

**An-Najah National University**

**Faculty of Graduate Studies**

**Loss and Gain in the Translation of Songs  
from English into Arabic: The Case of Dubbed Animations**

**By**

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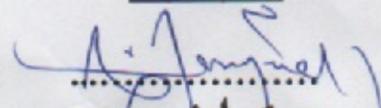
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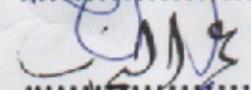
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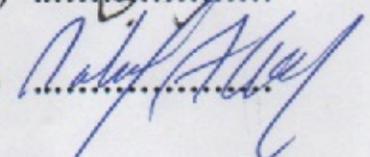
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## **Dedication**

This humble work is dedicated to the candles of my life, my father, my mother, and my two brothers, Tahseen and Mohammad for their constant support, encouragement, love and care.

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## الإقرار

أنا الموقع أدناه مقدم الرسالة التي تحمل العنوان:

### **Loss and Gain in the Translation of Songs**

#### **from English into Arabic: The Case of Dubbed Animations**

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

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## List of Abbreviations

<b>Abbreviation</b>	<b>Term</b>
<b>TL</b>	Target Language
<b>SL</b>	Source Language
<b>ST</b>	Source Text
<b>TT</b>	Target Text
<b>DS</b>	Dubbed Song
<b>TS</b>	Target Song
<b>DTS</b>	Dubbed Target Song
<b>SS</b>	Source Song
<b>MSA</b>	Modern Standard Arabic
<b>ED</b>	Egyptian Dialect
<b>MSAD</b>	Modern Standard Arabic Dubbing
<b>EDD</b>	Egyptian Dialect Dubbing
<b>EDTS</b>	Egyptian Dialect Target Song
<b>SD</b>	Source Domain
<b>TD</b>	Target Domain
<b>SM</b>	Source Metaphor
<b>TM</b>	Target Metaphor
<b>EAM</b>	Equivalent Arabic Metaphor
<b>CIK</b>	Compensation in Kind
<b>CIP</b>	Compensation in Place
<b>CBV</b>	Compensation by Visuals
<b>CBS</b>	Compensation by splitting

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**Abstract**

This study tackles the issue of dubbing animation songs from English into MSA and ED. It depicts how the phonic and prosodic features together with their thematic value are transferred into the target song. It also spots some light on the translation of metaphors which have sound effects. This study, furthermore, presents the translation strategies used in the dubbing of animation songs. The analysis reveals that the balanced translation strategy is followed in the MSAD, and the semantic translation strategy is followed in the EDD. Dubbing animation songs from English into Arabic is feasible without compromising the meaning for the sake of form or vice versa. This is possible through the use of different compensation strategies: CIK, CIP, CBM, CBS, and CBV. In other words, it is not always true that when form and meaning are interrelated we approach a situation of untranslatability.

# Chapter One

## Introduction

### 1.1 Introduction

Several studies tackle the issue of dubbing animations. Animation is the transformation of a story or novel into an audiovisual film that includes images, character dialogues, and songs. Blair (1994:6) defines animation as the “[p]rocess of drawing and photo-graphing a character –person, animal, or inanimate object– in successive positions to create lifelike movement” (as cited in Wells, 2002:3-4). In other words, animation is the creation of a cartoon film about a character by using technological improvement on paintings or drawings to produce a colored-film for a young audience.

Since such films are intended for young audience, production companies try to increase easiness by much more than mere use of a simple language in the subtitles. For example, they often resort to dubbing, i.e. the process of replacing target language (TL) voice in the place of source language (SL) voice in the translation of films) for entertainment, musical and culture-related purposes. Furthermore, songs and music are other techniques used in animations to attract the young audience and increase their entertainment.

A song is an oral expressive musical genre which combines music and words. Jakobson (1971:701) describes this combination as “two particularly elaborate systems of purely auditory and temporal signs” (as cited in Gorlee, 2005:187). Music is a vital attribute for any song and often

communication is made through the musical notes. When one hears the music even without hearing the spoken words, one could feel the relevance of tone to song theme. Traven (as cited in Gorlee, 2005:103) explains that “since musical rhetoric was a semiotic system capable of communicating with or without the aid of verbal texts, music can enhance the verbal text, add information to, or contradict the verbal text”. Furthermore, music, as Suzzane Langer (1942) states, has the power to reflect peoples’ emotions and feelings more effectively than language (as cited in Albrecht, 2010). Therefore, music has a meaning in itself, and when it is combined with words, it reflects the sense and emotions these words are intended to arouse.

Regarding the language of animation songs, on the other hand, it is characterized by short sentences usually with an identical syllable count. Emphasis in animation songs is a function of phonic and prosodic features rather than the “presentation of information as foregrounding or backgrounding, predictability and unpredictability” (Dickens et al., 2002:74). Moreover, both the phonic and prosodic patterns in animation songs, function as cohesive and coherent tools. The use of sensory language and figurative speech is, additionally, another feature of the language of animation songs. Obviously, both music and language are important factors to be considered in the dubbing of animation songs.

In the process of dubbing songs, we have encountered a number of obstacles, such as, lip synchronization, sentence length, and syllable count

(Lathy, 2006:23). The audience should not feel that they are not listening to the actual speakers. Syllable count and sentence length, on the other hand, are important elements as they affect the music of the song.

In the dubbing of animation songs, additionally, transparency is important for having a good dubbed song. Norman Shapiro says “a good translation is like a pane of glass. You only notice that it is there when there are little imperfections—scratches, bubbles. Ideally, there should not be any. It should never call attention to itself” (as cited in Venuti, 2008:1). The ‘scratches and bubbles’ that distort the translation of animation songs are not only linguistic; any foreign element –whether it is cultural, stylistic, or contextual– calls attention to the translated text makes it not transparent, and thus imperfect. Such elements make the dubbed animation song not natural and not comprehensible for young audience, then the function of entertainment is not achieved.

## **1.2 Statement of the problem**

The problem this research tackles is about the nature and the degree of intervention in the dubbing of animation songs from English into Arabic. The dubbed songs (DSs) do not always have the same words of the SL songs. In fact, sometimes the DSs are entirely new versions and the degree of translator’s intervention is so elevated to the degree that when the lyrics of the DSs are compared with those of the SSs, one is inclined to think that the SS and TS are two different songs. Is such high degree of intervention justified or not? Can we call the new meta-song a translated version or is it

a new song? Do the meta-song and the original song convey the same effect even if they are communicated via different phonic and prosodic features? Such questions are answered by the end of this study.

Another level of the problem is the music of animation songs. In the dubbing of audiovisual films, translators are constrained by time and lip and character movement. In the dubbing of animation songs, on the other hand, music is an additional constraint. It “predetermines certain syntactical and prosodic decisions of translators” (Gorlee, 2005:238). Furthermore, the dubbing of songs, as stated by Apter (1989:27), is constrained by the “physical limitation of the vocal apparatus, the metrical rigors of originally pre-set prosody, and the need to match verbal sense to musical color” (ibid.).

The sound patterns of animation songs, such as, alliteration, assonance, rhyme (phonic features), and sentence length, syllable count, intonation, length, rhythm, pitch and stress (prosodic features) are some musical features that complicate the process of the dubbing of animation songs; particularly when these patterns have thematic value.

Metaphors are felt to add another sizeable problem to the dubbing of animation songs. Translating metaphors is considered a real challenge “since it requires us to draw a great range of our imaginative, cultural and linguistic resources” (Bassnett & Bush, 2006:208). Moreover, most metaphors are culture-specific. The challenge of translating metaphors is intensified further more when metaphors have sound patterns.

The use of the three types of translation in the dubbing of animation songs is, moreover, another problem in the dubbing of animation songs; it also gives us a clue as to the level of complexity of this process. Translation scholars have identified three types of translation: inter-lingual translation which means translation between two different languages; intra-lingual translation which means translation within the same language; and inter-semiotic translation which is the translation of the verbal sign into a non-verbal sign or vice-versa (Bassnett, 2014:25). When an event happens in the animation, the song comments on it; this operation is intra-lingual. When this event is accompanied with music (non-verbal sign), this is an inter-semiotic case; and when the song is translated from one language into another, it is a case of an inter-lingual translation.

The audience type of this study is also a problem. The animation films of this study are meant for young teenagers (who are 11-16 years old). This age group complicates the process of dubbing because both simplicity and foreignization are important criteria in the dubbing for young teenagers. These two criteria do not usually meet. Simplicity is not achieved if there are foreign elements, for example. However, in the dubbing of these animations, simplicity is to be achieved, and at the same time, foreignization has to be preserved in the parts where the foreign elements are known by young teenagers.

### **1.3 Purpose of the Study**

One aim for this study is to describe how the word level, the metaphorical level, the cultural level, and most importantly the phonic and prosodic levels are treated in the dubbing of animation songs. Attention will be paid to the degree to which the dubbing is able or unable to reproduce the phonic and prosodic features of the SSs considering what Dickens et al. (2002:80) say “No TT can reproduce the same sequence of sound segments/letters as ST”.

