



**An-Najah National University
Faculty of Graduate Studies**

**TRANSLATING CULTURE-BOUND
EXPRESSIONS IN CARTOON MOVIES
FROM ENGLISH INTO ARABIC**

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Dedication

This thesis is dedicated to those whose love, support, and guidance have shaped this journey.

To my mother, whose love, wisdom, and resilience have been my greatest source of strength, and to my late father, whose memory continues to guide me in all that I do.

To my husband, for his endless patience, encouragement, and support, and to my little son, whose smile brings joy to every challenge.

And to my brother and two sisters, for their endless support and faith in me.

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My debt to all of you remains a treasured burden.

Declaration

I, the undersigned, declare that I submitted the thesis entitled:

TRANSLATING CULTURE-BOUND EXPRESSIONS IN CARTOON MOVIES FROM ENGLISH INTO ARABIC

I declare that 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 or qualification.

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10/11/2024

List of Contents

Dedication.....	iii
Acknowledgments	iv
Declaration.....	v
List of Contents.....	vi
List of Table.....	viii
Abstract.....	ix
Chapter One: Background & Literature Review	1
1.1 Introduction.....	1
1.1.1 Background of Cartoon Movie Translation	6
1.1.2 Translating Cultural items	9
1.2 Conceptual Framework.....	10
1.3 Statement of the Problem.....	14
1.4 Purpose of the Study	14
1.5 Significance of the Study	15
1.6 Questions of the Study	15
1.7 Limitations of the study	16
1.8 The Crossroads of Language and Culture.....	16
1.9 Cultural Narratives in Children’s Cartoons and Books	18
1.10 The Translation of Children’s Movies to Arabic: Egyptian Dialect.....	21
1.11 Dubbing Movies into Arabic: Problems and Principles	24
Chapter Two: Methodology	31
2.1 Overview.....	31
2.2 Type of Study.....	32
2.3 Data collection	32
2.4 Data Analysis.....	33
2.4.1 Transference.....	34
2.4.2 Paraphrase	34
2.4.3 Cultural Equivalence.....	34
2.4.4 Functional equivalence	35
2.4.5 Literal Translation.....	35
Chapter Three: Data Analysis	36
3.1 Data Analysis.....	36

3.2 Venuti's Strategies of Foreignization and Domestication: The Limits of Translation in Arabic	37
3.3 Culture-Related Problems.....	41
3.3.1 Translation of Proper Nouns.....	41
3.3.2 Translation of Idiomatic Expressions	45
3.3.3 Translation of Wordplay.....	49
3.3.4 Translation of Swearwords	52
Chapter Four: Conclusion & Recommendation	55
4.1 Conclusion	55
4.2 Recommendations.....	57
List of Abbreviations	58
References.....	59
Bibliography	59
الملخص.....	ب

List of Table

Table 3.1: xamples of culture-related issues translated using domestication and foreignization strategies	37
Table 3.2: Examples of the translation of proper nouns using the transference strategy	42
Table 3.3: Examples of the translation of proper nouns using literal translation strategy	43
Table 3.4: Examples of the translation of proper nouns using cultural equivalent strategy	44
Table 3.5: Examples of the translation of idiomatic expression using functional equivalent strategy	45
Table 3.6: Example of idiomatic expression translation using paraphrasing strategy....	48
Table 3.7: Examples of the translation of wordplay using functional equivalent strategy	49
Table 3.8:Examples of the translation of wordplay using the paraphrase strategy	51
Table 3.9: Examples of the translation of wordplay using cultural equivalent strategy.	52
Table 3.10: Examples of the translation of swearwords using functional equivalent strategy	53

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Abstract

Audio-visual translation (AVT) is an important field of translation studies that is widely researched by scholars and researchers. This rising interest in AVT emanates from the high demand for good quality transference of meaning in contemporary film industries. Translational practices, however, may become subject to incessant gaps in the rendition of cultural material across languages. In her research on common cultural and linguistic mistakes in audio-visual translation, Abu Yaqoub (2016) contends that cultural and ideological dissimilarities between Arab and foreign cultures normally cause mistranslations and failures. and while subtitlers tend to use literal translation, dubbers normally tend to employ some strategies to overcome these challenges, such as modification, omission, addition, and sometimes compensation in translating movies, being more successful in dealing with the cultural and ideological components and direct them to suit the demands of the audience.

This study investigates the translation of culture-bound expressions in four cartoon movies from English into Arabic. It also pays special attention to dubbing as an essential type of AVT in rendering the cultural content of these movies. It examines the problematic aspects that translators face, including religious references, proper names, and idioms, and the strategies they adopt in dealing with cartoon movies. The data collected for the sake of this study are taken from the American animated movies Thumbelina, Toy Story, The Lion King, and Cinderella, and their translated versions in Arabic. A qualitative descriptive analysis is used to examine the corpus of the study. Following a comparison between the STs and TTs, the thesis examines the data using the translation strategies suggested by Newmark's (1988) translation procedures model for culture-specific items.

Dubbers use foreignization in cases that do not affect the context meaning as a whole. For example, proper names may be translated using the transference strategy, although they

may seem somewhat unfamiliar to Arab child readers. However, dubbers use domestication as the main strategy in dealing with cartoons, it is the best choice as it is target-oriented by which a translator tries to bridge cultural gaps by changing the text using strategies of cultural equivalent, functional equivalent, and paraphrasing.

Keywords: translating; culture-bound; cartoon movies

Chapter One

Background & Literature Review

1.1 Introduction

This study examines the translation of culture-related expressions in cartoons from English to Arabic. It addresses the challenges faced by Arab translators due to cultural differences between Western and Arab societies, which can sometimes make dubbing of cartoons problematic. To overcome these challenges in translating cartoons, Arab translators usually adopt a variety of strategies, some of which may require changing the intended meaning in order to get the desired outcome.

The study specifically considers audio-visual translations of selected English cartoon movies which can easily change depending on the context and purpose of the translation. These changes, types or strategies of translation include:

- Dubbing (a lip-synchronization where the SL voice track is replaced by the TL voice track).
- Subtitling (a translation that involves writing the translation at the bottom of the screen while preserving the original text soundtrack),
- Voice-over (a guiding voice used mostly in documentaries and interviews, simultaneous interpreting at film festivals, free commentary, goblin translation).
- Surtitling (a subtitle projected above the stage in theatre for people who are deaf or hard of hearing),
- Audio description (a descriptive narration of important visual aspects in a video or multimedia product).
- Fansubbing (a version of a foreign film or television program which has been translated by fans).
- Fandubbing (a foreign language film or television show that has been dubbed into the local language by fans rather than by professional actors) (Chaume, 2012).

By using different strategies, translating texts audio-visually becomes necessary to create cross-cultural communication as it specifically relies on the widespread use of

technology. This particular field of study has recently been given more attention in translation studies due to its nature of changeability and dynamism. Mayoral (2005), for instance, suggests that audio-visual translation is a field of study that is subject to change and innovation rather than being an unchanging, predefined topic of study.

This thesis addresses one of the mainstreams of audiovisual translation: dubbing. Dubbing has recently impacted other studies in the field of translation, and translation scholars describe it in various ways. It is the process of transferring an audio dialogue (ST) to another dialogue (TT) regarding as much as possible the timing, phrasing, and lip synchronization of the original, a process that Luyken (1991) simply describes as hearing the dialogue in the target language. One salient feature of dubbing is that it leads the audience to think that actors are acting and speaking in the language they speak through lip movements. Dubbing involves several strategies and procedures, including casting, scripting for the intended audience, and mimicking lip movement. In other words, brief dubbing requires a twofold, if not treble, amount of labor.

In his discussion of the dubbing of movies and what this process generally entails, Maluf (2005) argues that dubbing a film adequately involves casting, rewriting the script in language that can be roughly timed to the lip movements of the screen actors, directing, and long editing hours – ‘everything,’ in the language of dubbing companies, but the visuals. Cartoons are generally dubbed since the majority of the target Arab audience has yet to develop reading and spelling skills. Children acquire speech by watching cartoons, and because they are still developing their language abilities, the translated version must be thoroughly reviewed by language professionals to ensure a flawless level of language. Dubbing may be more beneficial when translating cartoons for children of varying ages; it is preferable to dub the cartoon so that children can understand it more easily. Further, dubbed cartoons allow children to focus on the story rather than the translation at the bottom of the screen, thus reducing distractions. Even though some children may be able to read, reading the subtitling might be considered difficult for both children and adults. It is quite difficult for them to split their attention between reading the subtitling and focusing on the story (Al-Alami, 2011).

In this thesis, the researcher employs a qualitative methodology to examine the corpus of the study where the researcher starts without any hypothesis, and the data she collects are

properly employed to guide the research by studying the variables, identifying their causes, and then arriving at the results. This methodology contributes to our understanding of the practice of translating audio-visual material and how Arab translators deal with various challenges during the translation process by observations because examples from translated cartoons are collected, described, and compared with their original texts depending on cultural factors. This study shows many problematic aspects that translators may face during the translation of children's movies in dubbing. These problematic issues may include the translation of religious references, proper names, idioms, and humor. In their discussion of the items that become primary obstacles for Arab translators of cartoon movies, Athamneh & Zitawi recognize the translational challenges to adapt the source text in accordance with religious, cultural, social, educational and marketing considerations. Swear words and words with reference to magic, spirits, gambling, love affairs and monarchy, for example, are omitted or replaced with totally different words (Athamneh & Zitawi , 1999).

The study looks into the Arabic translation of four cartoon films: *Thumbelina* (1994), *The Lion King* (1994), *Toy Story* (1995), and *Cinderella* (1950), analyzing selected set of data and comparing them to their original versions in English. The reason for choosing these cartoon movies in particular is that they are among the most popular among children and are widely shown on Arabic channels; the majority of children seem to watch them and it is worth considering how they impact their personalities, thinking, and actions. These movies are also rich in cultural and religious content and prevailing customs and traditions that might conflict with the Arab audience and that can contribute to the field of this study.

Starting with *Thumbelina*, this cartoon movie features a fantasy musical adventure that was produced and released in the United States in 1994. This adventure movie is based on a story written by Hans Christian. It tells the story of an old woman who wished she had a daughter. One day she went to a witch, who gave her a seed to plant, and when it sprouted, a very young girl appeared from it, thus called *Thumbelina*, who saved the woman from her loneliness. However, this girl loved the fairies she had always heard about in the stories. One night, she was surprised when Prince of the Fairies *Cornelius* arrived at her window and was happy to have a fairy of the same size. Several animals then kidnaped her until she met a swallow which rescued and took her to the Valley of

the Fairies to meet Prince Cornelius. They eventually get married, thus fulfilling her wish to get wings and become one of the fairies.

The second film is *The Lion King*, which is an American animated musical drama film released by Walt Disney Company in 1994. The events of the film revolve around the young lion Simba, who loses his father, King Mufasa, in childhood. Mufasa's brother, Scar, plots a conspiracy against him and deceives Simba, who subsequently knows that he is the reason for his father's death. Accordingly, Simba flees into exile, leading to Scar's ultimate crowning as the new king of the forest. Following his meeting with Timon and Pumbaa, who befriend Simba, the latter grows up and meets his childhood friend Nala, who neither she nor anyone in his family knows that he is alive and is ignorant of the secret he is hiding. Nala tells him that Scar is the new king who is now in control of the forest, which he has turned into ruins. Nala finally demands that Simba return to his Pride Lands and regain the kingship from Scar. Simba returns and fights Scar to end his tyranny and take his place in the circle of life as the rightful king.

The third one is *Cinderella*, a popular animated picture developed by Walt Disney and based on Charles Perrault's fairy tale, was released in 1950. The movie revolves on Cinderella, a lovely and compassionate young lady who lives with her harsh stepmother and two stepsisters. Following the death of her father, Cinderella is mistreated by her stepfamily and forced to work as a servant in her own home. Yet she never gives up hope and longs for a better life. Cinderella wants to go to the royal ball when the king announces that his son, the Prince, will choose a bride, but her stepmother bans her and damages her dress. However, Cinderella receives a stunning gown and glass slippers thanks to her Fairy Godmother's assistance. Cinderella wins the Prince over during the ball, and the two of them dance all night. She hastily leaves one glass slipper behind when the clock strikes midnight since the magic will wear off at that time. With the shoe in hand, the Prince traverses the kingdom in an attempt to find the mysterious girl. Cinderella eventually tries on the slipper—despite the intervention of her stepfamily—and it fits her perfectly. She finally finds happiness after being married to the Prince and leaving her difficult life behind.

The final film the researcher chose for her study is *Toy Story*, a groundbreaking cartoon movie produced by Pixar Animation Studios and Disney in 1995. In the world of the

story, toys come to life when humans are not around. The story revolves around Woody, a pull-string cowboy doll who is in charge of a bunch of toys that a little kid named Andy owns. Woody's status as Andy's favorite toy is jeopardized by the arrival of Buzz Lightyear, a space ranger action figure with fantasies of being a real astronaut. Buzz and Woody are initially rivals, but when they unintentionally end up apart from Andy and have to cooperate to get back home, their bond grows. Woody and Buzz become close friends as they overcome numerous obstacles and come into contact with other toys, notably the naughty neighbor child Sid. In the end, they return to Andy's house right before he moves into a new one. As the movie comes to an end, Woody and Buzz have won Andy over to their position in his heart and are eager for their next travels.

