have metalinguistic abilities to comprehend the function of allusion, so the translator has used the transfer strategy yet not the cultural equivalents.

11. When the translator has translated puns for formal operational stage children, s/he has used transcription and transfer strategies of subtitling. However, when translating for concrete operational children, s/he has avoided the literal translation but used the strategy of transfer by transferring the intended meaning that suits the context.

12. The translator has used the same strategy when translating puns for both mentioned groups of ages. S/he has applied the subtitling strategy of transfer since children at the formal operational stage have metalinguistic abilities that help them to comprehend the function of mentioning the names of animals and plants from the context without being culturally explained. However, children at the concrete operational stage need to know the cultural background for each name of animal or plant since they do not have the same metalinguistic abilities.

4.2. Recommendations

The study recommends the following recommendations:

1. Serious challenges will face translators who have no overwhelming knowledge about children cognitive development when translating for children. Translators should learn about children's cognitive development and each stage's characteristics that they go through in order to choose the suitable strategy of translation.

2. Reduction strategies including condensation and deletion are preferred when translating idioms and cultural references for children at the concrete operational stage.

3. Transfer strategies including neutralization, generalization, transcription, imitation and paraphrase are preferred when translating for children at the formal operational stage.

4. More studies should be conducted on the field of translating science fiction for Arab children.

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جامعة النجاح الوطنية

كلية الدراسات العليا

الاستراتيجيات المستخدمة في ترجمة
أفلام الخيال العلمي للأطفال العرب

إعداد

أحلام أحمد محمد سلحب

إشراف

د. سفيان أبو عرّة

قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية، نابلس، فلسطين.

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الملخص

تتناول هذه الدراسة مسألة ترجمة أفلام الخيال العلمي للأطفال العرب في مرحلتين رئيسيتين من التطور المعرفي للطفل في المرحلة الحسية والمرحلة المجردة. والهدف من هذه الدراسة هو دراسة العلاقة بين التحديات اللغوية والثقافية واستراتيجيات الترجمة المستخدمة في ترجمة أفلام الخيال العلمي للأطفال العرب حسب العمر. وذلك من خلال دراسة التحديات اللغوية مثل التعابير الاصطلاحية، وكلمات القسم، والجمل الطويلة، والتكرار، والتحديات الثقافية بما فيها التلميحات والتورية وأسماء الحيوانات والنباتات. وتركز الدراسة على الدور الهام الذي يلعبه النمو المعرفي للطفل عندما يتعامل المترجم مع المشاكل اللغوية والثقافية على اختيار استراتيجية الترجمة المناسبة. ولتحقيق هذا الهدف، تم اعتماد منهج وصفي وتحليلي وذلك بتصنيف التحديات وربطها بالاستراتيجية المستخدمة في الترجمة حسب التطور المعرفي للأطفال, وخلصت الدراسة إلى أن المترجمين العرب يميلون إلى تبسيط المصطلحات النحوية والدلالية والثقافية أكثر عند الترجمة للأطفال في مرحلة العمليات المحسوسة حيث يستخدمون استراتيجية الاختصار والضغط والحذف عند ترجمة فيلم للأطفال في المرحلة الحسية وإستراتيجية التحويل، بما فيها: التحييد، والتقليد، والنسخ، وإعادة الصياغة في المرحلة المجردة. ومع ذلك، فان هناك بعض الحالات النادرة التي تظهر أن المترجمين لم يولوا اهتماما خاصا للنمو المعرفي للأطفال، حيث أنّهم استخدموا نفس استراتيجيات التحويل والاختصار عند الترجمة لكل من مراحل العمليات المحسوسة والمجردة.