This study focuses on dubbing into MSA and ED. Animations have rarely been translated into MSA. The second aim for this study is to decide what is more efficient and effective as far as the phonic and prosodic features are concerned.

Moving to a more global aim, the study seeks to identify, describe, and assess the most common strategies used in the dubbing of animation songs into MSA and ED. In examining translation methods, the researcher will spot the light on the case of loss in animation songs dubbing, and examine what type of loss occurs when the form is sacrificed for the meaning or the meaning is sacrificed for the form. The role and value for using compensation strategies will also be highlighted.

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

Few studies have handled the dubbing of animation songs as a central theme. On the other hand, there are few research attempts on the dubbing

of animation songs into Arabic. These attempts are limited to the linguistic and cultural aspects. The focus on the phonic and prosodic features, however, has not received enough attention. Hence, it is hoped that this study will make an important contribution in the area of animation songs dubbing. It will give due attention to important factors like music and phonic and prosodic features of words, and how they are handled in the dubbing of cartoon songs. As stated by Steinacher (1997) the non-verbal dimension of songs has to be taken into consideration along with the verbal part (as cited in Gorlee, 2005).

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

This current research aims to answer the following questions: When and how can the prosodic and phonic features of animation songs be maintained in translation? What are the most common strategies used when dealing with the metaphorical occurrences that combine sound with sense? Is there a significant difference between using MSA and ED in dubbing animation songs? Does using one or the other increase the translatability of the prosodic effects in animation songs? When and to what extent are compensation strategies necessary and useful?

### **1.6 Thesis Chapters**

This thesis consists of six chapters. Here below, the content of each chapter is summarized:

**Chapter One** is the introductory part used to highlight the main issues related to the dubbing of animation songs. It, moreover, presents the statement of the problem, the purpose of the study, the significance of the study, the research questions, and the thesis chapters.

**Chapter Two** introduces the main claims in the previous literature on issues that are related to this topic. It presents the corpus of the study, the method used in analyzing the collected data, and the limitations of the study.

**Chapter Three** deals with the MSA dubbing (MSAD) of the phonic and prosodic features of animation songs. Here we attempt to test whether these features are preserved in the dubbing or not. The translation methods and compensation strategies used are discussed here.

**Chapter Four** analyzes the phonic and prosodic features of an animation song dubbed into ED. In this chapter the dialectical ability to translate the phonic and prosodic features of the SS is tested. Moreover, the chapter discusses the compensation strategies and translation methods used in the dubbing of animation songs into ED.

**Chapter Five** covers issues related to the translation of metaphors in dubbed animation songs; particularly when these metaphors are used for sound effects. The challenges the translator faces and the ways s/he resolves them are discussed. The strategies followed and the quality of the outcome are, moreover, among the main issues to be dealt with in this

chapter. The researcher also talks about the elements that distinguish translating metaphors in cartoon songs from translating metaphor in other literary texts.

**Chapter Six**, being the final one gives the conclusions by way of generalizations on translation behavior in the targeted area of study.

## **Chapter Two**

### **Scope and Methodology**

#### **2.1 Review of Related Literature**

When dubbing songs, the translator is often faced with the dilemma of whether to sacrifice content for the sake of form or form for the sake of content. Hatim and Munday (2004:10) give their view on this dilemma:

Sense may be translated, while the form often cannot. The point where form begins to contribute to sense is where we approach un-translatability. This clearly is most likely to be in poetry, song, advertising, punning and so on, where sound and rhyme and double meaning are unlikely to be recreated in the TL.

Nida and Taber (1969:4) also approach this dilemma. They declare that “anything that can be said in one language can be said in another, unless the form is an essential element of the message”.

In his paper ‘Translating to Music’ which is included in ‘The Musical Quarterly’, (Speath, 1915, in Anon., 1958) sees that it is not possible to imitate the form of the original song without sacrificing the sense. He maintains that priority should be given to the musical setting even if accuracy of details is not accomplished.

If these statements are true, songs will be translated with a significant degree of loss in either form or meaning. Luthen (2002:21) says that the loss in the translation of songs and stories is unavoidable; sound, information, and nuances of meaning are lost. This is because sound and sense are interrelated. Translating involves the sound systems of both SL

and TL. Hence loss in meaning is inevitable. This explains why preserving meaning and form at the same time is rather difficult.

But what do we mean when we say form in songs? Do we refer to the sentence structure, the various types of phrases, and words of the song? Or do we refer to the lyrical elements and sound patterns like the phonic, and prosodic features? Actually, the syntactic features as well as the lyrical elements and sound patterns constitute the form of songs. However, it is much more difficult and simultaneously much more significant to maintain the lyrical elements and sound patterns than to handle the syntactic features in the dubbing of animation songs. The phonic and prosodic features are a real challenge in the dubbing of animation songs.

The main phonic issues that will be discussed in this research are alliteration, assonance, and rhyme. The researcher focused on these three sound patterns because they are used frequently in animation songs. These sounds patterns, furthermore, have thematic value as well as musical effects. Dickens et al. (2002:81) define these three aspects as follows: “Alliteration is the recurrence of the same sound or sound-cluster at the beginning of words. Assonance is the recurrence within words of the same sound or sound-cluster. Rhyme happens when the last stressed vowel and all the sounds that follow it are identical and occur in the same order”. These three phonic aspects reflect repetition on the level of sound. However, repetition occurs on other levels in songs. Dissanyake (1992:113) says that repetition –on the levels of syllables, words, or phrases– is wildly

used in songs (as cited in Rover-Collier et al., 1988:44). Furthermore, the prosodic features, such as, “intonation, pitch, rhythm, tempo, resonance, loudness, and voice timber, shouting, sighing, or laughter” (Schjoldager, 2008:277) are also wildly used in animation songs.

Dissanyake (1992:113) says that certain devices are used in songs to increase “beauty, memorable-ness, and effectiveness” (as cited in Rover-Collier et al., 1988:44). In animation songs, these devices are the phonic and prosodic aspects. For this reason, the lyrical and sound patterns of songs take priority over the syntactic features.

It is often the case that the word used for phonic and prosodic effects also includes a metaphor. This special language usage often poses serious translational issues. A metaphor combines between being a figurative expression whose meaning depends on the context and a culture-specific expression. According to (Snell-Hornby, 1988:56) “the sense of the metaphor is frequently culture-specific”. Different cultures have different metaphors. What complicates this problem even further is that this expression is necessary for sound effects. Newmark argues that metaphors are used for aesthetic purposes “reinforced by sound-effect in an advertisement, popular journalism, and art-for-art’s sake or a pop song” (Newmark, 1988:104).

Dickens et al. (2002) name five approaches to tackle translating metaphors namely: literal translation, transplanting the SL metaphor with an equivalent TL metaphor, paraphrasing the metaphor, converting the

metaphor to a simile, and the deletion of the metaphor altogether. The following are examples that represent these methods respectively: Can you paint with all the colors of the wind: *تندر ترسم بجميع الوان الريح*, cause it soothes my inner kitty: *و اطفى نار ثلبي*, let your dream take wings: *حقق حلمي بيك*, she is shining: *و هي زي النمر*, and the earth is just a dead thing you can claim: *ما يملكها وحده غير الله*. Our view is that every single one of these methods affects the lyrical style and sound patterns of the songs differently causing loss on the sense and sound levels.

In handling metaphors in the dubbing of animation songs, translators will have to either keep the sound or be content with only the sense. The choice of the translator will be reflected in the use of translation method or strategy. The translation methods range between two extremes. Newmark distinguishes between communicative translation and semantic translation.

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (Newmark, 1981:39)

One of the better translation methods used in the dubbing of animation songs is the one which renders the phonic and prosodic features of the SS as well as their semantic interpretation. Haupt (1959) and Stolting (1975) suggest two approaches for translating songs. The first type completely changes the SS; whereas, the second one reproduces the SS with minimal changes for musical reasons. It is felt that loyalty to the SS does not produce a functional song in the TL where factors such as, the addressed audience have to be taken into consideration (as stated in Gorlee,

2005:238/186). The TS addresses a different audience of a different culture, so some differences between the SS and TS are expected. In the functional scenario, loyalty to the SS is not the most essential criterion used in assessing the quality of translating songs as the main aim is to keep the musical function of the song and to produce on the target readers an effect that is close to the effect the SS produces on its readers. Nevertheless, in the dubbing of animation songs, loyalty to the content of the SS is important to have a functional song since the song is a reflection of an event in the animation film. This maximizes the challenge of dubbing animation songs as translators ought to consider the sound patterns of the song as well as the meaning and ought not to compromise one for the sake of the other.

Several translation theorists argue that loss in translating songs is unavoidable. This study will emphasize how compensation strategies rescue the TSs from loss on the levels of meaning and sound patterns. Compensation means “mitigating the loss of important ST features by approximating their effects in the TT” (Dickins et al., 2002:40). There are different categories of compensation: “compensation in kind”, “compensation in place”, “compensation by splitting”, and “compensation by merging” (ibid.:44/45/47/48). It is, moreover, assumed that compensation strategies will help to achieve textual and functional equivalence.