If we consider the multiple translated versions of these cartoon movies and many others, we can note how the translation of cartoon movies, generally speaking, becomes a very challenging task for Arab translators. The selected movies in this research contain a significant amount of audiovisual translation, especially in the Arab World, where most of the cartoons are imported from the United States, such as Walt Disney cartoons. Cartoons are an integral part of children's lives; hence, the fact that most of them were produced in cultures different from the Arabic one poses a serious challenge to the translator. During the translation process, several factors must be considered such as the cultural messages conveyed in the cartoon. Another factor that has to be taken into consideration is that the translator must understand the discourse well to present a version that is very close to the original. Other factors also include the cultural background of the translator and the nature of the ST which may involve idiomatic expressions and songs that are hard to be explained to children, the age of the children, and their mental and linguistic abilities that take part in the process of raising the (Ziyada, 2014) m.

Nevertheless, the fact that the cartoon is directed to a critical age group makes it necessary to focus on transferring content that provides the children with cultural, emotional, and behavioral values and develops their skills and creativity, as cartoons aimed at children are of educational function. Translators are accountable for communicating ideas that are beneficial in cartoons to target audiences in accordance with their culture. In order to make sure that the translated material meets the cultural, educational, and linguistic demands of the receiving audience, Song (2012) suggests that the translator may manipulate the text in order to adjust the original text and make it educationally

appropriate for the children according to the target language society's standard of values and to bring the text to the level of children's ability of comprehension.

Rishah (2013) writes that translators always make use of procedures like addition, omission, and even paraphrasing for specific source-text items and references from the original movie to communicate the intended meaning in a way that does not violate the cultural and religious background of the target audience. Thus, audiovisual translators face a significant challenge when translating cartoons to audiences that belong to different ages and that have various incompatible interests. Audience considerations play an important role because translating a certain linguistic item frequently requires both linguistic knowledge and pragmatic awareness, which may vary depending on whether the translator targets adults or children. Translating for children often presents distinct difficulties than translating for adults, thus, the methods utilized to address the difficulties differ from those employed while translating for adults. When translating children's programs, for example, the translator has to decide if the show re-narrates a worldwide story or embodies more local qualities that make the movies quite culturally idiosyncratic. Most frequently, translators who deal with such international movies or shows are unable to make many changes to the original translation. They may simply modify some characters' names but keep the main events, the central themes, the original plot, and the opening song untouched.

1.1.1 Background of Cartoon Movie Translation

Translation is a vital process of rewriting that transforms the author's idea of the source language into the target language by maintaining the ST message, "the actual word, phrase, sentence, and paragraph [which] are linguistic forms" (Brislin, 1976). Translation also refers to the re-contextualization of a text of one language into another underlying some conditions and factors that follow this activity (House, 2015). The meaning and style are the two crucial factors contributing to the reproduction of the closest natural equivalent of the source language message in the target language. Emphasis is placed on meaning, which the translator needs to consider as a primary aspect more than style (Nida & Taber, 1969). Hence, in the case of cartoon translation, the quality of the translated text is much more important than style. This argument can be rationalized because what is crucially at stake in the process of translating in this case is the fact that most cartoon movies are essentially directed at children for the purpose of entertainment and humor.

Being one of the most significant and popular forms of entertainment for people of all ages, television shows have drawn much attention from translators. Some TV channels feature a range of family programs, including animation, which may have played a significant role in some people's youth. In other words, these programs contribute to the development of their thinking, morality, and values. They also shape their personalities as they grow up and broaden their knowledge. While the purpose of cartoon programs may be mere entertainment, learning, and acquiring knowledge, cartoons are one of the most influential media for children, filling a significant portion of their time and capturing their attention thanks to their vibrant colors, distinctive voices, characters, and intriguing stories. There are cartoons with educational purposes that teach children simple things such as how plants grow, how rainfall happens, and so on. Such cartoons help children recognize particular concepts that are typically difficult to learn. "Sid Science Kid" is an outstanding example of an educational cartoon that is translated into Arabic as (زيد والعلوم).

It is, in fact, demanding to render these cartoons from one culture of children to another because of the target audience's particular mode of thinking, different environment and lifestyle, and cultural background. Rishah (2013) argues that the greatest obstacle to translating cartoons from English into Arabic is the absence of cultural and religious terminology that corresponds to the bulk of the audience's cultural and religious background. Compared to Western cultures, Arab culture is remarkably known for its conservative nature. In the process of translation, therefore, animated cartoons that encourage illegal relationships, drinking alcohol, or assaults against Islam are excluded from Arabic translations. The religious questions that the translator encounters in translating English cartoons come to the surface because the majority of Arabs are Muslims, a critical fact that Arab translators have to bear in mind constantly. Subsequently, if the translator fails to consider these cultural differences and religious dissonance, the resultant work will not sound natural and will be unacceptable and inappropriate for the Arab audience. Dubbing is crucial in this case because it allows the translator to modify the ST and make it more accessible through adaptation. Song (2012) states that the filmmaker must deliver a good message in cartoons to young viewers, which is appropriate in their own culture since many cartoons are directed at children for educational or recreational purposes.

Children favor animated TV shows over all other types of programming, and studies have shown that even at a very young age, children may learn language from television. The language targeted at children should differ from the language used for adults. It must be simplified, grammar-free, and has no components that contravene the target audience's ethics, tradition, and culture. While most cartoons consider all of these factors, some shown on satellite channels do not. Unlike adult translators, translators for children must constantly think about how far their readers can accept the experience of foreign cultures and other unknown facts, as well as define the characteristics of their target audience, such as their knowledge, level of experience, stage of emotional development, and ability to adapt and learn new information. Although changing a text translation for children looks straightforward, it is not an easy task. Most children's translators have to recreate the original text so that it is easily adaptable to the readers' culture; they must pay attention not just to every word, but also to every scene, act, and sound (Radovanovic, 2013).

Cartoon movies are frequently dubbed, contrary to other movies shown on Arab channels that are subtitled. The reason why cartoon movies tend to be mostly dubbed is that the texts and the voice tones can be controlled, modified and changed to give the same effect as the original. Besides the cultural issues which Arab translators need to bear in mind during the process of translating foreign cartoons, language can be a demanding feature that may create obstacles if translators are linguistically unqualified. Instructional programs created for kids can help them learn new words and their meanings. Even if regional distinctions exist in accents, cultures, traditions, etc., cartoons on Arab satellite channels should be offered to all Arab nations. Children can also learn to talk by watching animated TV shows, and regardless of their dialects, they can learn to speak Modern Standard Arabic (MSA). However, we must not forget that cartoons can only be translated into the culture and accent used by the business that creates the Arabic language version of the work, and not a few of them mix MSA with colloquial Arabic, an example here would be 'اقرب شوي بعد' in Amazing World of Gumball. This should not occur in cartoons aimed at young children still learning and developing their language, as they may have trouble learning Arabic. Code-switching, in this instance, creates funny or ironic situations, but it would make it difficult for them to differentiate between MSA and colloquialisms (Ziyada, 2014). The way Arabic language is spoken in a certain Arab

country is different or can be difficult to understand for Arab speakers in another Arab country. In Lebanon, for example, people speak English with Arabic. Cartoons shown on prominent Arab networks like MBC3 and Cartoon Network do not consider these distinctions because some cartoons feature a foreign language besides Arabic. For instance, in “Amazing World of Gumball”, some of the words such as ‘Dude’, ‘please’, ‘so’, ‘sorry’, ‘man’, ‘shopping mall’ are left untranslated as ‘دود’, ‘بليز’, ‘سو’, ‘سوري’, ‘مان’, ‘شوبنج مول’.

When it comes to translating cartoons, which have a significant influence on the personality and way of life of Arab children, there is no code of behavior for Arab translators to follow; there are no set rules or procedures that Arab translators can adhere to when they face a problem. The methods employed by Arab translators to solve translation issues vary and are occasionally unsatisfactory. For instance, some people might translate verbatim when domestication is required. Some people might think speaking standard Arabic in unnecessary settings is appropriate. Because of this, Arabic translators should consider the diverse target audience that will watch the work after it is finished (Ziyada, 2014).

1.1.2 Translating Cultural items

Translating culture entails the transposition of cultural aspects from the source text to the target text by replacing words, phrases, and expressions of a particular culture or language with suitable words, phrases, and expressions of another language. Rendering the cultural aspects across languages is fundamental to translation because cultural items can promote translation activities as well as influence and restrict these activities to some extent. The choice of the translator is often unconsciously influenced by many cultural factors because translation is part of the broad social and cultural practice. In order to translate properly, the translator must understand all cultural variables in both the source language and the target language, referred to as the cultural context; otherwise, the final product of translation will be improper (Zhang, 2018).

The task of translators is to bridge the cultural gap and enable the TT readers to understand the message in a way that corresponds to the particular understanding of ST readers (Neshkovska & Kitanoviska-Kimovska, 2018). Translators are not concerned merely

with transferring a text from one language to another; they should also focus on preserving the same impact on the target culture receptors as the original text has on the source culture receptors (Nida, 1964).

Not all features in the original text are acceptable in the receiving culture. Translators are responsible for maintaining the authenticity of the translated text and the culture to which it belongs. The way translators understand themselves and their cultures is one of the factors that influence the produced text; in other words, translators must convey elements of the text that seem appropriate to Arab children because they know closely what qualifies as good or inappropriate translation, bearing in mind the conservative nature of the TT culture and Islamic considerations that influence the process and product of translation. The translator, accordingly, may decide to assimilate everything good, acceptable and creative, and replace what we do not need to transfer from other cultures, which is done by rewriting the text in terms of content and style (Lefevere, 1992).

1.2 Conceptual Framework

Language differences are not the primary cause of most translation complications. Rather, it is the cultural differences between languages that pose the greatest challenges. Cultural variances often lead to misunderstandings between the target and source language audiences, as idiomatic expressions and culturally specific references do not always have direct equivalents. For example, translating idiomatic concepts between Arabic and English can be particularly difficult due to significant cultural differences. These difficulties highlight the importance of cultural competence in translation, where the translator must navigate not just linguistic barriers but also the cultural contexts that give meaning to the language. Nida (1964) emphasizes that "the cultural context of both the source and the target language must be considered to achieve effective translation". This is crucial because cultural nuances often carry more weight than the literal meanings of words, necessitating a deep understanding of both cultures to convey the intended message accurately and effectively.

The concepts of foreignization and domestication were first discussed by Schleiermacher in the early 19th century when he argued that there were only two possible applicable strategies for translation. Schleiermacher suggests that the translator either "leaves the author in peace as much as possible and moves the reader toward him, or he leaves the

reader in peace as much as possible and moves the writer toward him” (qtd. in Venuti, 1991). Schleiermacher’s statement reveals two principal strategies in translation: foreignization and domestication. The first strategy represented with “leaving the author in peace and moving the reader toward him/her” confirms retaining the linguistic, cultural and stylistic idiosyncrasies of the original text. It is targeted also at replicating, depending on its feasibility, the experience of the original audience of ST for the target audience. Readers are therefore supposed to adapt to the text's foreign elements that are capable of conveying concepts that are exotic and difficult to understand. Moreover, the strategy maintains the authentic nature and cultural elements of the ST, which is, in most cases, a very beneficial but challenging reading experience.

On the other hand, the strategy of domestication represented with "leaving the reader in peace and moving the writer toward him/her" required source material modification to correspond to the cultural norms and linguistic conventions of the targeted audience. The method guarantees the cultural readability of the produced translation by the targeted audience, but it affects the original text's conveyance of distinctive stylistic and cultural elements. The main impact of this method is the translator's modification of the style and cultural discrepancies of the author, so that the targeted audience can easily understand the produced translation. This approach emphasizes comfort and readability for the reader at the expense of the source text's uniqueness and cultural core.

The terms “domestication” and “foreignization” per se were coined by Venuti, who was one of the first advocates of the latter process, insisting that foreignization “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (Venuti, 1995); qtd. in (Munday, 2008). Venuti’s preference of a foreignized style of translation is rooted in his philosophy that textual mediation must not be interrupted in the flow of information. The use of a domestication strategy can hinder the process of spontaneity and authenticity when rendering a text between two distinct languages. While domestication aims to reduce the impact of foreignness in the target text due to ethnocentric trends that stimulate the translator to elevate his own cultural references and keep them intact from other alien ones, “Venuti bemoans the phenomenon of domestication since it involves an ethnocentric reduction of the foreign text to target–language cultural values” (Munday, 2008).

The concept of "ethnocentric reduction" refers to the manner a translator adjusts a ST to correspond to the cultural norms, expectations and values of the TL audience. The modification a translator carries out includes the minimization and elimination of the ST's stylistic and cultural features, resulting in a more culturally approximated and naturally readable by the targeted audience through modifying and omitting the exotic features that might be difficult to understand by the targeted audience. Venuti objects this strategy as it hinders readers' interaction and comprehension the cultural and linguistic characteristics of the ST, possibility resulting in a cross-culturally breakdown of communication and comprehension. It is worth mentioning that domestication can lead to eroding the integrity of the ST and narrowing the view to the world's cultures through solely promoting the TT cultural values.

A translator who works on children's literature projects must be very cautious while examining the intricate relationship between foreignization and domestication. Critics highlight the necessity to carefully balancing between them due to the facts that translators are often allowed to change texts so as to be appealing and appropriate for the young readership. Translators must modify plots, characters and language, so that the produce translation can be readable and comprehensible by children. Oittinen (2000) states, "translators must consider the developmental stages of children and how they interpret and make sense of the world," and confirms the specific challenges the translation process of materials targeting young readerships. Furthermore, Lathey (2015) emphasizes the idea that translators are sometimes required to considerably alter texts to make them linguistically and culturally comprehensible by young readers. These alterations must not be made at the expense of the ST's significance or educational values, making its content comprehensible and relevant to the young readership. The careful balancing focuses on the sophisticated and experienced work of translating children's literature, taking into consideration that the final translation product having the aim and spirit of the ST while being suitable for the age of the targeted readership. This approach, combining domestication and foreignization techniques, aim at making the ST accessible while preserving its cultural and educational significance.