In dubbing songs, it is important to achieve both textual and functional equivalence. Textual equivalence –as defined by Baker (1992)– is a

combination between “similarity in ST and TT information flow and in the cohesive roles ST and TT devices play in their respective texts”. Newman (1994), furthermore, claims that to achieve functional equivalence a certain variable is highlighted in the translation according to the function intended for the target text (TT) (as cited in Baker, 2011:97). Textual and functional equivalence in the dubbing of animation songs are achieved when the phonic and prosodic features of the SSs and their thematic functions are reflected in the TSs.

## 2.2 Corpus of the Study

Songs of four animation films are used in this study. One of these films is dubbed into MSA: ‘Anastasia’. The other three are dubbed into ED. These are ‘Beauty and the Beast,’ ‘Tangled’ and ‘Pocahontas’. These four animations belong to four types; musical, romance, drama, and fantasy films. Moreover, the protagonist in each animation is a girl. These animations are, moreover, intended for young teenagers because the themes of these animations are not simple nor complex; they fit this age group.

In **Chapter Three**, two songs from ‘Anastasia’ and their MSAD are analyzed. The sound patterns like alliteration, assonance, and rhyme of the song ‘Once upon a December’ (which was retrieved from <http://www.youtube.com/watch?v=5Bsdu57SFZc> on 5 April 2013) are compared to the patterns in its MSAD (retrieved from <http://www.youtube.com/watch?v=K4zgW8GyqeU> on 5 April 2013). The sentence length and intonation of the song ‘Journey to the Past’ (which was

retrieved from <http://www.youtube.com/watch?v=7bCKBHvpNSg> on 8 April 2013) are also compared with its MSAD (retrieved from <http://www.youtube.com/watch?v=7HIDzzTrVhs> on 8 April 2013). The New Corporation Company translated this animation film.

**Chapter Four** studies a song from ‘Beauty and the Beast’ which is dubbed into ED. The song ‘Be our Guest’ and its dialectical dubbing are analyzed in terms of their phonic and prosodic features. The English version of this song was retrieved from <http://www.youtube.com/watch?v=afzmwAKUppU> on 15 April 2013. Its EDD was retrieved from <http://www.youtube.com/watch?v=K2yaoymnmoU> on 15 April 2013.

In **Chapter Five**, the translation of four metaphors from three different animations are analyzed. From the animation ‘Tangled’, the following two metaphors are used: ‘still a little sapling just a sprout’ from the song ‘Mother Knows Best’ (retrieved from <http://www.youtube.com/watch?v=fi8kYcl2Y38> on 13 July 2013) and ‘my sneer could curdle dairy’ from the song ‘I’ve got a Dream’ (retrieved from <http://www.youtube.com/watch?v=wbVIGESh9Mc> on 15 July 2013). These metaphors translate as: ‘لسة عودك أخضر و رهيفة’ in the song ‘انا ياما شفنت’ (retrieved from [http://www.youtube.com/watch?v=qh31DQ1\\_zes](http://www.youtube.com/watch?v=qh31DQ1_zes) on 13 July 2013) and ‘وشي بيئطع الخميرة من عجين أفران كثيرة’ in the song ‘أنا حلمي جميل’ (retrieved from [http://www.youtube.com/watch?v=HhzNn9I\\_Lq0](http://www.youtube.com/watch?v=HhzNn9I_Lq0) on 15 July 2013).

From the animation ‘Pocahontas’, the metaphor ‘dying in the dust’ from the song ‘Savages’ (which was retrieved from <http://www.youtube.com/watch?v=2av9SQsMli8> on 20 July 2013) translates as ‘يلا نحرء الزبالة دول’ (retrieved from <http://www.youtube.com/watch?v=HZIAU7JJEI> on 20 July 2013). From ‘Beauty and the Beast’, the metaphor ‘he is not whole without a soul to wait upon’ is used. This metaphor is from the song ‘Br Our Guest’ (retrieved from <http://www.youtube.com/watch?v=afz mwAKUppU> on 15 April 2013). It translates as ‘مش موجود بلا ما سيد يتولو هات’ in the song ‘العشوة دي’ (retrieved from <http://www.youtube.com/watch?v=K2yaoy mmoU> on 15 April 2013). These three animations are translated by Disney Character Voices International, INC. In this chapter, it will be demonstrated that the meaning of the metaphor can be reflected in the dubbing preserving its sound patterns; nevertheless, compromising its vehicle and image if they do not exist in the TL or are not suitable for the sound patterns of the song.

### **2.3 Methodology**

The data was collected, as mentioned earlier, from animation songs dubbed into MSA and ED. The dubbing of these animation songs is rich with examples that are relevant to the discussion of loss and gain in terms of the phonic and prosodic features and the semantic effect they have. Above all, the dubbing of these songs may shed some different light on the claims/conclusions reached by translation scholars. One example is the claim made by Hatim and Munday (2004) who claim that songs are

untranslatable material where sound, rhyme, and sense have to be recreated in the TL.

**In chapter three**, the data was classified according to the compensation strategy followed to compensate the loss that occurred in the dubbing of animation songs into MSA. **In chapter four**, data was classified according to the translation procedure followed to dub the SS into ED. **In chapter five**, the data was classified according to the loss incurred in the translation of metaphors. Moreover, the descriptive analytic approach was used to analyze the data of this study.

Since the animation songs of this study address young teenagers, they are expected to be easy, interesting, and attractive. Moreover, they are used in animations either to comment on an event in the cartoon film or simply for entertaining purposes. While translating them, the functions of the SS have to be reflected in the TS; this is what functionalism theories focus on. According to Vermeer, the purpose of the translation determines the translation strategies which are used to produce a TT that has the same function as the ST (as cited in Munday, 2008:79).

However, this functionally equivalent song has to be easy for young teenagers, i.e. not much effort on the part of the audience has to be used to understand the TS. Producing a functional, natural, and acceptable song that is accessible and comprehensible song is achievable with some degree of translator's intervention. The visibility of the translator in translating

animation songs is inevitable. Nevertheless, this intervention should not distort the SS.

The researcher evaluated the collected data according to the following criteria: naturalness, acceptability, accuracy, fluency and musicality (sound effects). Accordingly, the audience is expected to listen to a ‘natural’ song which is clean from any linguistic, stylistic, contextual, and cultural peculiarities. A song that sounds as if it written in the TL in the first place. This song, furthermore, should include accepted sound patterns in Arabic; this is closely related to the musicality criterion. To meet this criterion, the TS should have the same music of the SS as the aim of dubbing animation songs is reflecting the SS not to change the music. Furthermore, music reflects the sense and emotions of words, and if it is changed, a loss in meaning is expected. It is also more economical to keep the same music of the SS. Accuracy in animation songs is determined by having the same music, sound patterns, and the same sense as well.

## **2.4 Limitations of the Study**

This study has some limitations. First, only one animation film dubbed into MSA was found and analyzed in this study. Second, this study is concerned with the dubbing from English into Arabic and not the other way round. Third, the researcher did the analysis by herself, so a degree of subjectivity is expected.

## **Chapter Three**

# **Compensation in Translating Phonic and Prosodic Features of Dubbed Animation Songs into MSAD: The Case of Anastasia's Songs**

### **3.1 Introduction**

When a cartoon film is dubbed from one language into another, songs are also transferred. There are three forms which animation songs often take: the songs are kept in the SL, they are translated into the TL in a form of subtitling, or they are dubbed into the TL. This chapter focuses primarily on dubbing songs into MSA.

In the dubbing of animation songs, the pentathlon principle is necessary to be considered. This principle recommends five criteria; these are: “sing-ability, sense, naturalness, rhythm, and rhyme” (Gorlee, 2005:185). The first criterion means that TSs are dubbed pieces that can be sung to an audience. However, dubbing songs in another language is rather challenging. Peter Low mentions in his article, ‘The Pentathlon Approach in Translating Songs’ which was published in ‘Songs and Significance: Virtues and Vices of Vocal Translation’: “the TT must fit the pre-existing music – its rhythm, note values, phrasings, and stresses– while retaining the essence of the source text” (as cited in Gorlee, 2005:185).

The work of translators is much more complex than that of poets who write the words of the song first, and then music is composed to fit them. Translators, on the other hand, work in a reverse way. The music is there,

but words should be created taking into consideration that the dubbed target song (DTS) is to be an approximation to the SS in terms of meaning and sound patterns.

Regarding the sense criterion, translations aim at producing the meaning of the ST in the TT, but the degree of honesty, accuracy, and faithfulness differs according to text type. In the case of animation songs, do we need to reproduce exactly the sense of the SS, keeping all the connotations, denotations, puns, metaphors, and nuances of meaning, or is it enough to reproduce the general sense (the message)? Speath (1915:247) argues that “the demand of musical setting must be supreme in importance”. Thus, attention is primarily given to the musical, prosodic, and phonic features. However, another highly acclaimed aim of translation is to reproduce the same effect of the SS. If the details of meaning are not taken into consideration, will we have the same effect even if the musical features are kept? The source effect can be rescued by using compensation, whether it is compensation in place, compensation in kind, compensation by splitting, compensation by merging (Dickens et al., 2002), or the other available types of compensation.