These two techniques are important, and they offer cultural and linguistic direction. Gambier (2010) proposes, "Translation strategies must adapt to the dynamic and multifaceted nature of modern texts, incorporating digital and multimodal elements.

Also, Tymoczko (2007) argues that the broad understanding of translation depends on taking the hybrid nature of translation work and postcolonial methodologies into consideration when presenting the complex and diverse globalized, modern world. The fundamental division between domestication and foreignization exists in spite of these developments as it addresses the challenge that a translator faces in balancing the targeted audience's accessibility and the ST's accuracy. Therefore, these techniques are still very beneficial because they provide a conceptual framework to develop more complex, up-to-date methods. Foreignization assists in preserving several strange features in the ST; at the same time, domestication helps to lessen the strangeness in the ST to be more readable by the targeted audience. The decision to use domestication and foreignization and the translation are affected by certain cultural traditions and social settings. Also, how texts are received and interpreted by a particular group are influenced by cultural traditions that are enduring beliefs, practices, and social customs, norms and behaviours.

Domestication techniques are frequently used by translators experienced in cartoon dubbing and subtitling for more authentic and understandable translations. Elnaili (2014) lists a number of strategies including using euphemisms and cultural equivalents, deletion and addition. While euphemisms are utilized in as a substitution for offensive or inappropriate contents, cultural equivalents are related to the cultural approximation of ST and TT distinctive cultural references. Additionally, addition entails adding explanatory or context notes to facilitate the understanding of some of the ST aspects. Lastly, deletion pertains to the elimination of certain elements that can be unnecessary or unclear to the targeted audience. These domestication techniques contribute to adapting a ST to the cultural norms and linguistic standards of the targeted audience.

Nevertheless, certain techniques can also be utilized for foreignization, based on how they are used. For example, cultural equivalents can culturally enrich the ideas of the target audience while maintaining some of the foreignness, even if domesticating a certain narrative is its common purpose. Venuti (2008) argues that the decision to use these techniques is based careful reflection whether to maintain the integrity of the ST or adjusting it for the targeted audience, or finding a compromise between the two. Tymoczko points out that the choice between foreignization and domestication is based on the translator's reflection concerning his/her positions and attitudes, in addition to the

cultural forces in the field, and elements of both strategies are frequently combined in a rigorous approach to create a balance between readability and fidelity.

1.3 Statement of the Problem

The translation of cartoon movies constitutes a large part of audiovisual translation in the contemporary world. By definition, a cartoon is a sort of visual art that is often created exaggeratedly and is frequently animated. The specific definition of cartoon has evolved, but the present usage typically refers to a motion image that is animated using a series of illustrations. Cartoons, most of which are imported from the United States such as Walt Disney, are an integral part of children's digital lives in the Arab world. The fact that most of them were produced in cultures completely different from Arabic creates obstacles for the translator. In order to examine and correspond to these obstacles, the research discusses a number of related points or categories of ideas that help readers to understand and evaluate the process of translating cartoon movies from English to Arabic via dubbing. Firstly, the research explores how dubbing for children uses different strategies in translating text, especially cultural aspects such as humor, idioms, sexual taboos, swear words, witchcraft and magic, smoking and drinking, race relations, and proper names. Furthermore, it reflects on the strategies used in dubbing and which ones are more target-oriented. By looking into these strategies, the researcher shows the major sites of conflict with Arab culture. While the strategy of paraphrasing in some translations, for instance, is used to silence possible moral tensions in the TT, functional equivalence may be used to deepen the audience's understanding of the translated material, especially if it is compatible with their age, levels or learning abilities. In some cases, elements in the translated text are even replaced with others provided they are more appropriate and recognizable in the target culture.

1.4 Purpose of the Study

The overall purpose of the study is to investigate the translation of culture-bound expressions in cartoon movies from English into Arabic, such as *Thumbelina* (1994); *The Lion King* (1994); *Toy Story* (1995); and *Cinderella* (1950); by analyzing selected translated set of cultural expressions and comparing them to their original versions in English. It examines the dubbing process in terms of the problems faced by Arab dubbers, the strategies they commonly adopt in dealing with such a genre, and the factors and

variables that affect their choices. It also probes the change of the intended sense and meaning that might occur due to using a specific strategy. Considering this, the translation strategies employed will be critically analyzed and evaluated to determine the best one that could handle these problems. In addition, the research considers if the translated culture-bound expressions accurately convey the meaning and cultural influence of the source language.

1.5 Significance of the Study

This study is a critical contribution to audio-visual translation studies because it deals with translating cultural material in cartoons directed to a specific group, namely children. The cartoons on most Arabic channels translated from English to Arabic reference Western beliefs, ideology, and culture. As animations have a powerful influence on children's thinking and behavior, the translator's task is to replace these cultural norms with others that do not contradict the target audience's code of ethics, beliefs, and religion. Accordingly, the study investigates the texts translated from English into Arabic to know their characteristics and the strategies used to translate the problems that translators face during the practice of dubbing and how to overcome them. In this sense, the researcher examines dubbing as one of the audiovisual translation forms and how it is more appropriate for translating cartoon movies.

This study establishes a new form of inquiry or a unique category in translation studies. It adds value to the category of Arabic AVT-related literature since research on Arabic AVT, particularly dubbing, focusing on cultural expressions is limited. The audiovisual translation was neither taught nor considered a specialization of translation studies. For this reason, the current study is significant to the Arabic AVT.

1.6 Questions of the Study

1. This study seeks answers to the following questions:
2. What are the problematic cultural aspects of dubbing cartoons for children?
3. What are the main strategies used in dubbing culture-bound elements?

By using these strategies, can Arab dubbers achieve an acceptable and successful translation of the cultural components?

1.7 Limitations of the study

This research has some limitations. First of all, it is limited to English-Arabic translation, but not vice versa. Second, it focuses on one particular type of translation, i.e., dubbing, rather than other types of audiovisual translation. Third, it deals with translating cultural material for Arab viewers whose ages range between preschool to adolescence (3-14). Fourth, a very small selection of English animated cartoons, which have been translated into Arabic, are described and analyzed here.

1.8 The Crossroads of Language and Culture

Newmark (1988) points out that culture is a way of life in a community that uses a particular means of expression. The way human communities employ discourse to describe local material culture such as food, clothing, or religious rituals makes these communities distinct and peculiar in their own ways. Since cultural items that are specific to certain communities are mostly reproduced in local narratives, it becomes particularly demanding for readers and translators to fully understand and cope with the meaning(s) and impact of these items across national borders of the original linguistic cultures. Translators may encounter cultural gaps during the process of translation as each language has its own culture, which is a serious problem in contemporary translation studies. If we understand translation as a tool of education and truth, this means that translators require great knowledge of the target language and culture to cover the desired meaning of the source text. If there is no cultural overlap or similar parts of culture between the source language and the target language, the meaning of the translated text is likely to be damaged; the target audience recognizes the cultural terms but is unable to understand their meaning. Target readers may have a very different level of understanding culture and education from the source readers. This means that translation is always possible but the impact of translated works on the target readers may be different from the original. In different types of texts, most cultural words are easy to discover since they are associated with a particular language and cannot be literally translated. The translation of these words or expressions requires particular care on the part of translators whose use of literal translation may distort the meaning of the original.

Translating culture cannot be seen as an easy or innocent process. Lefevere (1992) argues that through the translation process, culture can be penetrated and even subverted; not all

features in the original text are acceptable in the receiving culture. Translators are responsible for maintaining the authenticity of the translated text as well as the culture to which they belong. To Lefevere, the way translators understand themselves and their cultures is one of the factors that influence the produced text. The translator, for example, may decide to assimilate everything good and creative and leave what we do not need to impart from other cultures, which is done by rewriting the text in terms of content and style.

One cannot separate culture and language; both of which exist in a spiral relationship. Translating cultures across national boundaries means that translators have to take into account the sensitivity of language, especially when it comes to translating foreign texts or culture-loaded cartoon movies to children. Culture is genetically transmitted to children, and the linguistic competence they acquire is linked to the social knowledge that is spread in a particular society. Turkan & Celik (2007) present an innovative view of the relationship between language and culture from an international and global perspective: that languages spread across cultures and cultures spread across languages. In other words, linguistic and cultural practices flow through the world's social networks on partially different paths. The translator must take into account the culture of the language he/she wants to translate into and point out, in particular, the target culture's audience, their level, needs and background culture. However, it appears that the animated film's original culture receives the most of the spotlight. Turkan & Celik also claim that numerous components of the target culture, including oral and written history, literature, music, theater, dance, visual arts, holidays, and native speakers' lifestyles, are not always represented.

The age is another sensitive factor according to which translation must actually adapt to suit the target audience's interests. Therefore, essential cultural concepts that do not contradict with the target culture and ideas can be conveyed to target audiences by translating animated films and subtitling or dubbing them. Age becomes an important factor, especially when the dialogue is meant for an adult audience. Children are generally incapable of handling the main ideas in a movie since they are unaware of them.

In her discussion of the process of intercultural transfer of culture-specific references in films, Ramiere (2006) points out that translators do not translate individual words

separately from the context; instead, they translate whole texts that include a culture common to members of a particular community. The translation of audiovisual material brings cultures in close contact with each other, thus raising plenty of cultural issues that, if ignored, will lead to the emergence of translated programs that have no meaning and are not understood to target viewers. Since cultural material is one of the most challenging areas of translation between languages, audiovisual translators test the appropriate strategy for each problem they face and do not have to choose a general strategy to translate all the scripts or at least cultural details; so that the translator can delete or neutralize cultural references if it is difficult for the target audience to understand them. Ramiere concludes that the translators work in the intercultural intersection, not within a single culture. Rather than being biased towards the strategy of foreignizing or naturalizing, they can be in a middle-ground position.

1.9 Cultural Narratives in Children's Cartoons and Books

O'Connell (2003) investigates what translators of audio-visual materials can benefit from translators of other texts such as comics and books aimed at children as well as the challenges posed by this target audience. Cartoon scripts are often dubbed and subtitled because they are very suitable for audio-visual translation where materials can influence children's lives and behavior in many possible ways. Children's animation is like children's books in which words and images are combined. This practice in children's TV programs can offer a lot of entertainment and education for children; they help develop a sense of identity and learn about social norms, values, and roles. In this regard, O'Connell asserts that translators of children's texts must create a translated version at the appropriate linguistic level for the likely target audience and take into account the different age groups of children. They must also adapt to the norms and conventions that prevail in the target language and culture, regardless of what is traditionally known as faithful translation. A faithful translation would replicate the source language's exact meaning in the target language, and it is better to avoid it as the translators cannot be so faithful to the original text, they may resort to changing, modifying and deleting in order to make the entire work more suitable to the needs and thinking of Arab children.

Translating children's movies from English to Arabic requires that translators move beyond the simple act of faithful translation. Song (2012) discusses aspects of cartoon translation, which is a very special field in AVT especially those for children. There are

differences between live-action films directed at adults and cartoons aimed at children in terms of purpose. He states that the films directed at adults are for entertainment purposes and share the experiences and emotions of writers and producers, whereas cartoons for children are somewhat more educational. Accordingly, the way children's animations are translated is different from those of adults, as each has different characteristics, features, and functions. Here, the creativity of the translator can be discovered in the use of a natural target language appealing to the domestic culture audience.

Translation for children is a creative act of composition; translators transmit the text from a parallel and different culture, which requires them to respect the children's original culture, learn from them through interaction, and create a perception of these children from within. The researcher's use of the term (children) is not limited to a certain category as it is somehow difficult to discuss children's texts in details. There is a number of characteristics that translators must understand about the nature of texts and how they may apply them to children's written and audio-visual texts before and during the translation process. Firstly, the target audience may not only address children but also adults who play a supervisory and critical role. Secondly, the audio-visual texts seen by children serve moral, cultural and educational functions at the same time. Thirdly, it is crucial not to focus on the scenario and neglect the visual information that is an integral part of the whole text. Finally, the authors of children's texts are not members of the target group; they have limited knowledge and understanding of the target audience (Oittinen, 1993).

A failure to fathom these characteristics or codes of translating children's movies across languages, here English to Arabic, may cause challenges and even failures. Abu Yaqoub (2016) studies the mistranslations and possible failures caused by cultural and ideological dissimilarities between Arab and foreign cultures. Her study mainly focuses on the translation of cultural and ideological components in Disney's animated films in both forms 'subtitling and dubbing'. Accordingly, she discusses the influence of translating cultural and ideological components on Arab families and children and whether the strategies used in the form of dubbing are used in subtitling or not. Therefore, the study results reveal that there is an evitable loss of ideology and culture as it mostly becomes difficult to find equivalents with the same rhyme, culture and ideological effect. The literal translation is preferred and used in subtitling, whereas dubbing deals with the

strategies of modification, omission, addition, and sometimes compensation in translating these films. In addition to that, it shows that Disney's animated films are filled with Western cultural values and ideologies that are not suitable for the Arab family, especially for children. The results also show that children and families of different ages are not able to identify well with original animated film characters through subtitling. Abu Yaqoub concludes that in dubbing, translators were freer than in subtitling in filtering cultural and ideological components in the animated film's dialogue; dubbing is helpful as it enables dubbers to preserve the cultural and ideological standards. Accordingly, the dubbing method is more successful in dealing with the cultural and ideological components since translators can carry out the situation and redirect it to suit the target receptors' orientations.