The first aim of this chapter is to show how translators are able to compensate meaning in one way or another and create a DTS with approximate sound patterns and meaning to those of the SS. This approximation means that the product does not reflect loss, but it is regarded as a change. Jones aptly states that “it was made useful to see

translation not so much as losing source elements but as changing them, i.e. to see the translator as one who can not only take a way but also add value” (as cited in Allen,1999:24). Accordingly, translators try to balance between what they take away and what they add to the DTS.

The third criterion of the pentathlon principle is naturalness. It refers – as mentioned earlier– to receiving the DTS as if it is written in the TL in the first place. This song should not have any SL features that are not familiar to the target audience. Gutt (1991:389) says that unnaturalness results from the “interference from the original language or insufficient mastery of the receptor language”. Moreover, understanding or even memorizing a natural song does not require much effort on the part of the audience.

Rhyme and rhythm are important features of the phonic and prosodic aspects of songs. The difference between rhyme and rhythm is that the former occurs on the word level. The words that rhyme are the words that have the same sound after the last stressed syllable. They have the same onset; whereas, rhythm is a result of “the arrangement of stressed and unstressed syllables” (Raffel, 1988:22). The second aim of this chapter is to see whether the MSAD of animation songs reproduces approximate rhyme and rhythm patterns to those of the SS or not.

The multiplicity of factors to be considered when dubbing animation songs leads to the difficulty, and sometimes impossibility, of this process. As argued by translation theorists above, when translators are asked to dub

a song, they need to keep in mind many points to produce a natural, equivalent, and comprehensible song that is also sing-able. These points concern the semantic level (the denotative and connotative meanings, metaphors, puns, idioms and word play); the syntactic level (the structural arrangement of the text); and the pragmatic level (the context which includes the audience, text type and skopos).

When dubbing animation songs, translators face a double challenge. They have to keep in mind all the previous points as well as the phonic and prosodic aspects. The phonic features that have to be taken into consideration are alliteration, assonance, and rhyme. On the other hand, the prosodic features include paralinguistic features, such as, intonation, rhythm, loudness, shouting and laughter, etc. When translators handle the semantic, syntactic, and pragmatic levels, they ought to think about the sound patterns (phonic and prosodic features) since they have semantic, syntactic and pragmatic values. Having said all this, it may seem that dubbing animation songs is impossible, but is it so? The third aim of this chapter is to show that the MSAD has been done successfully.

This chapter is divided into four sections. The first section is about the phonic features of ‘Anastasia’s’ song ‘Once Upon a December’. It analyzes the phonic features of the SS and compares them to the phonic features of the MSAD. The comparison focuses on the compensation strategies used. The second section gives due attention to the prosodic features of ‘Anastasia’s’ song ‘Journey to the Past’. It analyzes the prosodic features

of the SS and compares them with the prosodic features of the MSAD. The third section handles general issues, such as, the translation strategy, equivalence, and criteria that are used in the MSAD of animation songs.

### **3.2 The Phonic Level of Dubbed Animation Songs**

“Language is nothing without the sounds of the utterance we hear, or the shapes on the page of those we read: every text is a phonic/graphic configuration” (Dickens et al., 2002:80). Since animation songs are oral texts, they should be investigated at the phonic level which entails “looking at a text as a sequence of sound segments or phonemes” (ibid.:80). These sound segments or sequences take several forms; they occur as alliteration, assonance and rhyme. When these sound segments have meaningful and expressive functions, they are called sound symbolism (ibid.:82).

Since no two languages have the same sound system, some degree of loss is to be expected. In this context, Dickens et al. (2002: 21) see that “because SL and TL are fundamentally different, the transfer from SL into TL inevitably entails difference –that is loss”. This section is intended to test whether the difference that occurs because of two different sound systems is indeed a loss or not. It also aims to test whether the dubbing from one sound system into another affects the meaning of the SS or not, keeping in mind that sound patterns are sound symbolism.

### **3.2.1 The Phonetic Features of the SS ‘Once Upon a December’**

The data in this section is collected from the Fox TV animated movie ‘Anastasia’ which is dubbed into MSA. Anastasia tells the story of a Duchess named Anastasia, also known as Anya, who was not affected by the curse of Rasputin, a man banished by her father because of treason. Anya and her grandmother were the only family members who survived; other family members died because of the curse caused by Rasputin. However, when one of the servants, Dirmitri, helped them to go out from the palace, the grandmother was able to board the train; whereas, Anya fell down and her head hit the ground. She forgot everything about her past and was sent to an orphanage. Ten years later, her grandmother (Marie) announced that she would give a reward for anyone who would find her granddaughter. To win the reward, Dirmitri and Vladimir started to train girls to pretend that they were Anya. When Anya grew up, she left the orphanage, and decided to search for her family in Paris. When she reached the deserted royal palace where she used to live with her family prior to the curse, Dirmitri and Vladimir were impressed to see her because of her resemblance to ‘real’ Anya. They started to teach her to be Anya as they did not know that she was the real one. Anya met Sophie, -Marie’s cousin- who interviewed the girls who pretended to be Anya before allowing them meet Marie. When Anya told Sophie how the servant helped her and her grandma to go out from the palace, Dirmitri and Vladimir discovered that she was the real Anya. When she met her grandmother, she remembered everything, killed Rasputin, and married Dirmitri.

‘Once Upon a December’ is a song Anya sang when she reached the deserted royal palace. The following table presents two stanzas from the song together with their MSAD. In these two English stanzas, examples on alliteration, assonance and rhyme are found. The functions of these phonic features are analyzed here below.

**Table 1. Two stanzas from the song ‘Once Upon a December’ and their MSAD.**

SS	MSAD
Dancing pairs, painted wings	داخلي شيء خفي
Things I almost remember,	لكني لا أتذكر
And a song, someone sings	لحن ما، صوت شجي
Once upon a December	أغنية عن شهر ديسمبر
Someone holds me safe and warm.	دائما حولي و قبل النوم
Horses prance through a silver storm.	لكنها تبدو حقيقة اليوم
Figures dancing gracefully,	كلما مرت بخاطري
Across my memory	تلهب مشاعري

### 3.2.1.1 Alliteration

In the third line of the first stanza, the initial rhyme (alliteration) is found in ‘song someone sings’. The /s/ sound is repeated at the beginning of these three words. In the first and second lines of the second stanza, the initial ‘s’ is also repeated in ‘someone, safe, silver storm’. This alliteration has a thematic function as well as its sound effect.

‘Someone’ in the second stanza brings to mind ‘someone’ from the first stanza which alliterates with ‘sings a song’. This repetition gives the sense that the person who ‘sings a song’ is the same person who ‘holds me safe’ and whom the character could only vaguely remember. The referent

of this set: ‘someone sings a song and someone holds me safe’ is Anya’s grandmother.

These words, on the other hand, alliterate with the phrase ‘silver storm’. The contrast between safe and storm should be noted. Storm implies violence, problems, and danger which are all in contrast with safety. The word ‘storm’, in this song, connotes the evil conspiracies that caused the princess to lose touch with her past and family; it refers to Rasputin’s attack on the castle when the royal family was celebrating.

However, the alliteration that connects ‘storm’ with ‘safe and silver’ changes the connotations aroused by this contrast. Silver often collocates with words, such as, silver age; which means a period of achievement, and silver jubilee; which is a celebration of an anniversary. These connotations of anniversary and celebration refer to royal celebrations, so the negative connotations of ‘storm’ are overshadowed by the positive connotations of silver. The negative connotations of storm, moreover, are minimized because of the rhyme that connects ‘storm’ with ‘warm’ as discussed later under rhyme.

Alliteration creates an intricate network of coherence and cohesion between the first and the second stanzas. It also creates a link between words in the same line, such as, the alliteration between ‘**p**airs and **p**ainted’. The word that is connected with other words by a sound pattern confers the connotations of other words with which it is linked (Dickens et al., 2002: 82).

Painted, as defined by al-maany dictionary, means “coloured; tinged” (“Painted”, 2013). This word is used as an adjective to describe ‘wings’ to give the sense that these wings are imaginary. Because ‘pairs’ alliterates with ‘painted’, this sound connection implies that the ‘dancing pairs’ are also from Anya’s imagination. This connection provokes her dreamy royal past which she is trying to recall. The effect of this alliteration is to create sympathy in the audience, especially when Anya’s dreamy past is to be contrasted with her current situation.

### **3.2.1.2 Assonance**

Assonance is the repetition of the same sound or sound-cluster within words (Dickens et al., 2002:81). Examples of assonance in the song are: ‘danc**ing**/w**ings**/ th**ings**/s**ings**/ s**ong**’. This assonance evokes the sense of movement, happiness, and singing all over the song. It implies that the things Anya is trying to remember show how glorious her past was. The word ‘things’, on the other hand, functions as a cohesive device that connects ‘wings and dancing’ in the first line with ‘song and sings’ in the third. This assonance identifies what things she is trying to remember. Without this assonance, it would not be easy for the young audience to identify these things.