In her analysis of a number of selected children's movie translations from English to Arabic, Al-Yasin (2022) studies the translation procedures used in rendering the culture-bound expressions in the Egyptian vernacular of the dubbed versions. Al-Yasin examines the form of dubbing into Egyptian vernacular Arabic by analyzing cultural expressions in *The Lion King* (1994), *Toy Story 2* (1999), and *Finding Nemo* (2003). Al-Yasin states that the Egyptian Vernacular is frequently used when Disney animated movies are dubbed into Arabic. Here, the word vernacular refers to the daily conversational language rather than the standard version of the language. Thus, the Egyptian vernacular is widely known by Arabs due to the significant influence of Egyptian media and cinema throughout the Arab world, as well as the availability of different sources for learning about it, such as movies, novels, and TV series). In other words, Egyptian culture and vernacular have had an important influence on Arabic-speaking cultures worldwide. The vernacular variations undoubtedly reflect the culture that cannot be translated directly; thus, translators must always find an equivalent that the audience understands in the target language. Al-Yasin adopted Tomaszekiewicz's procedures of dubbing and subtitling for this purpose. Accordingly, Al-Yasin reveals that the most frequently used dubbing procedures were adaptations taken from the target language in her study where she provides cultural equivalents that previous scholars recommended. It also shows that manipulation of the original message was done by using dubbing procedures that mainly aim to make the text closer to the target audience in terms of adjusting to their native language and culture. As a result, some unrecommended procedures, such as literal translation, were avoided to the greatest extent feasible, while omission, generalization, and substitution were avoided entirely.

1.10 The Translation of Children's Movies to Arabic: Egyptian Dialect

The growth of the Egyptian dialect is closely associated with cinema and film production in the region. Egypt has long been a cinematic pioneer in the Arab world. According to Maluf (2005), the majority of Arab nations understand the Egyptian dialect, despite the fact that standard Arabic is the common language. However, it is exclusively employed in literature and formal writings, such as TV news.

Over the last nine decades, the Egyptian dialect has evolved and spread in ways that no other Arabic dialect has. It has long dominated the Arab artistic scene. Actors and singers aspiring to popularity understand that success is guaranteed if they do well in the Egyptian market. When they sing or act in Egypt, they invariably use the Cairo accent. Iraqis, Syrians, Palestinians, Lebanese, Sudanese, Tunisian, and Algerian singers and performers have mastered the Egyptian accent and contributed to "localizing" it in their own countries throughout the history of the Egyptian movie industry. Gamal (2008) suggests that the Egyptian cinema's high output and focus on comedy further contributed to the dialect's popularity.

This contribution has attracted critical scholarly attention to the employment of the Egyptian dialect and its special characteristics in translation studies. Ibrahim (2022), for instance, investigates the translation of idioms in dubbed children's movies from English to Egyptian Arabic. She claims that working with two completely different languages requires the translator's awareness of both the linguistic and cultural components involved in both languages. Even though the technical aspects of the dubbing process must be considered, these technicalities can add to the translator's difficulties in translating such culture-bound idioms from one language to another. The concept of idiomatic misunderstanding stems from the fact that idioms cannot be completely comprehended if the translator considers the meaning of the words composing the idiom as individual units. It appears that the dubbed versions of the movies are more hilarious than the originals. This is owing to the expressive nature of the Egyptian dialect, which can be observed in the vast number of idioms. Idiomatic terms are an essential part of everyday conversations. The success of a translation is determined by how well it is received as if it were the original text rather than a translation.

In her thesis, *Subtitling and Dubbing Animation Movies from English into Arabic*, Ziyada (2014) tackles the issue of culture-bound expressions of children's movies from English into Arabic. Her study aims to identify the characteristics of the source text, the problems that the translator encounters, and the strategies adopted by Arab translators to overcome these problems. It also tackles the issue of translating names of cartoon characters and the reason behind changing or keeping these names using examples from the animation movies *Monsters' Inc.*, *Stuart Little 3*, and the television series *The Amazing World of Gumball*. According to the findings of the study, the most difficult aspect of translating cartoons is the diversity of Arab cultures, dialects, beliefs, and customs. Furthermore, the translator's main challenge is a lack of awareness of the source's culturally bound phrases, such as idioms, as well as a lack of knowledge of the target's cultural and dialect variety. Ziyada also discusses how dubbing is the most important form that succeeded in fulfilling the demand of the market and the need for it in the Arab world among Arabic channels. In the process of dubbing children's cartoon movies, modern standard Arabic is the best choice that can be used whereas colloquial Arabic should only be used in humorous situations and with an accent that most Arab countries understand, such as Egyptian or Syrian. To Ziyada, dubbing in animation is better than subtitling because children cannot keep up with the subtitling and most of them have not developed their reading abilities while watching a scene. However, using dubbing in translating these movies must match the conditions of the source text and be consistent with the age and sex of the character voice-wise.

Dubbing children's movies to Arabic, especially the Egyptian dialect, brings along many challenges at the level of language. The most common errors in translated cartoons are lexical ones. Such errors occur when the translator provides a completely different meaning to the SL lexical item, renders the SL utterances literally, or leaves out the translation of certain regions of the SL words and phrases. Sometimes omissions might not represent errors. Translators more frequently delete swear words and terms associated with magic, spirits, and monarchy for educational, social, and marketing reasons. Syntactic errors are not as serious as lexical ones. They might result from the translator's carelessness, inaccuracy, inattention, or lack of Arabic proficiency. According to Zitawi (1995), idiomatic errors indicate the translator's misunderstanding of the idiomatic

expressions, his/her purposeful attempt to reduce the TL utterances for the sake of lip synchronization, or a lack of awareness of the context of the SL text.

The increasing number of satellite channels has resulted in a vast array of programs and entertainment, leading several countries to translate, either through subtitling or dubbing. Despite the many advantages of dubbing the researcher pointed out earlier, subtitling was also considered a vital means of authenticity or originality of production. To use translation in the Egyptian context as an example, from the outset of Egypt's audiovisual translation (AVT) field, subtitling was preferred for many different reasons. Although dubbing American films was an option, especially given voice and acting talent available in Egypt at the time, the idea was not considered. Subtitling is more affordable than dubbing, but this is not the only advantage. In fact, subtitling was preferable to dubbing not just because it was less expensive, but also because it could be used to defend the local film industry from competitors. Dubbing was deemed dangerous to the Egyptian film industry (Gamal, 2008).

In dubbing children's movies, translators may fall into linguistic and cultural traps that cause rejection or dissatisfaction by Arab viewers. To avoid this, since the majority of foreign programming was imported from the United States, the focus shifted to three main issues: language, gender, and violence. As the majority of foreign programs were imported from the United States, the focus turned to three primary issues: language, sex, and violence. Thus, swear words had to be cleaned, sexual allusions removed, and blasphemous references eliminated. Subtitlers coped with these three taboos using unusual vocabulary elements and awkward grammar. Not only was the spoken foreign language translated into written Arabic, but the oral dialogue was also read in a formal but sophisticated style. This process resulted in the dilution of cultural notions, such as "bar" being transformed into the ancient term hana. All of these Arabic expressions belong to a refined, yet classic, language that is not employed in modern writing. This led to the idea that it has its own language and quickly became the subject matter of tales on the street and in newspapers alike (Gamal, 2008).

Al-Alami (2011), in her thesis *Dubbing Timon & Pumbaa Cartoon into Egyptian Arabic*, addresses the issue of translating and dubbing animation films from English into the Egyptian dialect, which turns into a unique mode of expression on its own. She points out

that even though some claim that dubbing should be in standard Arabic to develop the linguistic level of children, translating into standard Arabic may reduce fun elements and add more seriousness to the text. On the other hand, the Egyptian dialect is widespread and highly understood in the Arab world, and Egyptian culture is wide-ranging. Many Arab speakers around the globe are well familiar with the Egyptian dialect and know Egypt's various occasions, events, and types of food, which contributes to the trend towards cartoon dubbing in the Egyptian dialect. She states that the cartoon series *Timon & Pumbaa* (1995) encompass elements directed to adults, which means that the translator also seeks to entertain adults rather than children owing to the level of the language used in the dubbing. She also adds that there are many sentences and phrases translated into Egyptian dialect idioms, and several words have been manipulated to give the target language a humorous sense, and songs also translated inaccurately, focusing on creating rhyme so that there are some songs left untranslated. Al-Alami concludes that the translators use expressions that children may not understand their connotations or meanings, as there are expressions that cannot be understood without seeing the scenes. Accordingly, the dubbed version is generally more humorous than the original but does not succeed in rendering the message as in the original.

1.11 Dubbing Movies into Arabic: Problems and Principles

Labendowicz (2012) studies translating cultural aspects in audiovisual translation. She states that the translation of such aspects is problematic as it involves a decision-making process on how to transfer certain elements; the more the text relates to culture, the greater the difficulties that arise during its translation. There are many theories dealing with the translation of cultural aspects, but some of these theories do not tackle the cultural aspects of translation directly. For example, Venuti's domestication and foreignization are two basic strategies that guide translators linguistically and culturally, and Nida's formal and dynamic equivalence deal with the cultural and linguistic distance between the SL and TL. In addition to these two most fundamental approaches, House's overt and covert translations can also be used to deal with the cultural aspects more directly. Although theories differ in terms of terminology, typologies seem to overlap when it comes to their central concepts. Labendowicz concludes that the multiplicity of categorization of translation procedures may lead to confusion; the procedures for translating cultural

aspects could be limited to five basic procedures: direct transfer, compensation, omission, substitute, and periphrasis.

In her exploration of the strategies that are normally employed in the translation of children's cartoons, Rishah (2013) investigates the issue of translating children and family animated cartoons from English into Arabic by focusing on cultural and audience factors. She aims to explore the various translation strategies used in this process by examining several children and family cartoons. She also discusses how the translator overcomes cultural hurdles such as comprehensibility, cultural peculiarities, audience age, and awareness level. According to Rishah, the translation of children's animated cartoons is influenced by three major factors: the translation policy of the production institution, the cultural content in the original, and the target audience's age.

Concerning the first factor, which is the translation policy of the production company, one can easily note that Disney's principles differ from Venus's. For example, literal translation is the primary translation strategy used when dubbing Disney animated movies, but Venus employs naturalization as a translation strategy to make the entire work more suitable to the needs of Arab children and their way of life, values, and religion. The institutional factor, which can be noted in Disney's or Venus's translation of children's animated cartoons, can affect the process of translation and the translators' choices. The institutional ideology, in other words, typically influences the translation of animated cartoons for children. Concerning the cultural factor, Venus constantly seeks to make the ST's culture or content more accessible to the intended audience. When translating a work with culturally distinct content, the culture, religion, and values of Arab society are taken into account. Concerning the audience, the age of the children is critical in the translation process. When a child is young, his or her primary need is to watch and listen to funny and brief shows accompanied by songs and music, but as he or she grows older, what he or she views on television helps to shape his or her personality, beliefs, and ways of thinking.

Translators are responsible for rendering the content and the effect of the original text to the target audience by using several translation strategies, so they may paraphrase, add or even omit specific source text terms and references from the original family cartoon to achieve the intended meaning in a way that does not hurt or leave a negative impact on

the cultural and religious background of the target audience and their feelings. Furthermore, translators tend to utilize compensation strategies in translating family animated cartoons to bridge the gap between the source text and the target audience such as adaptation (paraphrasing, addition, and omission), substitution, extended explication, displacement, and rearrangement. These strategies can help companies overcome translation defects in movie productions by translators, who must be trained experts in the field of the movie industry.

To avoid errors by the first translators, production and distribution establishments that purchase animated pictures for children and handle the dubbing process should hire a team of translators who specialize in translating children's animated pictures. They should also appoint additional translators whose job is to carefully review, examine, and edit the translated material before it is acted out by the dubbing actors and actresses. Lastly, they should try to avoid purchasing animated pictures where the translators are required to omit or change the meaning of some words, which affects the context for specific reasons. For example, in "The Psammead", the word "pig" has been translated as 'خروف' 'sheep', instead of the word خنزير. This translator's choice, here, is influenced by religious reasons, as Islam considers "pigs" to be filthy, unclean, and prohibited animals. However, the translator has not considered that the child who watches the scene and listens to what is being said understands that what he or she sees is not a sheep. This, of course, will confuse children and cause them to acquire the wrong information. In this instance, the production and distribution firm should delete this section of the scene, or even avoid the purchase of the entire children's animated picture if doing so would harm the texture of the cartoon.

This means that children's movies must come under strict censorship in case they main contain unacceptable or inaccurate material. Arab television stations in charge of broadcasting educational animated films for children should keep an eye on the dubbed language. This language should be clear, straightforward, well-constructed, understandable, meaningful, and devoid of any linguistic faults. Moreover, the dubbed language must convey the original script of children's animation films, so that their translators may thoroughly evaluate and examine the translation of the SL text.

When it comes to translating children's animated pictures into Arabic, translators should be proficient in both Arabic and English, possess exceptional talent and skill, be highly qualified, and have precise and accurate experience in doing so. A high level of proficiency implies that translators can avoid the issue of carelessness, inaccuracy, and lack of attention by giving the translated material enough time to be reviewed and translated as well as knowing how to handle taboo words like swears and curses. Instead of simply leaving some phrases untranslated, they ought to be challenged to translate the passage in a way that makes sense for the dialogue and the context as a whole. Most of these challenges are indebted to cultural non-equivalence, which puts more demands on the translator, who must work hard to find alternative spaces of cultural negotiation.