### **3.2.1.3 Rhyme**

Rhyme is another noticeable feature in these two stanzas. It occurs “where the last stressed vowel, and all the sounds that follow it, are

identical and occur in the same order” (ibid.:81). These pairs of words rhyme with each other: ‘wings, things and sings, storm, and warm, December, remember and gracefully and, memory’.

In the first stanza, the second line ends with ‘remember’ and the fourth line ends with ‘December’. The listener will be able to link these two words. This word-rhyming scheme gives the sense that what Anya is trying to remember happened in December. December is the time when the grandmother promised to meet Anya in Paris. The rhyme indicates that December is an important time that she has to remember. It can be a key for her to remember other things.

There is a rhyme, furthermore, between ‘warm and storm’. If we interpret ‘storm’ without considering the connotations of ‘warm’, an unintended meaning will be evoked. Storm means, as defined by Merriam-Webster dictionary: “a serious disturbance of any element of nature, a tumultuous outburst, a sudden heavy influx or onset and a disturbed or agitated state <storms of emotions>: a sudden or violent commotion” (“Warm”, 2013).

However, when ‘storm’ is linked by rhyme with ‘warm’, it gains a positive meaning. Warm means, as defined by Merriam-Webster dictionary, “having or giving out heat to a moderate or adequate, comfortably established, marked by or readily showing affection, gratitude, cordiality, or sympathy” (“Storm”, 2013). In the lines ‘someone holds me safe and warm/ horses prance through a silver storm’, Anya is referring to

the celebration when she was with her grandmother for the last time. She is talking about the warmth and comfort caused by her grandmother's hugs and the happiness because of the royal family celebration. The rhyme between 'warm and storm' implies that Anya is describing her emotions not as agitated and disturbed; on the contrary, she is talking about emotions of comfort, affection, cordiality and gratitude.

Alliteration, assonance, and rhyme are the phonic features used in the SS. These patterns have a thematic function. Anya's grandmother, their song together, Anya's dreamy glorious past, the warm emotions, the importance of December, and the royal celebrations are the themes which are highlighted by these sound patterns.

In the following part, the phonic features of the MSAD are analyzed and classified according to the compensation strategy that is used to make up for any loss in the sound patterns or their meaning. The loss and gain are then identified.

### **3.2.2 The Phonic Features of the MSAD of the Song 'Once Upon a December'**

#### **3.2.2.1 Compensation in Kind (CIK)**

This compensation strategy "entails a difference in kind between the ST textual effect and the TT textual effect" (Dickens et al., 2002:44). For instance, compensating an effect aroused by a certain sound pattern by a word or vice versa is called CIK.

The most obvious sound pattern in the MSAD is the rhyme between the words: 'خفي - شجي / أتذكر - ديسمبر / النوم - اليوم / بخاطري - مشاعري'. The rhyme between the two words 'خفي وشجي' draws attention to what Anya could not recall well and describes it as being not clear 'خفي', sad, and melodious 'شجي'. The referent is to the song that Anya sang with her grandmother the last time they saw each other. 'شجي', furthermore, alliterates with 'شهر'. This alliteration implies that the melodious unclear thing has a relation with 'شهر' which refers back to December. December is the time when Marie and her granddaughter agreed to meet in Paris.

The rhyme between 'أتذكر وديسمبر', in addition, means that what Anya is trying to remember is something that is going to happen in December. In the SS, December and Anya and her grandmother's song are highlighted by using a tail rhyme between 'December, remember', and an internal alliteration between 'sing a song'.

On the other hand, these themes are highlighted in the MSAD by using a tail rhyme between 'أتذكر وديسمبر', 'خفي وشجي' and a cross alliteration between 'شجي وشهر'. The kind of alliteration differs. Moreover, the alliteration in the SS occurs between a verb 'sing' and a noun 'a song'; whereas, the alliteration in the MSAD occurs between an adjective 'شجي' and a noun 'شهر'. Furthermore, the referent of 'sings a song' in the SS, which is the song Anya sang with her grandmother, is direct and clear. But, the reference of 'شهر شجي' is not as clear as in the SS. This CIK makes the explicit implicit, in this instance.

Additionally, the CIK occurs on the level of sound patterns. The dubbing compensates a sound pattern in the SS by another sound pattern in the TS. For example, the alliteration in the first line: ‘dancing **p**airs, **p**ainted wings’ is compensated by an interior forced rhyme between ‘شيء ‘ وخفي’. The cohesion resulting from the rhyme between ‘wings, things, sings’ is compensated by a cross forced rhyme between ‘شيء, شجي, خفي’, and an alliteration between ‘لكني, لحن’.

### 3.2.2.2 Compensation by Visuals (CBV)

To compensate a meaning or a referent by an image, picture, or body movement is called CBV. The first line in the first stanza is dubbed in a way that gives the meaning without paying attention to each single word. ‘Dancing pairs, painted wings’ are things from Anya’s imagination. She is remembering her early days when she was living with her family in the palace where there were royal celebrations, dancing, and singing. It is something in her mind (داخلي), something invisible (خفي). As is clear, the royal past is not referenced in the MSAD by words as it is in the SS. The visuals, however, show the royal celebrations to indicate that the girl is a princess not an ordinary girl.

The image of dancing pairs is clearly displayed and the image of wings is shown, too. When Anya starts to sing, dancing pairs appear from the pictures that are posted on the walls of the deserted palace. These pairs are flying around the palace hall, as if they have wings. This will arouse sympathy in the audience when they compare between Anya’s past and her current situation.

CBV is an important strategy in dubbing animation songs as audience will be watching while listening to these songs. The translator did that in an attempt to keep the phonic and prosodic features while simultaneously maintaining the contextual meaning.

### 3.2.2.3 Compensation by Splitting (CBS)

CBS “involves a change in economy, ST features being spread over a longer length of TT” (Dickens et al., 2002: 47). This compensation strategy is used in the following instance. ‘And a song someone sings’ is dubbed into ‘لحن ما, صوت شجي’. There is a difference between ‘song’ and ‘لحن’. The ‘song’ is a composition of music and words; whereas, ‘لحن’ is just music without words. But when the dubbing adds ‘صوت شجي’, it compensates the meaning lost in using ‘لحن’. The meaning of ‘لحن’ is also compensated in another place by the word ‘أغنية’ as the following part demonstrates.

### 3.2.2.4 Compensation in Place (CIP)

CIP entails “change of place, the TT textual effect occurring at a different place, relative to the other features in the TT, from the corresponding textual effect in the S”T (ibid.: 45). CIP is found in the following instances. First, the word ‘song’ is also used in the line ‘أغنية عن شهر ديسمبر’ which is a dubbing for ‘once upon a December’. Having said all this, the meaning of the word ‘song’, which is dubbed as ‘لحن’, is compensated by two words ‘صوت وأغنية’ in two different places.

Second, in the second stanza, ‘someone holds me safe and warm// horses prance through a silver storm’ refer to Anya’s grandmother and the last royal celebration they attended together. The dubbing of these two lines is ‘دائما حولي و قبل النوم’. The referent here is to Anya and her grandmother’s special song which is sung to tuck Anya into bed. The grandmother gave Anya a jewelry box that plays this song in the last celebration they attended together. The grandmother asked Anya to hear this song, before going to sleep, and imagine that they are singing it together. Every time she does so, she remembers her grandmother.

However, the sense of warmth aroused by the English lines is not reflected in their dubbing. It is compensated in the dubbing of the following lines: ‘كلما مرت بخاطري // تلهب مشاعري’. The effect of the rhyme between ‘warm, and storm’ in the SS is compensated by ‘تلهب مشاعري’ in another place in the MSAD.

Third, ‘things I almost remember’ is dubbed as ‘لكني لا أتذكر’. The original shows that she could remember a little bit; this is obvious by the use of ‘almost’. In the dubbing, ‘لا’ indicates that she does not remember anything. The sense that she starts to remember is, however, compensated in the second line of the second stanza when she says: ‘لكنها تبدو حقيقة اليوم’. It compensates for what she says in the previous stanza. The alliteration in ‘لكني لا و لكنها’ links these two lines which occur in two different places with each other.

On the level of sound patterns, alliteration occurs in the following words: ‘تبدو / تلهب , حولي / حقيقة , / لكنها / لا / لحن لکني / شي/شجي /شهر’ The alliteration in the MSAD occurs in different places compared to places of alliteration in the SS.

### 3.2.2.5 Zero Compensation: Loss

‘Once upon a December’ is dubbed as: ‘أغنية عن شهر ديسمبر’. There is a difference in meaning between these two lines. A song about December differs from once upon a December. Anya and her grandmother’s special song goes: ‘طفلتي لا تقلقي و أنا لن أتذمر کوني معي دوما معي ... موعدنا في شهر ديسمبر’.

The original song says: ‘On the wind, Across the sea/ Hear this song and remember. Soon you’ll be home with me/ once upon a December’. The song refers to their reunion in December in Paris. When it is dubbed as ‘أغنية عن شهر ديسمبر’, a loss in the referent occurs. It is not about December; it is in December, so the translator has to use *في* rather than *عن*. The dubbed words change the meaning from a reunion into singing about December stories. The loss that occurs here is a loss in the referent which is not compensated for in the MSAD.

The sense of safety evoked in the line ‘someone holds me safe and warm’ is not expressed in the dubbing. Furthermore, the image of the line ‘horses prance through a silver storm’ is lost and is not compensated for. This image is not manifested by visuals in the animation; accordingly, it is not necessary to be preserved in the MSAD. What is of importance is the

sense of royal celebrations this image evokes. This sense is reflected in the MSAD by visuals.

### 3.2.2.6 Gain

Despite these minor losses, there are gains in the MSAD. The same contextual meaning is preserved. The phonic patterns like alliteration and rhyme are reproduced and compensated for when and where necessary. Furthermore, both the SS and TS have the same rhyme scheme: ABAB/CCDD. They start with the same sounds /da:/ /دـ/. In addition, the last sound of the words in the lines (2, 4, 5, 6, 7 and 8) is the same in both the SS and DTS: remember: أتذكر / December: ديسمبر / warm: النوم / storm: مشاعري / gracefully: بخاطري / memory: مشاعري. The same music is also preserved. The MSAD produces a sing-able song which is, in addition, easy to comprehend by young Arab audience since the MSAD is clearer than the SS. For example, the dubbing of the lines, which are full of images, ‘Horses prance through a silver storm // figures dancing gracefully/ across my memory’ is ‘لكنها تبدو حقيقة اليوم // كلما مرت بخاطري تلهب مشاعري’.

### 3.2.3 Conclusion

MSAD is an approximation to the SS in terms of phonic features and meaning. The TS fits the music of the SS; therefore, it matches the lip movement of the characters. Regarding the meaning, themes that are highlighted by the phonic features in the SS are approximated in the MSAD using some compensation strategies. However, loss incurs in some

instances. For example, the safety sense expressed in the SS is not preserved in the TS, and the use of the preposition ‘عن’ evokes a meaning that is not intended by the SS.

Various kinds of compensation (CIK, CIP, CBV, CBS) are used to minimize the loss in the MSAD. It is obvious that the MSAD is different from the SS. This difference, however, is not considered a loss. Therefore, the translation of songs from one sound system into another is not only possible but also successful in approximating the sense and sound patterns of the SS.

### **3.3 The Prosodic Level of Dubbed Animation Songs**

Prosody, as defined by McArthur (1992:818), “goes beyond the study of phonemes to deal with such features as length, rhythm, stress, pitch, intonation, and loudness in speech” (as cited in Kawaguchi et al., 2006:103). Length is the “extension of sound in time” (ibid:105). The rhythm, moreover, is a pattern of stressed and unstressed syllables (Raffel, 1988). Stress is defined as a feature that distinguishes the syllable that is uttered louder, higher in pitch, and longer than unstressed syllables. Pitch, also, as defined in Oxford dictionary, is “the quality of a sound governed by the rate of vibrations producing it; the degree of highness or lowness of a tone” (“Pitch”, 2013). Pitch, furthermore, is one aspect of intonation (Lambert and Moser-Mercer, 1994).

These features are not only used for sound effects or music tones, they are also used to express a meaning. Therefore, in dubbing a song, the prosodic features of the SS should be rendered effectively into the TS. This section will demonstrate that the translator is able to create approximate prosody of the SS in the MSAD.

### 3.3.1 The Prosody of the SS ‘Journey to the Past’

‘Journey to the Past’ is the first song Anya sang in the animation film when she left the orphanage house. She was heading to Paris in a try to find her family. She reached a cross road, and she was confused which road to take. After she asked God to give her a sign on where to go, she saw her dog running towards St. Petersburg. She took that for a sign from God. She sang this song while she was walking down the road. The song is all about finding her past and her reunion with her family. The prosodic features (sentence length and intonation) of this song are analyzed in the following parts.

#### 3.3.1.1 Sentence Length

The second stanza of the song is analyzed according to the number of words and syllables as follows:

**Table 2. WC and SC of the second stanza from the song ‘Journey to the Past’**

Somewhere down this road	
Four <b>words</b>	Five syllables
I know someone's waiting	

Four <b>words</b>	Six syllables
Years of dreams just can't be wrong	
Six <b>words</b>	Seven syllables
Arms will open wide	
Four <b>words</b>	Five syllables
I'll be safe and wanted	
Five <b>words</b>	Six syllables
Finally home where I belong	
Five <b>words</b>	Eight syllables
Well, starting now I'm learning fast	
Six <b>words</b>	Eight syllables
On this journey to the past	
Six <b>words</b>	Seven syllables

Sentence length is an important feature to be considered as it affects the musicality of the song. In this song, there are short sentences. The number of words ranges from 4-6 per sentence, and the number of syllables ranges from 5-8.

### 3.3.1.2 Intonation

Intonation, as defined by Robert Ladd (2008:6), refers to the use of supra-segmental phonetic features which are: the pitch, the stress, and the intensity. Intonation is not an independent system; on the contrary, it is a

system that correlates: tone, pitch, loudness, rhythm, and tempo. It is, furthermore, used to convey “post-lexical or sentential-level pragmatic meaning” (ibid.:4). It reflects this meaning in a linguistically structured way by the distinction of weak or strong, low or rising pitch. Intonation

features that are discussed in this part are: pitch, drawl, length, and soft voice.

In this stanza, all the lines end with a rising pitch. The falling/ rising intonation is used for invoking known information. In this stanza, Anya is not adding something new. She is recalling what she already knows. She knows that someone is awaiting her, for example.

Furthermore, the first two lines, ‘somewhere down this road / I know someone’s waiting’, she is singing them slowly as if she is singing each syllable separately. This “slowing down of a syllable creates an auditory effect of "clipped" or "drawled/" held" speech”. This drawl creates either hesitation or emphasis (Lambert and Moser-Mercer, 1994:232). In these lines, the drawl expresses emphasis; Anya is trying to reassure herself that there is a family waiting for her.

Length, moreover, is another prosodic feature in this stanza. The long words are: ‘wrong, belong, fast and past’. The paralinguistic emotional meaning that this feature of intonation expresses is as follows: ‘Wrong’ indicates fear. Anya is terrified that all her imagination and years of dreams are wrong. ‘Belong’ indicates that she is optimistic about having a home to which she belongs. ‘Fast’ indicates that she is happy because she is learning fast; meaning that she is remembering her past quickly. ‘Past’ indicates the importance of her previous life.

In this stanza there are two sets of words she sings in a soft voice. These words are: ‘just can’t, and ‘safe’. In ‘years of dreams just can’t be wrong’, she says ‘just can’t’ in a soft voice to show that she is talking to herself. She tries to convince herself that these dreams can’t be wrong. This is emphasized even more when she stresses ‘wrong’ at the end of the line. In the next line, she says: ‘I’ll be safe and wanted’, she stresses ‘wanted’ and says ‘safe’ in a soft voice to show that these two things are important to her. Because she wants to emphasize being wanted and safe, she uses two different sound features: a soft voice for safe and stress for wanted. This aspect of high and low, weak and strong tone is called relative prominence, the second aspect of intonation (Ladd, 2008).

The following analysis is meant to test whether these prosodic features are kept in the MSAD or not. The semantic interpretation of these features is also investigated. The data is classified according to the compensation strategy that is followed.

### **3.3.2 The Prosodic Features of the MSAD of the Song**

#### **3.3.2.1 CIK**

##### **3.3.2.1.1 Sentence Length**

In the MSAD, it is expected that the lines will keep the same or approximate sentence length. The following table shows the number of words and syllables of the MSAD. The second stanza is dubbed as:

#### **Table 3. Sentence length of the MSAD of the stanza**

قلبي الان يقول	
<b>Three words</b>	Six syllables
سيرى نحو الماضي	
<b>Three words</b>	Six syllables
ماض يعرف من أكون	
<b>Four words</b>	Eight syllables
ماض حيث الأهل	
<b>Three words</b>	Five syllables
حيث أرى المستقبل	
<b>Three words</b>	Eight syllables
أحلى مما قد يكون	
<b>Four words</b>	Seven syllables
ويعيد لروحي ذكرايا	
<b>Four words</b>	Ten syllables
ولا يهجرني مدى الحياة	
Five words	Ten syllables

If we compare the number of words and syllables in the SS and MSAD, we find that they are approximately the same. The SS has 40 words and 52 syllables; whereas, the MSAD has 35 words and 54 syllables. The shorter Arabic version compensates by adding more syllables. This is called CIK.

Syllable count is an important feature to keep the same rhythm of the original song. Frits Noske (1970:30) says, “musical prosody requires that the rhythm and number of syllables be identical with those of the original lines” (as cited in Gorlee, 2005:196).

### 3.3.2.1.2 Intonation

Intonation is another aspect of prosody that is also preserved. The MSAD uses intonation and different pitch patterns to meet the same functions created in the SS. The MSAD has a rising intonation like that of English. Regarding the high pitch, loudness and length, the MSAD uses the same length for the words that are parallel in position to those in the original. These words are: ‘أكون يكون ذكرايا الحياة’ which are parallel to the English words: ‘wrong, belong, fast and past’, respectively.