In this vein, Ad-Dahle (2012) considers the culture-bound problems in subtitling and dubbing, with a particular focus on English–Arabic translation. His study aims to look at the translation strategies which subtitlers and dubbers use while translating American culture-bound elements in three American movies into Arabic. Based on Leppihalme's (1997) approach which she proposed for translating allusive cultural bumps, the criteria explored here include correctness and fluency, rendering of reference, faithfulness, and understanding, and how they are preserved in adopting retention, noun substitution, and omission. Ad-Dahle finds that both retention and omission are the major two strategies adopted in translating American culture-bound expressions in Arabic and minimal substitution is used. However, retention of the name may result in foreignness, but it works well to provide a guide word or an explanation. Word substitution has also been found effective, but it is more likely implemented in dubbing than in subtitling by adopting a recontextualization strategy, through which dubbers frequently domesticate translations by reconstructing a particular part of a given context to match the text as a whole. Omission occurs when it comes to religious and profane terms that are not acceptable in Arab culture. To prevent register losses, comprehension issues, alienation, and betrayal of the source text, Ad-Dahle recommends dubbers and subtitlers to think again about the translation techniques they employ and adopt a more dynamic and functional approach when translating culturally specific expressions.

In her perspective on the translation of culture-bound expressions in children's animated movies, Zitawi (2003) investigates texts written for children's cartoons and dubbed in the Arab world for presentation on E-junior channels in Abu Dhabi and Dubai television. She

attempts to examine the strategies used by Arab translators to translate one of the most challenging areas of translation, idiomatic expressions, throughout the process of translating and dubbing children's cartoons. Zitawi also describes translating children's animated shows as a difficult practice with additional technical linguistic considerations and limitations. To her, dealing with this particular content is more than merely a language exercise or a linguistic manipulation; it is an act of intercultural communication inspired by the rewards of understanding a new foreign culture. Her analysis indicates that several strategies can be utilized to translate idioms for dubbing purposes: dynamic translation, naturalization/localization, addition, deletion, and word-for-word translation.

The translator's choice of strategies in audio-visual translation is, in fact, sensitive because opting for an inappropriate strategy can lead to a problematic production of culture. Audiovisual translation, such as animation translation, differs significantly from other forms of translation. Whilst children's animation accounts for a large portion of the audiovisual products available to children in the Arab world, the issues of dubbing and subtitling, particularly in the Arab world, have received little attention in translation studies. As a result, Al-Jabri (2017) investigates the cultural issues associated with dubbing and subtitling names in children's cartoons from English into Arabic, as well as the translation strategies used by Arabic translators to render culture-specific items, particularly proper names. Personal names provide another major challenge for professional translators and require special attention from translation studies scholars, as they serve as a stumbling block to translation in a variety of text forms.

Subtitling employs more SL-oriented strategies, as the majority of subtitling strategies, including retention, direct translation, and specification, are SL-oriented. A translator's choices can be affected by the visual and audio-lingual aspects of the translated discourse. As a result, subtitling is likely to result in more instances of foreignization than dubbing, which can help us understand why some cultures prefer dubbing over subtitling. This tendency may reflect practices aimed at retaining the target language culture while keeping the source language outside of its borders. On the contrary, the majority of dubbing strategies are TL-oriented. Dubbing supports adaption policies to the target language culture by allowing the dubber to reproduce names and attach them with meaning specific to the target culture. In this case, the dubber is in charge of the written form as well as its phonetic associations and pronunciation. With such authority, the

translator can adapt any culturally distinctive names to the target language. Furthermore, he or she has the option of selecting names from the target language that are funnier, thus producing a semantic scope that may exceed that of the names used in the original text. Therefore, dubbing enables the translator to be visible and contribute to the creation of the text (Al-Jabri, 2017).

Through her commentary on the question of faithfulness in the translation of source texts to Arabic, Zitawi (1995) addresses the accuracy and faithfulness of dubbed children's cartoon films presented on Jordan television and other Arab television networks. She believes that the translators rendered certain aspects of the original texts incorrectly, distorting the meaning delivered in the target language text and leading to a weak, vague, and incomprehensible TL text; consequently, they directly affected the Arab children's educational levels. She argues that alternative translations of source language utterances would be more acceptable. She also states that translating children's animated cartoons requires highly skilled, talented, and experienced translators. These translators must take into account a variety of factors when translating, including the language they use for addressing Arab children, the educational and moral concepts underlying each child's animated image, and the state of their mental and psychological health.

Films and TV shows can be tremendously influential and extremely powerful methods for transferring values, ideas, and information. Different cultures are presented not only verbally but also visually and aurally as films and TV programs as polysemiotic mediums that transfer meaning through several channels, such as pictures, dialogues, and music. In addition, items that used to be culture-specific tend to spread to other cultures, as noted by Szarkowska (2005), who suggests that the choice of film translation mode largely contributes to the reception of a source language film in a target culture. To render this language correctly, one must consider and overcome the challenges that normally accompany the process of translation. Hellgren (2007) believes that Cartoon translators have challenges in particular with allusions included in the original texts, therefore they frequently decide to leave them out of the subtitles. Overall, Tortoriello (2006) clarifies that the obstacles encountered by cartoon translators depend on the creative nature of the language utilized in the original cartoon or animated production and the importance of songs and their structure. This eventually reflects the translator's much-needed skills and expertise in dealing with highly complicated forms of dubbing and subtitling language

and culture-specific terminology when translating children's animated movies to an Arab audience.

To conclude, these studies provide valuable insights, but they also leave gaps. The majority of these studies have focused on audiovisual translation and the comparison of different forms of it in general. Some of them have also focused on studying how to translate films and television shows, and just little attention has been paid to translating cartoons into Arabic, taking into account the child audience, their sensitivity, and the cultural and intellectual impact of dubbed content on them. Therefore, this study makes a significant contribution to a growing body of literature on the translation of Arabic audiovisual materials, especially in the context of translating culturally relevant expressions into children's animation. Animations, especially those broadcast on Arab television channels, often pose significant cultural challenges because they typically reflect Western cultural ideologies, beliefs, and values. These animated productions, although entertaining, have a profound impact on children's thinking and behavior. For this reason, the task of the translator becomes crucial. It's not just about linguistic accuracy, it's also about ensuring that cultural content is appropriately adapted to the moral values, religious beliefs and social norms of the target audience – Arab children. This study thus contributes to bridging cultural gaps, enabling translators to produce a final product that is culturally relevant and ethically appropriate for young audiences.

Chapter Two

Methodology

2.1 Overview

By using a descriptive qualitative approach, the study analyzes the cultural-bound expressions in cartoon movies, depending on specific factors represented by culture, society, children, and family. This means that the study will be product-oriented and concentrate on the TTs and the translation process, which entails the use of particular strategies, methods, and choices made by the translators. The study also seeks to evaluate the different translation strategies to ensure whether they violate or preserve the cultural elements.

An example of this can be seen in the translation of the following excerpt from *Thumbelina*, as illustrated in the box below:

Beetle's my name and razzmatazz is my game (SL): (اسمي الأستاذ خنفوس وأحب أفرح النفوس)
(TL).

In this example, the translator uses the compensation strategy as the humor is brought closer to the Egyptian environment, this is because Egyptian Vernacular Arabic is frequently used when animated movies are dubbed and it is widely known and highly understood in the Arab world.

Pun is the most entertaining figure of speech based on the comic usage of words. The form of pun is preserved by manipulating the words to be consistent with that of the original with the same impact on the target audience. The translator does not adhere to the literal translation of the sentence "اسمي خنفوس والاستعراض لعبتي", but rather keeps the wordplay by using rhyming words more suitable and humorous in Arabic 'خنفوس' and 'النفوس'.

2.2 Type of Study

This study uses a descriptive-analytical approach to explain the collected data. These data include multiple examples of cultural material in a number of animated movies and their dubbed versions from English into Arabic, especially Egyptian Arabic. This descriptive method borrows heavily from Toury & Pumbaa (1995), who is considered a pioneer of descriptive translation studies. Toury developed his approach by analyzing and determining tendencies in the translation process without using difficult restrictions. Translation science should provide translators with practical guidance by identifying and emphasizing the tendencies involved in the process of textual transference.

The study uses the three stages that Toury suggested for studying translations as cultural facts, 1- Situate the text in the target culture's system by examining its acceptability, and importance. 2- Identify and compare the "coupled pairs" of ST and TT segments to determine the relationships in which the TT shifts are present. 3- Attempt to recreate and generalize the translation findings for these "shifts" or "changes" between the ST and the TT.

The sample of data taken is collected from the translated works in regard to the original ones to find out how dubbing deals with these cultural components, which strategies are being used, and how they influence Arab children and families. In connection with this, the researcher is going to analyze the data using Venuti's strategies of domestication and foreignization. The research also makes a comparison between the original movies and their translations qualitatively, where the collected data guides the research by studying the variables between both versions, identifying their causes and then arriving at the results.

2.3 Data collection

To arrive at coherent conclusions in this study, the researcher chooses a set of American cartoon movies and their dubbed versions in Arabic; Thumbelina (1994), The Lion King (1994), Toy Story (1995), and Cinderella (1950). These cartoon movies are based on international stories and are among children's favorite and popular films. They are extensively shown on Arab children's channels. These movies are also rich in cultural information that may need to be adjusted for an Arab audience, contributing to the subject of study.

While collecting the data, the researcher thoroughly studies the STs and TTs to discover how these texts embody and reflect cultural content. Then, the researcher selects specific examples that are classified and distributed in categories, including, idioms, wordplay, swear words, and proper names. Then, the data will be classified according to Newmark's (1988) taxonomy for culturally specific items.

2.4 Data Analysis

The translator of children's literature should be thoughtful and careful about many aspects during the process of rendering cultural content from English to Arabic. S/he is allowed to manipulate the text in various ways such as adjusting the text in order to make it appropriate and useful to the child and reproducing the plot, characterization and language to the child's comprehension level and reading abilities. According to Venuti (1995), Domestication and Foreignization are two major translation strategies that provide both linguistic and cultural guidance. Domestication aims to minimize the strangeness of the source text for target readers while foreignization helps retain something of the foreignness of the original. The choice of domestication and foreignization is not only made by the translator but is also determined by the specific social situations and cultural traditions. Translators can adapt many strategies that could be applicable to dubbing cartoons to make the translation sound more natural and easily understood by the target reader such as deletion, addition, euphemism, cultural equivalence, etc. (Elnaili, 2014).

After classifying and reviewing the data, the researcher analyzes the cultural components in STs and TTs, and then examines the data using the translation strategies suggested by Peter Newmark's translation procedures model, in which his classification provides culture-specific items translation strategies. A classification that involves the translation of cultural terms and phrases is necessary for the researcher, given that the term "culture" refers to all of the accepted standards of proper conduct that people pick up from belonging to the same group or community, as well as the values and beliefs that guide overt behavior (Samara, 2022).

Speaking of Newmark's model (1998), he suggests seventeen translation procedures. The researcher refers to and employs five of these procedures, which are the most common in dealing with cultural elements, words, and expressions, in this research: cultural equivalence, functional equivalence, paraphrase, transference, and literal translation.

2.4.1 Transference

Transference strategy is the process of translating words directly, without major modification, from the source language (SL) to the target language (TL). This method is usually applied to proper nouns, items specific to a culture, or terms that have no direct translational counterpart in the target language. Transference is "the process of transferring an SL word to a TL text as a translation procedure," according to (Newmark, 1988). This process involves transliteration and is consistent with what Harvey (2000) refers to as "transcription." This strategy's main objective is to maintain the original text's distinctive qualities and cultural character. This is crucial when translating highly specialized language or notions with cultural connotations.

2.4.2 Paraphrase

The paraphrase strategy entails changing the words used to convey the same meaning in the target language (TL) for a word, phrase, or complete sentence from the source language (SL). This strategy is frequently used when the TL contains no direct equivalent or when a literal translation would be ambiguous or awkward. Paraphrasing is defined by Newmark (1988) as "amplifying or explaining the meaning of a segment of the text." When translating idioms, proverbs, or culturally specific terms that are difficult to translate accurately, it enables the translator to offer a more contextually or culturally appropriate interpretation.

2.4.3 Cultural Equivalence

Cultural equivalence is a cultural substitution that occurs when a culturally specific term is totally unknown in the target culture, so such a term or item is replaced with a target language item that does not have the same propositional meaning. In this regard, Higashino (2001) suggests that cultural equivalence gives the reader a concept with which he can identify something familiar and appealing and have a similar impact on the target reader. In fact, there are cases in which a translation by cultural substitution is the only acceptable option for translation.

2.4.4 Functional equivalence

Functional equivalence places a strong emphasis on the impact of the translated work on the receiver. Here, changes in the text, including words and metaphors, and even omissions or additions, are allowed as long as the target text functions in the same manner as the source text. In his discussion of the role of functional equivalence in translation studies and practices, Nida suggests that the goal of functional equivalence, which Nida originally named “dynamic equivalence”, is to seek the closest-natural equivalent to the source-language message. Nida’s suggestion implies that looking for a culturally equivalent term in the TT requires minimum foreignization (Higashino, 2001).

2.4.5 Literal Translation

Literal translation describes what we might call “direct translation”, which renders each word in one language exactly into its counterpart in another language to have as close as possible word-for-word correspondence between the original source language of translation to the target language. It works well with languages that have similar grammatical structures. In languages with different grammatical structures or conceptual elements, literal translation can sound unnatural, lead to great confusion, and thus fail to convey the meaning of the original text.