‘Wrong, belong, fast, past’ reflect fear, happiness, optimism, and the importance of the past, respectively. ‘أكون’ in the MSAD implies that Anya is afraid. She is not sure who she is; this fear appears when she stresses this word. On the other hand, ‘يكون’ reflects that she is hopeful that what is coming is better than what has gone. ‘ذكرايا’ reflects that she is happy because what is coming will remind her of her past. ‘الحياة’ reflects that these memories about the past mean a lot to her.

In the SS, fear was shown further through the use of a soft voice to say ‘just can’t’ which proceeds ‘wrong’. In the MSAD, this was compensated by a short pause before saying ‘أكون’ and ‘يكون’. This is called CIK. The effect that is achieved by soft voice in the SS is achieved by a pause in the MSAD. So far, there is no loss in either the prosodic features or their effects.

### 3.3.2.2 CBV

When Anya says ‘somewhere down this road, I know someone’s waiting’, she means going down the road will reunite her with her past. The dubbing says, ‘قلبي الآن يقول//سيري نحو الماضي’; Anya is talking about the choice she had to make by following her heart. The choice of one road direction is expressed by visuals, so the word ‘road’ is compensated by visuals in the movie.

Compensating the image of the road by using visuals helps the translator to choose words that match the prosodic features of the SS. ‘Somewhere and someone’ in the SS are two syllable words. The singer sings each syllable separately as an individual word. In the MSAD, ‘قلبي و سيري’ are also two syllable words which the singer says separately.

### 3.3.2.3 CIP

The use of the word ‘قلبي’ is justified as it is mentioned in the first stanza in the line ‘heart don’t fail me now’. This line is dubbed as ‘آه لو في الأحلام’. The translator used ‘قلبي’ in another place in the song.

In the line ‘حيث أرى المستقبل’, the word future is used although it does not exist in the original line ‘I’ll be safe and wanted’. It is, however, mentioned in the last stanza of the SS in the line ‘to find my future’. Using words mentioned in the SS in different places in the MSAD is a procedure followed in the translation of animation songs. This procedure is called CIP. The translator did that for prosodic and phonic reasons.

The MSAD ends with the line ‘ولا يهجرني مدى الحياة’ which is a dubbing for ‘on this journey to the past’. It means that she is in her way to her past.

In the dubbing, 'لا يهجرني' refers to the past. When she finds her past, she will keep it forever. There is no loss here as the image of journey and the word 'past' are conveyed through the use of 'ماض' in the line 'ماض حيث الأهل'. The two words 'ماض و الأهل' are considered a gain in the dubbing as is explained in the following part.

### 3.3.2.4 Gain

'Arms will open wide' is dubbed as 'ماض حيث الأهل'. The referent of the English line is Anya's family. The translator, instead of keeping it implicit, makes it explicit by using the word 'الأهل'. This is a gain in the dubbing.

The word 'ماض' in Arabic is a pun; it has two meanings. It means the past or walking toward something. In the line, when she says: 'ماض حيث الأهل', it means that she is walking toward her family which relates to the past. It is, at the same time, a cohesive device (repetition) that connects this line with the previous one: 'ماض يعرف من أكون'.

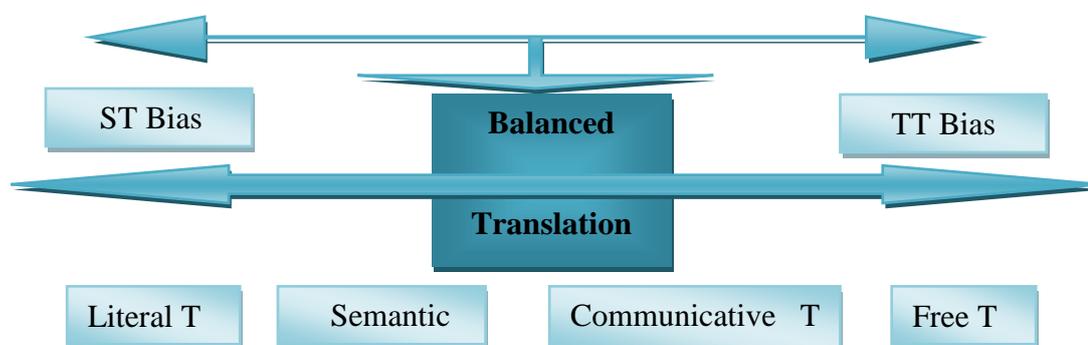
'Well, starting now I'm learning fast' is dubbed as: 'ويعيد لروحي ذكرايا'. The word learning is ambiguous. It leads to a misunderstanding. Anya had sung this song before she met Dirmitri and Vladmir who were teaching her how to pretend to be Anya. 'Learning' may refer to how she was learning to pretend to be the real princess which is not the intended meaning in this line. But in 'ويعيد لروحي ذكرايا', 'ذكرايا' is clearer and related to the context of the song more than 'learning'; this is another gain.

After discussing the phonic and prosodic features and their thematic function in the MSAD, it is time to talk about general translation issues. These issues are: the translation method, the degree of equivalence, and the criteria of assessment.

### 3.4 Translation Issues in Focus

#### 3.4.1 The Translation Method

It is clear that the MSAD is not an inferior version to the original; on the contrary, it is a version that is coherent, cohesive, and rather faithful to the original. In dubbing these animation songs into MSAD, the translator situated his/herself somewhere on a scale between the semantic and communicative translation methods. The method is shown in the diagram below:



**Diagram 1.** The spectrum of translation strategies

Both semantic and communicative translation methods aim at rendering the exact contextual meaning. The semantic translation, on the one hand, “takes more account of the aesthetic value of the ST,

compensating on meaning where appropriate so that no assonance, word play or repetition jars in the finished version” (Newmark, 1988:46). Semantic translation is used in the dubbing of animation songs to reproduce the sound patterns of the SS as closely as possible.

On the other hand, the MSAD is acceptable in both content and form. It also communicates the message more or less accurately. Deletion, explicitness and rewriting; moreover, prove to be useful in the dubbing of animation songs. As these procedures are used, loss in nuances of meaning is anticipated.

Concerning rewriting process, it does not go to the extreme. This means that even if the SS is rewritten in the MSAD, approximate sound patterns and meaning are produced in the TS. The TS is a translation for the SS not a new version.

A method that balances between the communicative and semantic translation is used. This method is called balanced translation.

### **3.4.2 Equivalence**

In the dubbing into MSA, equivalence is achieved at different levels. At the denotative level, the words of the SSs and their MSAD should refer to the same referents in the real world. At the textual level, the text length, number of words and the meaning of the MSAD are equivalent to the SSs. At the pragmatic level, the contextual meaning is transferred into the MSAD. At the functional level, the TTs are sing-able and have the same

function of entertainment as the SSs. Finally, the formal equivalence is achieved because the sound patterns are rendered approximately to the MSAD. Nevertheless, equivalence at the connotative level is not achieved. Same connotations of the SSs are not preserved in the MSAD.

### **3.4.3 Translation Criteria**

If we were to judge the quality of the translation using the criteria of accuracy, musicality, naturalness, acceptability, and fluency, we will notice that accuracy is the only criterion that is not achieved. Accuracy is compromised at the level of the exact images and the exact meaning; however, the MSAD is accurate in relation to the SS if judged on the basis of contextual meaning of the SS and its musicality.

The DS, on the other hand, does not have any peculiarities whether they are linguistic or stylistic; it is transparent, fluent and natural, then it is acceptable (Venuti, 2008:1).

## **3.5 Conclusion**

It has been demonstrated that it is potentially feasible to translate the content (general message) of the source animation song and its form (the phonic and prosodic patterns). The latter were adapted into phonic and prosodic patterns of MSA to produce a natural dubbed sing-able Arabic song.

This chapter, furthermore, proves that it is clearly possible to produce approximate phonic and prosodic features of the SS in the MSAD and to keep their thematic functions. The MSAD, at the same time, has the same matter as the original even if nuances of meaning are compromised. Dickens et al. (2002:84) describe this phenomenon in comic text translation:

TT means an unacceptable sacrifice of denotative and connotative meaning. With some sort of ST( especially comic or sarcastic ones), where the precise nuances of meaning are less important than the phonic mockery, it is often easier, and even desirable, to stock the TT with rhymes and echoes that are different from those of the ST, but just as obtrusive, and to similar effect.

It is also proved that not only loss is minimized in the MSAD, but instances of gain are also found. The most noticeable gain is making the MSAD clearer and easier to comprehend by young Arab audience. This is achieved by using different compensation strategies.

The various compensation strategies prove to be useful to a large extend in the MSAD. The compensation strategies that were used are: CIK, CIP, CBS, and CBV. MSAD has been done successfully.