Chapter Three

Data Analysis

3.1 Data Analysis

The translation of English cartoon movies to Arabic can be a demanding or challenging task. Considering the number of phraseologies, wordplays, names, cultural references, and idiomatic expressions, English-Arabic translators must be aware of the authenticity, sensitivity, and cultural material in the newly produced target text. While translating cartoons into another language, here in Arabic, many textual and visual factors must be taken into account. In this regard, Arab translators may omit, add, or replace certain aspects in the source text to find suitable or appropriate elements specific to the target language, culture, and issues related to society, which could present significant challenges for the translator. This chapter investigates the cultural challenges and the strategies translators tend to use to overcome these culture-related issues, such as foreignization and domestication, along with examples drawn from multiple cartoon movies.

This chapter shows the analysis of different examples from both English and Arabic, which are mainly culture-related issues that Arab translators face in audio-visual translation. The selected examples are prototypes of gaps that Arab translators may fall into when rendering cultural material from English to Arabic. The examples are accompanied by an illustration of the translation strategies employed in each separate case, which is analyzed in this study. They are divided into two sections. The first section is concerned with the findings related to the research questions on the strategies used in dubbing culture-bound elements, the researcher presents a series of examples in general and categorizes them based on whether they were translated using foreignization or domestication strategies. In the second section, the researcher discusses the findings related to the research question on the problematic cultural aspects using a set of culturally specific examples, categorizing them into different groups, such as proper names and idiomatic expressions, wordplays and, swearwords. The research establishes a solid understanding of the translation of puns, idioms, and character names, explaining the rationale behind the use of each translation strategy to reflect on the final product and demonstrate if the translation is source- or target-oriented.

3.2 Venuti's Strategies of Foreignization and Domestication: The Limits of Translation in Arabic

Translating cultural content for children in cartoons requires using different strategies to achieve the best results. In translating cartoons, translators need to change the text into another one that is linguistically and culturally appropriate for the target audience. For example, the analysis shows that there are two basic strategies that have been used repeatedly. Dubbers use foreignization in cases that do not affect the context meaning as a whole, using strategies such as transference, and literal translation. However, they use domestication as the main strategy in dealing with cartoons, it is the best choice as it is target-oriented by which a translator tries to bridge cultural gaps by changing the text using strategies of cultural equivalent, functional equivalent, and paraphrasing.

For a simplified conceptual framework on the conflict in the translation process in which foreignization and domestication may affect the produced translation, translator's points of view or selectivity of concepts, a few examples from several cartoon movies are listed to explain this issue, as shown in the following table:

Table 3.1

Examples of culture-related issues translated using domestication and foreignization strategies

No.	ST	Movie	TT	Strategy
1	Timon and Pumbaa	The Lion King	تيمون وبومبا	Transference
2	It is about time	Cinderella	ع السلامة الحمد	Functional Equivalence
3	- Guess what! - I despise guessing games	The Lion King	حزر فزر لا بحزر ولا بفزر-	Cultural Equivalence
4	Somebody up there loves me	Thumbelina	أنا أكيد في ليلة حظي!	Paraphrase

These examples are taken from Cinderella, Thumbelina and The Lion King cartoon movies. In example number 1, transliteration for the character names "Timon" and "Pumbaa" is used in the Arabic version of "The Lion King", and these are rendered to "تيمون وبومبا" so as to maintain their identity and familiarity, even when uttered in a different language. This techniques preserves the original sound of the names, when is necessary for proper nouns and cultural utterances in specific. The process of changing utterances with comparable sounds from an alphabet into another is called transliteration.

Even though, it helps with the pronunciation of proper names, it is not effective in conveying the meaning of the utterances to the target audience. Baker (2011) suggests that transliteration aids in preserving the cultural identity in its original form. This is one of the ways in which the translation of "Timon" and "Pumbaa" into Arabic shows a conscious decision to preserve the foreignness of these names and strike a balance between reaching the audience and loyalty to the cultural traditions of the ST. Additionally, foreignization theory, which confirms maintaining the foreign elements of the ST in translation, can be linked with this approach. Venuti (2008) points out that foreignization "challenges the norms of the target culture by preserving the foreignness of the original text." Therefore, transliteration serves as a foreignization technique that maintains original names while giving the audience the chance to be exposed to new cultural references.

In example 2, the Arabic expression "الحمد لله ع السلامة", which literally translates to "Thanks God for you safety", is a translation for the idiom "It is about time. The English translation is a functional equivalence that communicates the intended meaning of the original phrase in a manner that is suitable for the TT culture, instead of providing literal translations. While wordings themselves are different, functional equivalences are related to using TL expressions equivalently conveying meanings or impacts as in the SL. Nida (1964) confirms that functional equivalences are necessary in translation so as to convey the message and emotional tone of the ST to the target audience. This is a domestication technical that adjusts expressions to be more understandable and recognizable. Adjusting the ST to the cultural norms and grammatical standards of the TL, domestication helps reduce the foreignness of the ST. Venuti (2008) suggests that domestication gives priority to the norms and expectation of the TL culture, making the text more readable and understandable.

Native speakers of Arabic language use the phrase "الحمد لله على السلامة" (Alhamdulillah 'ala as-Salama, i.e. "Thank God for your safety") to express thanks or relief for one's recovery or safe return. The phrase is said in several settings, including accidents, travels, illnesses, visits, and so forth. For instance, when someone returns home from a journey, one might tell them, "أهلاً وسهلاً، الحمد لله ع السلامة، كيف كانت رحلتك" (i.e. Welcome back! Thanks God you have come back safe and sound. Tell me about your journey). After a

person recovers from a sickness, a friend may use the expression " الحمد لله ع السلامة، سمعت " (i.e. Thanks God for your safety. I heard you were sick). Moreover, the expression " الحمد لله ع السلامة " can be used for greeting a person has not been seen in while, adding the expression " لم ارك منذ فترة طويلة " (i.e. I have not seen you for a long time. The expression, which is deeply rooted in cultural standards, genuinely expresses care and concern. Taking into consideration the cultural context, the translator was successful in translating the expression " الحمد لله ع السلامة " as "It is about time", which is a classic phrase used frequently to express annoyance and relief that a certain incident has finally occurred after waiting very long. The expression " الحمد لله ع السلامة " conveys meanings of relief and welcoming, and it is suitable to be used in the context.

In example number 3, the expressions "-Guess what! - I despise guessing games" is translated to the Arabic expressions "حزر فزر – لا بحزر ولا بفزر-". Cultural equivalent refers to using a terms that is culturally relevant in the TL and has identical cultural connotation and effect in the SL culture. It helps provide "the closest natural equivalent of the Source language message," According to Nida (1964), taking into consideration the ST preserves its intended impact and resonance. Furthermore, using cultural equivalents corresponds with the Venuti's domestication theory, which emphasizes that translations should be adjusted so as to comply with the intended readership's cultural norms to achieve the level of relatability and readability. The translation successfully addresses the challenges of cultural differences and ensures that the conversation translated has its original sense of humor and wisdom and is adequately and acceptably transmitted to the targeted readership.

The Arabic expression "حزر فزر" (hazzar fazzar, i.e. "Guess what!" or "Make a guess!") is used in casual situations (family-, students- or friends-get-togethers) where one poses a challenge to another in a form of a difficult puzzle, a riddle or a question, and it invites the addressed to participate in a guessing game, encouraging involvement and stimulating critical thinking and problem-solving in a funny manner. The expression can be also used to invite someone to guess what gift is brought and put in a bag, for example. The

contextually rich and acceptable translation of the expression maintains cultural relevance while incorporating interaction and humor. The Arabic phrase "لا بحزر ولا بفزر" preserves the original tone of contempt expression the rejection of the character to play this kind of games.

In example number 4, the statement "Somebody up there loves me" was translated as "أنا أكيد في ليلة حظي" to correspond with cultural and religious sensitivities, as clear references to divine favoritism may be rejected or unrecognized in the target culture. The rewording or restructuring of a text to convey the same meaning in a way that is linguistically and culturally suitable is known as paraphrasing, and it is used in this example as a translation strategy. "Translators can adapt the text to make it more accessible and acceptable to the target audience" by paraphrasing, according to Baker (2011). In Arabic, the expression "أنا في ليلة حظي" means "I am definitely in my lucky night!" and is used to convey feelings of luck or good fortune. For example, after winning a game or receiving unexpected good news, one might say "أنا في ليلة حظي" to signify their good luck. This use of paraphrasing falls under the domestication strategy, which aims to make the translation conform to the target culture's norms and expectations. By using a culturally relevant and easily understandable phrase, the translator ensures that the intended meaning of the source text is preserved while making it relatable and appropriate for the Arabic-speaking audience.

It is clear from the preceding that various strategies are used while dubbing cartoons; some of them are TT-oriented, so they move toward domestication such as cultural equivalence, functional equivalence, deletion, and addition, in which the dubber, on the one hand, is given absolute freedom to change and modify the text per the target culture and the audience's linguistic, intellectual and cultural levels. On the other hand, dubbing may be ST-oriented and uses foreignization strategies such as transliteration and literal translation.

3.3 Culture-Related Problems

Language differences are not the primary cause of most translation complications. Rather, it is the cultural differences between languages that pose the greatest challenges. Cultural variances often lead to misunderstandings between the target and source language audiences, as idiomatic expressions and culturally specific references do not always have direct equivalents. For example, translating idiomatic concepts between Arabic and English can be particularly difficult due to significant cultural differences. These difficulties highlight the importance of cultural competence in translation, where the translator must navigate not just linguistic barriers but also the cultural contexts that give meaning to the language.

3.3.1 Translation of Proper Nouns

Proper nouns are nouns with an exclusive character reference, such as the names of specific persons, animals, places, countries, months, days, and holidays. Nida (1964) emphasizes that names and proper nouns function as cultural indicators, and their translation should reflect both the original context and the target audience's comprehension. Proper nouns have important cultural linkages and are transliterated into the target culture, but if they have meaning, they get translated. According to Newmark (1981), "proper nouns have no semantic consequences and are, therefore, best preserved in their original form". Proper nouns, like names of individuals, brands, or places, convey particular, culturally distinct information that is universally understood. Considering translating these names could result in a loss of identity or meaning, keeping them in their original form helps preserve their originality and prevents confusion.

However, the translation of proper nouns can vary depending on their context and function. For example, names of animated characters and television shows often embody more than just a label—they can reflect a character's traits, cultural references, or thematic elements. For instance, the name "SpongeBob SquarePants" not only identifies the character but also hints at his quirky, square-shaped appearance and underwater setting. As such, translating these names might involve adapting them to preserve their intended connotations. Newmark acknowledges this by stating that "names with a traditional translation can sometimes be appropriately translated to maintain their original meaning and cultural significance." As Baker (1992) discusses, "these names have become deeply

embedded in their respective cultures and their meanings are often understood intuitively by audiences familiar with them". Consequently, translating such names by maintaining the original character traits or finding a culturally relevant equivalent can enhance the audience's understanding.

From the collected data in the animated cartoons analyzed, we find that some translators retain the names of characters as they are in the original movies, while the most attempt to find similar equivalents for the characters' names that have the same rhythm or the same meanings in Arabic to bring the translation closer to the target audience.

Table 3.2

Examples of the translation of proper nouns using the transference strategy

No.	ST	Movie	TT	Strategy
1	Simba	The Lion King	سيمبا	Transference
2	Cinderella	Cinderella	سندريلا	
3	Woody	The Toy Story	وودي	

The strategy of transference, also known as transliteration, involves converting proper nouns into the target language while maintaining their original spelling and pronunciation as closely as possible. Transference is closely linked to the concept of foreignization in translation. Foreignization involves preserving the original cultural elements of a text to maintain its foreign characteristics and to offer the target audience a sense of the source culture's uniqueness. Transference is consistent with this strategy since it preserves the original form of proper nouns, such as names of internationally recognizable characters, places, or companies, like "Simba," "Cinderella," and "Woody" from animated movies. The original names of the aforementioned characters are preserved by transliterating them as "سيمبا", "سندريلا", and "وودي", so contributing to their continued international popularity.

The names of the characters have great significance and are well-known throughout the world. For example, "Cinderella" and "Simba" are well-known characters whose names are immediately connected to particular stories and products. Transference helps in maintaining the initial cultural references and connotations. For instance, "The Lion King's" "Simba" is well-known throughout the world; changing its name would make it less distinctive.

Transference preserves familiarity for an audience speaking Arabic. Children who understand Arabic and are already acquainted with these characters from other media will find it easy to identify their names, which will encourage engagement and continuity. Additionally, transference preserves the original names' cultural relevance and worldwide identity while enabling Arabic-speaking audiences to interact with and meet them. It's possible that Arabic audiences won't always get the same cultural allusions or jokes in the original names. However, transliteration frequently works just fine for universally recognizable characters.

Table 3.3

Examples of the translation of proper nouns using literal translation strategy

No.	ST	Movie	TT	Strategy
1	Beetle	Thumbelina	خنفس	
2	Thumbelina	Thumbelina	بنان	Literal Translation
3	Pride Lands	The Lion King	ارض العزة	
4	Valley of Fairies	Thumbelina	وادي الجنيات	

Rather than using transliteration, some translators choose to translate proper nouns using literal translation to preserve a denotative similarity to the source names. For example, the Arabic translations of "Beetle," "Pride Lands," and "Valley of Fairies" are "خنفس", "ارض العزة", and "وادي الجنيات," respectively, whereas the translation of "Thumbelina" is "بنان," which conveys the name's descriptive meaning. For more understandable and relatable names, literal translation is used to maintain names' core meanings. Baker (1992) states, "literal translation can make names and terms more understandable to the local audience, thereby enhancing cultural relatability".

This technique complies with the rules of domestication entailing adjusting text to conform to the cultural norms and linguistic standards of the targeted audience. Arabic speaking children can comprehend the contextual relevance and significance of these names if the translations produced comply with their cultural and language. The technique associating names with culturally well-known concepts contributes to facilitate the understanding of environments and characters of animated cartoon. Domestication is very beneficial to Arabic speaking audience as it provide a sound cultural approximation.

However, it is very crucial to preserve a balance between domestication itself and maintaining the uniqueness of the source content.

Table 3.4

Examples of the translation of proper nouns using cultural equivalent strategy

No.	ST	Movie	TT	Strategy
2	Drizilla	Cinderella	درية	Cultural Equivalence
2	Lucifer	Cinderella	مشاكس	
3	Thabita	Thumbelina	فريدة	

When transliterated character names are not culturally relevant to the target audience, some translator tend to use new relatable character names. A part of this method is using culturally-fitting and known names while maintaining the sounds or rhythms of the original names. For example, "Drizilla", "Lucifier", and "Thabita" are respectively translated to "درية", "مشاكس", and "فريدة". This method takes into consideration elements including characters' traits, lip movement and timing so as to strengthen the audience's connection with the characters. Concerning the lip movement in dubbing, dialogues should match the character's mouth motions for a consistent and realistic feel of animal visualization. This movement should also synchronize with spoken words, so that the audience can feel the dubbing is more realistic and emotionally connect to characters.

Characters become more understandable and accessible if they are given names corresponding to the Egyptian cultural norms and linguistic standards. Newmark (1988) points out that, "cultural equivalents in translation serve to bridge the gap between the source and target cultures, making the content more accessible and meaningful." The names "درية" (Durriya), "مشاكس" (Mushakis) and "فريدة" (Farida) do not only fit the rhythmic and phonetic characteristics of the original source material, but also their meanings correspond with the specific roles and personality traits of the characters. For instance, the name "مشاكس" means "mischievous", and this corresponds to the personal traits of "Lucifer", being a deceiving and wicked antagonist. Audience love characters whose names are easily recognizable.

This domestication strategy can improve audience enjoyment and comprehension by adjusting information to local cultural circumstances. Translators contribute to an immersive viewing experience by helping to place the characters within the local cultural framework through the integration of culturally relevant names.

3.3.2 Translation of Idiomatic Expressions

Idiomatic expressions are present in all languages and have an intrinsic connection to them. Idioms are frequently employed in a range of contexts and conversations. They are thought of as a group of lexical items that are beyond literal translation. Idioms have unique cultural and figurative connotations that vary across languages, making them typically semantically ambiguous on the surface. Because of this, translators need to be aware of the differences and cultural connotations between the source and target languages (Zayed, Sulong, Yahya, & Husain, 2021).

Idioms are terms that are specific to a certain culture; therefore, the translator's culture has a big influence on how they translate. Idioms, thus, become challenging to understand or interpret (Howwar, 2013). Since every language has unique cultural characteristics that affect translating idiomatic expressions, the differences between any pair of languages, like Arabic and English, will make the process of translating idioms a challenging endeavor (Ali & Al- Rushaidi, 2016). Idioms typically need to be reproduced using particular strategies, including paraphrasing or using equivalent idioms from the target language.

Table 3.5

Examples of the translation of idiomatic expression using functional equivalent strategy

No.	ST	Movie	TT	Strategy
1	Let's get out of this stinking weather before we're statistics	Thumbelina	يلا نمشي من الجو البارد ده قبل ما نتجمد	Functional Equivalence
2	The coast is clear.	The Toy Story	الجو امان	
3	He looks blue!	The Lion King	باين عليه متعوس	

Many idiomatic expressions are rendered into Egyptian dialect-specific sentences and phrases to better resonate with the target audience. For example, the English idiom

"We're statistics" was dubbed into Arabic as "قبل ما نتجمد" (literally, "before we freeze"). The original English phrase "We're statistics" typically implies that the speakers are at risk of becoming just another number in a grim tally, such as casualties or victims. It conveys a sense of inevitability and resignation to a potentially unfortunate fate.

On the other hand, "قبل ما نتجمد" is an Egyptian Arabic translation and a colloquial expression describing feeling of extreme cold urgently obliging characters to protect themselves from freezing and metaphorically implying the necessity to avoiding an unwanted consequence. The Arabic translation is satisfactory as it adapts the idiomatic expression to suit the cultural norms and linguistic standards of the Egyptian target audience. Using the expression captures the characters' concerns and anxiety that an immediate action must to be taken, and it also resonates well within the context of Egyptian culture. The translator's word choice maintains the tone of the SL material while ensuring that the audience comprehends how critical the situation is. The technique makes it clear that functional equivalence is effectively used in translation as it not only preserves the idiomatic expression's essence but also clarifies and relates it to the audience.

A further example of the use of idiomatic expressions modified to correspond to the Egyptian dialect is "the coast is clear" that has a meaning of "There is no one there to see, so it is now safe to move forward" This expression, which is frequently used in circumstances when one must act covertly or avoid being discovered, suggests that the way is clear of hazards or obstacles. "الجو أمان" (al-jaw aman) is the translation for this phrase in Egyptian Arabic, and it literally translates to "the atmosphere is safe." So deeply rooted in Egyptian culture, this expression usually denotes a sense of safety and contentment in one's surroundings. It does a good job of retaining the original idiom. It is often used in the Egyptian colloquial Arabic to persuade that everything has become alright and there is nothing dangerous to worry about, so the person can enter a particular place. Additionally, the translation is very successful as it maintains the original idiomatic expression's essence and, at the same time, expresses the situation in a way suiting the norms of the target culture. The expression captures the ST's essence, addressing the audience understanding of the feeling safety and disappearance of danger.

In example number three, Simba was brokenhearted over the loss of his father. He is described by Timon with "he looks blue," which is an English idiomatic expression indicating that someone looks depressed. The blue colour is used metaphorically to describe a mood of melancholy or downcast, which is a well-known and understood image in cultures where English is natively spoken. The expression evokes a visual sense of sadness, linked to a person's facial expression or demeanor.

In Arabic dubbing, the idiomatic expression was rephrased to "باين عليه متعوس" (bayin 'alayh mat'us), which is a phrase commonly said by Egyptian locals to describe someone's sadness or misfortune. The word "متعوس" (mat'us) literally means "unlucky" or "unfortunate," but in colloquial usage, it often describes someone who appears to be having a bad day or is in a state of sorrow. The phrase "باين عليه" (bayin 'alayh) translates to "it is apparent that," thus the full expression means "he appears to be unfortunate" or "he looks downcast."

Both expressions are deeply embedded in their respective cultures and effectively communicate the intended emotional state. "He looks blue" uses the color blue as a symbol of sadness, a concept that may not directly translate into all cultures. On the other hand, "باين عليه متعوس" leverages a common colloquial phrase that immediately corresponds to the linguistic standards of the Egyptian audience, representing the identical image of misfortune and sadness. Therefore, the translation is successful since it fits the idiomatic expression to an expression that is easily understandable and culturally relevant to the Egyptians audience. It maintains the underlying emotions and the visual representation of Simba's sorrow in a familiar way to the audience.

Overall, the dubber effective usage of the functional equivalence conveys the meaning of the idiomatic expression accurately. This demonstrates the dubber's professionalism in maintaining the intent and impact of the ST while adjusting it to suit the cultural norm and linguistic standards of the target Egyptian audience. The dubber ensures the understandability and resonating of the message by using expressions that are well-known in the target Egyptian culture. This method is a representation of domestication strategy as it adapts the translation to suit the local community, contributing to cultural relevance and communication efficacy.

Table 3.6*Example of idiomatic expression translation using paraphrasing strategy*

No.	ST	Movie	TT	Strategy
1	Has time on hands	Cinderella	يظهر ان الشغل عندك مش كثير	Paraphrase
2	I'm afraid I'm at the shallow end of the gene pool	The Lion King	انا حظي ضعيف وتافه	

Some translators use paraphrasing to translate idioms to comply with domestication standards. This paraphrasing technique preserves idioms' intended meaning and facilitates understanding them by the target audience. The phrase "has time on hands" refers to unemployed person who has much free time and nothing to do. This expression is used in the movie when Cinderella's stepmother tries to give her more housework so she won't be able to get ready for the party and stay busy.

In the Arabic translation, "has time on hands" was paraphrased as " يظهر ان مفيش عندك شغل " كثير " which translates to "It seems you don't have much work". This paraphrase shifts the focus from the specific idiomatic expression to a more direct description of the situation. It conveys the idea that Cinderella appears to have a lot of free time and, therefore, more tasks need to be assigned to her. The translator aligns the expression with common Arabic usage, making it easier for the audience to grasp the meaning without the need for idiomatic familiarity. In the next example, Scar used the expression "I'm at the shallow end of the gene pool." This idiom humorously suggests that one's shortcomings, particularly a lack of intelligence, are due to weak genetic heritage or inbreeding. The phrase implies that an individual is less intellectually gifted or has poorer genetic traits compared to others. The phrase was dubbed to the Egyptian Arabic statement " أنا حظي " ضعيف أوي وتافه " (i.e. I have really bad luck, and I am trivial) is used to express personal grievances and lack of self-confidence. The meaning that the original phases has is conveyed adequately and acceptably in the translation, although the character changes from using the metaphor about being genetically less than others to a more direct way of expressing regret. The translation indicates that Scar feels unimportant and unlucky,

calling himself "تافه" (i.e. trivial" and describing himself as "حظي ضعيف" (i.e. unlucky). This indicates that the character has sense of personal inadequacy.

Therefore, the strategy of paraphrasing is very beneficial in translation idioms, especially when the audience is not familiar with the ST term's cultural reference or meaning, and when there are no direct idiomatic equivalents in the TL. Paraphrasing is obviously a technique of domestication as it adapts the original term to fit the cultural background of the audience.

3.3.3 Translation of Wordplay

Wordplay is a fascinating and sophisticated literary phenomenon that uses language's structural features to produce humor, ambiguity, or double meaning. As per Delabastita (1996), wordplay is a literary occurrence that leverages the structural components of the language or languages under consideration. He goes on to say that wordplays are based on "more or less similar forms conveying more or less different meanings," highlighting their significance in terms of communication. For translators, wordplay offers special chances and problems because of its complicated nature.

Koller (1979) noted a number of variables that could impact a text's translation process, such as the characteristics, opportunities, and limitations of the codes for the source language (SL) and target language (TL). When wordplay is involved, these factors become even more important since puns serve to highlight the differences in language code qualities between the source text (ST) and the target text (TT). Translating wordplay requires not only a deep understanding of the languages involved but also creativity and sensitivity to the cultural contexts of both languages. Yet, just like with any other translation problem, wordplay can be dealt with in many ways by using different translation strategies, such as retaining or omitting the wordplay.

Table 3.7

Examples of the translation of wordplay using functional equivalent strategy

No.	ST	Movie	TT	Strategy
1	Hey Etch! Draw!	The Toy Story	اتش! اضرب!	Functional equivalent
2	You've been working on that draw.		ببتمرن من ورايا!	

In the movie Toy Story, a clever instance of wordplay occurs in a scene where 'Woody' and the drawing board toy 'Etch' engage in a mock pistol duel. The pun revolves around the word 'draw', which appears twice within the sequence. In English, 'draw' can mean both to sketch and to pull out a weapon, creating a humorous double entendre that adds to the playful interaction between the characters. This type of wordplay is inherently challenging to translate because it relies heavily on the dual meanings of a single word in the source language.

The Arabic dubbed version of this scene faced the difficulty of maintaining the pun's humor and meaning. The pun word 'draw' was lost in translation, but it was made up for with another pun, "strike." In both languages, the word 'اضرب' can refer to both the traditional feather pen's strokes and hitting someone with a hand or a weapon. This clever substitution retains the playful duality of the original wordplay, ensuring that the humorous intent is preserved. However, the specific pun 'draw' was not directly translated; instead, the dialogue was adapted to 'ورايا من بتتمرن' (practicing behind my back), using the functional equivalent strategy. The phrase 'ورايا من بتتمرن' effectively communicates the idea of practicing or working on something, which aligns with the context of the characters' playful duel. The translation also considers the cultural context of the target audience. By using a familiar and culturally relevant expression, the translator successfully maintains the humorous and engaging tone of the original scene. The phrase 'ورايا من بتتمرن' not only fits the characters' interaction but also resonates well with the Arabic-speaking audience, ensuring that the essence of the scene is preserved.

The functional equivalent is well-implemented, as it captures the playful and humorous nature of the original dialogue while making it accessible and relatable to the target audience. The translation product demonstrates the translator's skill in balancing fidelity to the source text with the need for cultural adaptation, resulting in a successful and engaging translation.

Table 3.8*Examples of the translation of wordplay using the paraphrase strategy*

No.	ST	Movie	TT	Strategy
1	Beetle's my name and	Thumbelina	اسمي الاستاذ خنفوس	Paraphrase
2	Razzmatazz is my game	Thumbelina	وأحب أفرح النفوس!	

In the aforementioned example, the translator utilizes the paraphrase strategy to make the humor more relatable to the Egyptian audience. In the source text "Beetle's my name and razzmatazz is my game", the character introduces themselves with the name "Beetle" and describes their specialty or personality as "razzmatazz," a term that implies flair, excitement, or showiness. The use of pun and rhyme between "name" and "game" adds a rhythmic and playful quality to the introduction. Puns like this are a common form of wordplay in English, and preserving their humor in translation can be challenging due to linguistic and cultural differences.

To adapt this humor for Arab and Egyptian audiences, the translator paraphrases the whole sentence and selects Arabic words that rhyme and resonate with the audience's cultural and linguistic sensibilities. In the Arabic translation "النفوس أفرح وأحب خنفوس الاستاذ", the translator introduces the character as "Professor Beetle" (خنفوس الاستاذ) and expresses that he loves to make souls happy" (النفوس أفرح أحب). The rhyming words 'خنفوس' (khanfus) and 'النفوس' (al-nufus) are chosen to create a similar pun, effectively maintaining the humorous impact of the source text.

Paraphrasing as a strategy is highly effective in translating wordplay and adapting content for a different cultural context. The translator's use of the domestication strategy through paraphrasing in this example demonstrates a deep understanding of both the source and target languages and cultures. By creatively adapting the pun to fit the Egyptian context, the translator successfully preserves the humor and ensures that the target audience experiences the content in a way that mirrors the original audience's reaction.

Table 3.9*Examples of the translation of wordplay using cultural equivalent strategy*

No.	ST	Movie	TT	Strategy
1	Wait! I got one. Make mine a cub sandwich.	The Lion King	بس بس لقيتها. هاتلي عصير أسد	Cultural equivalent

In the example from the movie *The Lion King*, Shenzi, the hyena, makes a humorous remark while threatening to turn the lion cub into a sandwich by saying “Make me a cub sandwich.” This pun plays on the similarity between "cub" and "club," a type of sandwich, thereby creating a humorous twist with a threatening undertone. This type of wordplay is quintessentially English and relies heavily on the phonetic similarity and the double meaning of "club" and "cub."

In the Arabic dubbed version, the translators created a pun on “قصب عصير” (sugarcane juice), suggesting a drink made from a lion instead of sugarcane juice, a popular drink in Egypt and the Arab world. This change serves as an excellent example of utilizing cultural equivalence to preserve the impact and sense of humor of the ST. When the English pun is substituted with a similar kind of wordplay that corresponds with the audience, translators guarantee that jokes will have their funny impact and relevance.

Accordingly, the use of cultural equivalence in this instance is a strategic choice that falls under the domestication approach. By selecting a culturally relevant pun, the translators ensure that the humor is preserved and that the audience can fully appreciate the joke. This method demonstrates a deep understanding of both the source and target languages and cultures, highlighting the importance of creativity and cultural sensitivity in translation.

3.3.4 Translation of Swearwords

Due to social and cultural reasons, swear words and taboo expressions are somewhat prohibited in certain societies. Many expressions used in the movies such as those that insult other people are seen as "taboo." A swearword can be used to convey a variety of emotions, including surprise, deceit, and anger (Prihartanti, 2012). According to Wardhaugh (2000), a taboo is prohibited or avoided in a society because its members believe it will harm them by bringing them shame, humiliation, or fear. The

euphemization of swearwords and taboos is sensitive in Arab culture. Baker (2003) discusses how swearwords in animated movies are translated; two of the most common methods used in dubbing and subtitling to conceal the actual meanings of swearwords are euphemisms and omissions.

Table 3.10

Examples of the translation of swearwords using functional equivalent strategy

No.	ST	Movie	TT	Strategy
1	You uncultured swine	The Toy Story	يا اهل يا متخلف	Functional equivalent
2	What are you looking for, a hockey puck?	The Toy Story	بتبص على ايه يا عبيط انت كمان؟	

In the scene from Toy Story where Mr. Potato Head calls Hamm an "uncultured swine," the original English term is a potent insult. The phrase "uncultured swine" combines two derogatory elements: "swine," which traditionally denotes filthiness and lowliness, and "uncultured," which implies a lack of sophistication, refinement, or education. The term is used to convey that someone is unsophisticated and lacking in good taste, and it serves as a sharp rebuke for perceived ignorance or pretentiousness, in this case, regarding Picasso's art.

The Arabic translation of this insult, "يا اهل يا متخلف," uses more straightforward and commonly understood terms to express a similar sentiment. "اهل" (ahbal) translates to "fool" or "idiot," and "متخلف" (mutakhallif) means "backward" or "underdeveloped." These terms are often used in everyday Arabic to denote someone who is perceived as lacking intelligence or sophistication. While they may not carry the exact historical and cultural connotations of "swine," they effectively communicate a similar level of insult by denoting someone as foolish and outdated.

In the sentence "What are you looking for, a hockey puck?", the term "hockey puck" is used as a form of insult. In the context of ice hockey, the puck is a small, flat disk used in the game, which is considered a low-value object compared to other sports equipment. In the English-speaking context, calling someone a "hockey puck" metaphorically implies that they are insignificant or foolish, akin to calling someone a "dummy" or

"idiot" in a more colorful and culturally specific way. Consequently, the Arabic translation employs a widely understood and culturally relevant term "يا عيبط" (ya abit) that directly conveys foolishness or stupidity. This expression is familiar in Egyptian Arabic and effectively communicates the intended insult in a manner that resonates with the local audience.

Hence, using the cultural equivalent here is successful in adapting the insult to fit Egyptian cultural and linguistic norms. "يا عيبط" is a common and culturally appropriate expression that captures the essence of the original insult without relying on a sport-specific metaphor that might not translate well. Overall, cartoon movies, especially those aimed at younger audiences or family viewing, swearwords and insults are often softened to avoid offensive language while still conveying a character's frustration or disdain. Commonly, these insults fall into the category of "stupidity" terms, such as "stupid," "idiot," "foolish," and "silly," which are normally used to express lack of sensibility or intelligence, in a less insulting manner. The Arabic translation of these words maintains their meanings and implications to be easily understood by the audience. Arabic words such as غبي (ghabi, i.e. stupid), أحمق (ahmaq, i.e. fool) and معتوه (ma'tuh, i.e. freak) are an example of this, and they are often preferred as they keep the content non-offensive and appropriate.

Chapter Four

Conclusion & Recommendation

4.1 Conclusion

Dubbing and subtitling children animated cartoon movies can be an easy, challenging, or innocent task. Cultural, ideology and language significantly and jointly interact and interrelate to affect the produced translation work, and they can cause certain challenges, limitations and restrictions. These movies full of ideologies, norms, and practices are often broadcasted in English and imported to the Arab television and film websites may not align with the Arabic culture. They are not mere entertainment shows; they are means of spreading views, values, messages and ideologies reflecting the contexts of their creation. A dubber or subtitler might face cultural sensitivities, taboos or inappropriate contents that must be translated with care and knowledge to the Arabic language. A dubber or subtitler must address the challenge of balancing between maintaining the original messages of the shows, the entertaining power of the cartoon and the resonating of different cultural differences, such social and cultural norm, moral values and life styles that are greatly different in the Western and Arab cultures.

This study investigated the translation of culture-bound expressions in cartoon movies, with a particular focus on one of the most significant forms of audio-visual translation: dubbing. It examines the challenging aspects of culture the translators face and the strategies they commonly adopt in dealing with the transference of different aspects of culture while rendering children's texts/scripts to Arabic.

The study has been done by collecting data from four American cartoon movies *Thumbelina*, *Toy Story*, *The Lion King*, and *Cinderella*, and their dubbed versions into Arabic. These data are then analyzed qualitatively through observations, discussion, and comparative analysis, as examples from both the source and target texts are collected, described, and compared analytically with a careful discussion of the strategies used in each particular case. Venuti's theoretical model of foreignization and domestication is adopted to examine the strategies used in the examples provided from each movie, and the data are classified according to Newmark's (1988) taxonomy for culturally specific items.

Newmark's taxonomy provides a structured framework for analyzing how culture-specific items are managed in dubbed cartoons. This allows the researcher to identify the specific challenges which might arise when dubbing culturally-related items in animated cartoons and classify various strategies utilized in dubbing, leading to a more comprehensive and systematic analysis. Newmark taxonomy aids in assessing how effective are particular dubbing techniques to determine the techniques that best maintain the cultural content, humor, or message of the ST, in addition to how using these techniques might impact the audience's understanding and reception of the content.

The research finds that dubbers and subtitlers use different techniques that are tailored to the dubbing context, especially when working on culturally-related elements such as idioms, proper names and swearing. The techniques and methods, such as using functional and cultural equivalents and paraphrasing aim at adapting the SL material to correspond with the cultural norms and conception of the target audience. While this method involves the selective removal of elements that are inconsistent with the Arab culture, it enhances target audience's comprehension, taking into consideration their ages and mindsets.

Dubbers and subtitlers may choose to make significant changes to cultural sensitivities to better align with the norms of the target culture, however, they are often committed to SL text content. There are many strategies such as transference and literal translation that can be used to maintain the original content and meaning without significant changes. This careful balance guarantees the produced translation's faithfulness to the ST and commitment to be meaningful, acceptable and accessible to the target audience. The main goal of translation, subtitling and dubbing is to produce TL material that not only conveys the content accurately but also takes into consideration the cultural sensitivities and promotes the target audience's engagement.

4.2 Recommendations

Based on the study finding, the research recommends future researchers to:

1. Conduct further research on the Arabic-English translation and dubbing of children cartoon animated films for an enhanced understanding and guided linguistic and cultural analysis of such translated and dubbed works;
2. Consider the context of translation intrinsic connection with culture and societies when translating and dubbing both STs and TTs;
3. Pay close attention to the translation strategies, methods and techniques used to bridge cultural gaps, maintain the intended moral messages, and prevent unacceptable cultural exposure;
4. Follow standards and establish guideline for dubbing and subtitling children animated movies. These contribute to language accuracy, cultural consistency, appropriateness, and consistent and high quality dubbing and subtitling.

List of Abbreviations

Abbreviations	Meaning
ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
AVT	Audio Visual Translation
MSA	Modern Standard Arabic

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جامعة النجاح الوطنية
كلية الدراسات العليا

ترجمة المصطلحات الثقافية في
أفلام الكرتون من الإنجليزية الى العربية

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أمينة حاتم إبراهيم النجار

إشراف

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

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الملخص

تعد الترجمة السمعية والبصرية مجالاً مهماً من مجالات دراسات الترجمة وقد حظيت باهتمام بالغ من قبل مختلف العلماء الناشئين وكبار الباحثين. وينبع هذا الاهتمام المتزايد بالترجمة السمعية والبصرية من المتطلبات العالية لنقل المعنى بجودة عالية في صناعات السينما المعاصرة. ومع ذلك، قد تكون ممارسات الترجمة عرضة لثغرات مستمرة في نقل المواد الثقافية عبر اللغات. تؤكد أبو يعقوب (2016) في بحثها حول الأخطاء الثقافية واللغوية الشائعة في الترجمة السمعية البصرية، أن الاختلافات الثقافية والأيدولوجية بين الثقافات العربية والأجنبية عادة ما تسبب أخطاء في الترجمة وإخفاقات. وبينما يميل المترجمون إلى استخدام الترجمة الحرفية، فإن أولئك الذين يعملون في مجال الدبلجة يعتمدون عادة على بعض الاستراتيجيات للتغلب على هذه التحديات، مثل التعديل والحذف والإضافة وأحياناً التعويض في ترجمة الأفلام، بحيث يصبحون أكثر نجاحاً في التعامل مع المكونات الثقافية والأيدولوجية وتوجيهها لتناسب مع متطلبات الجمهور.

تبحث هذه الدراسة في ترجمة التعبيرات الثقافية في أربعة أفلام كرتونية من الإنجليزية إلى العربية. وتولي اهتماماً خاصاً للدبلجة كنوع أساسي من أنواع الترجمة السمعية والبصرية في ترجمة المحتوى الثقافي لهذه الأفلام. وكما تبحث في العقبات التي تواجه المترجمين، بما في ذلك المراجع الدينية وأسماء الأعلام والتعبير الاصطلاحية، والاستراتيجيات التي يتبنونها في التعامل مع أفلام الرسوم المتحركة. إن البيانات التي تم جمعها من أجل هذه الدراسة مأخوذة من أفلام الرسوم المتحركة الأمريكية *Thumbelina* و *Toy Story*

و The Lion King و Cinderella ونسخها المترجمة إلى اللغة العربية. يتم اتباع تحليل وصفي نوعي لفحص مجموعة الدراسة، وبعد المقارنة بين النصوص الأصلية والمترجمة، تفحص الأطروحة البيانات باستخدام استراتيجيات الترجمة التي اقترحها نموذج إجراءات الترجمة لنيومارك (1988) للعناصر الخاصة بالثقافة.

قد يستخدم المدبلجين التغريب في الحالات التي قد لا تؤثر على معنى السياق ككل. على سبيل المثال، يمكن ترجمة بعض أسماء الأعلام باستخدام استراتيجية النقل، على الرغم من أنها قد تبدو غير مألوفة إلى حد ما للأطفال العرب. ومع ذلك، يستخدم المدبلجين التوطين كاستراتيجية رئيسية في التعامل مع الرسوم المتحركة، فهو الخيار الأفضل لأنه يستهدف الجمهور المتلقي حيث يحاول المترجم من خلاله سد الفجوات الثقافية عن طريق تغيير النص باستخدام استراتيجيات المكافئ الثقافي والمكافئ الوظيفي وإعادة الصياغة.

الكلمات المفتاحية: ترجمة؛ أفلام الكرتون؛ المصطلحات الثقافية.