## **Chapter Four**

# **The Dubbing of Animation Songs into Egyptian Dialect: The Case of ‘Be Our Guest’ from the Animation Beauty and the Beast**

## **4.1 Introduction**

Standard Arabic is very different from locally spoken dialects. It is taught in schools and is commonly used in formal situations. However, every person in the Arab world acquires the dialect of the place where s/he is born. Each region, country, or town has its own dialect. The dialect, as defined by Dickens et al. (2002:166), is “a language variety with features of accent, lexis, syntax and sentence formation characteristic of a given region”. What distinguishes standard Arabic from locally spoken dialects is that a dialect “easily coins words, adapts and adopts foreign expressions, incorporates the latest cultural concepts and trends, and propagates slogans” (Ryding, 2005:5).

In dubbing cartoon films into Arabic, translators tend to use ED which is understood all over the Arab world. It is so because of the increasing number of Egyptian films, series, and songs. Children grow up listening to these films and songs, so this dialect is familiar to them (Mahmoud, 2007). Furthermore, scholars agree that ED fits the entertainment purpose of cartoon films more than MSA (Al-Alami, 2011).

In addition, vernaculars gain their linguistic repertoire from “popular songs, folk songs, punning and jokes, folk tales, and spontaneous performance art” (Ryding, 2005:9). Since the vernaculars gain such

repertoire from oral resources, they are more appropriate to be used in dubbing songs.

This chapter is meant to test to what degree the Egyptian dialect dubbing (EDD) meets the phonic and prosodic features of the SS and their thematic interpretations. The researcher will highlight the added value for using dialectical Arabic in dubbing animation songs.

This chapter consists of five main sections. The first section describes the phonic level of the animation song 'Be Our Guest' and examines the way it is dubbed into ED. The second section handles the prosodic aspects of both the SS and the Egyptian dubbed target song (EDTS). In the third section, the instances of gain in the dubbing into ED are presented. In the fourth section, the translation method is discussed. Finally, conclusions about the dubbing of the phonic and prosodic aspects of animation songs into ED are stated.

## **4.2 The Phonic Features of the Animation Song 'Be Our Guest'**

The song 'Be Our Guest' is from 'Beauty and the Beast' which is a fairy tale about a young beautiful girl, Belle, and a beast. The beast fell in love with Belle, but she refused to marry him. In her dreams, she often saw a handsome prince who always asked her why she refused to marry him. She did not, however, make the connection between the beast and the prince thinking that the prince was held captive in the beast's castle.

Once, she went to visit her sisters and her father. She promised the beast to come back to the castle a week later; however, when her sisters knew that she was happy in the castle, they envied her and convinced her to stay a day more with them. When she did not return to the castle on time, the beast thought that she was not going to come back. He got very sick and was dying. Belly discovered that the beast was half dead by looking at the mirror the beast had given her before she left the castle. When Belly looked at the mirror, it showed her what was going on in the castle. She returned quickly only to discover that the beast was almost dead. As she cried and told him that she really loved him, her tears touched him. He turned into the prince she saw in her dreams. He told her that a witch had turned him into a beast and turned all his servants into kitchen tools; the curse would only vanish if he found true love despite his ugliness. Finally, they got married and lived happily ever after.

In this section, the researcher analyzes the rhyme, alliteration and assonance of the SS and EDTS of ‘Be Our Guest’. The kitchen tools sang this song when Belly came to the castle as they invited her for dinner. Two stanzas from this song are presented in the following table. The first column includes the SS and the second includes the EDTS.

**Table 4. ‘Be Our Guest’ and its EDT**

SS	EDTS
----	------

Be our guest	عش وا .... اش
Be our guest	عشوا اش
Put our service to the test	من طعمتها الودن توش
Tie your napkin 'round your neck, cherie	حطي الفوطة يا قطقوطة على ما اللحمة الزبدة تطش
And we provide the rest	Soup du jour
Soup du jour	Hot hors d'oeuvres
Hot hors d'oeuvres	اش مغطي فشرم العش
why, we only live to serve	دوئي النوع دا دا لزيز اوي
Try the grey stuff, it's delicious	و اسالي صحنو حيئول اوي
Don't believe me? Ask the dishes	أطباق أنس
They can sing	ترئص رئص
They can dance	عادي جدا سيلا فغانس
After all, Miss, this is France	أما الغير عادي العشوة دي
And a dinner here is never second best	محصلتش
Go on, unfold your menu	نزرة يا جميل عالمينيو
Take a glance and then you'll	تبئي زبونة فسانية
Be our guest	بدون ولا ئرش
Oui, our guest	لا مش مش
Be our guest	عشوا اش
Beef ragout	Beef ragout 23
Cheese soufflé	Cheese souffle 2 3
Pie and pudding "en flambé"	و البالوزة افلامفي 7 3
We'll prepare and serve with flair	لحمة و طيرة مالتحضير 7 4
A culinary cabaret	شو محصلتش بكاباريه 8 3
You're alone	حاسة بخوف
And you're scared	و حدة و خوف
But the banquet's all prepared	بس و ليمنتك كيف الكيف
No one's gloomy or complaining	ئولي لنفسك ليه بتعاني
While the flatware's entertaining	و الفضية مسلياني
We tell jokes	نكتة نئول

I do tricks	و أَلْعِبْ لَعِبْ
With my fellow candlesticks	شَمْعٌ يَطِيرُ يَدُوبُ وَ يَطْبُ
[Mugs:] And it's all in perfect taste	بِجُودَةٍ وَدِهْ كَلُو , بِقَلِّكَ اش
That you can bet	ارْفَعْ يَا جَمِيلَ هَالْكَاسِ
[All:] Come on and lift your glass	وَ كَلِي الْاَصْنَافِ بِحَمَاسِ
You've won your own free pass	الْعَشْوَا اش
To be out guest	لَمَّا يَكْشِ
[Lumiere:] If you're stressed	تَلْبُكْ عَشِيَهْ تَلْنِيَهْ بِنِّي فَرَشِ
It's fine dining we suggest	عَشْوَا اش
[All:] Be our guest	عَشْوَا اش
Be our guest	عَشْوَا اش
Be our guest	عَشْوَا اش

## 4.2.1 Rhyme, Alliteration and Assonance

### 4.2.1.1 Rhyme

In these two stanzas, the rhyme, if analyzed according to its position, is a tail rhyme, internal rhyme, cross rhyme, and off-centered rhyme. It comes as follows:

#### \*\* Tail rhyme

- Guest/guest/guest/ test/ rest/ best/ suggest/  
guest/guest/guest/\*\*taste/\*\* forced rhyme.
- / jour/ d'oeuvres
- Delicious/ dishes

- Dance / France
- Soufflé/flambé
- Flair / cabaret
- Scared/prepared
- Complaining/entertaining
- Jokes/ tricks/ candlesticks
- Glass / pass

### **\*\*Internal Rhyme**

- Prepare / flair

### **\*\* Cross Rhyme**

- Bet/ lift
- Menu/ you'll

### **\*\* Off-Centered Rhyme**

- Dinner/ never

In the first five lines, the rhyme in 'guest, test, rest' is a perfect rhyme. This rhyme implies that the guest (Belly) has to watch the servant's (kitchen tools) work, take some rest, and feel comfortable. However, in this song, 'rest' does not mean being comfortable; it means that all the work

will be done by the tools. The homonym ‘rest’ arouses more than one meaning with positive connotations which attract Belly and satisfy her. The word ‘rest’, even if what it means is clear from the context, sets off its other meaning( being comfortable) in the mind of Belly.

The rhyme that connects these three words with ‘taste’ towards the end creates cohesion and coherence in the song. It adds that Belly tests the food by tasting it. Nevertheless, the rhyme between ‘guest, test, rest’ and ‘taste’ is a forced rhyme as ‘taste’ does not exactly have the same sound as the other three words.

#### **4.2.1.2 Alliteration and Assonance**

Alliteration occurs in ‘**n**apkin- **n**eck// **s**erve- **s**ervice- **s**oup- **s**tuff- **s**ing- **s**cared-**s**tressed- **s**uggest// **d**elicious- **d**ishes- **d**ance- **d**inner// **b**e- **b**eef// **p**ie- **p**udding- **p**repared// **c**ulinary- **c**abaret- **c**andlestick- **c**omplaining- **c**ome// **t**ell- **t**ricks- **t**aste // **f**latware- **f**ellow- **f**ree- **f**ine’. Assonance, on the other hand, is found in ‘**g**o on – **u**nfold’. These poetic phenomena have a thematic function in addition to their musical effects.

The alliteration in ‘**s**ervice- **s**erve- **s**oup- **s**tuff- **s**ing- **s**cared-**s**tressed-**s**uggest’ has a thematic value. ‘Service’ is the noun from the verb ‘serve’; this repetition of serving shows the emphasis on the work of the kitchen tools which is to serve Belly. The repetition of the sound /s/ in the words ‘soup-stuff’ helps listeners to imagine what kind of things the kitchen tools serve. They offer soup and stuff. Actually, the alliteration in ‘soup and

stuff' leads to discovering the referent of the word stuff. In this context, it refers to soup or other kinds of food. On the other hand, the word 'sing' does not seem to belong to the other words that start with the sound /s/; yet, it gives the sense that the tools do not only serve Belly but also sing to her while she is having her dinner. It adds to the happy atmosphere.

The alliteration in 'scared-stressed' describes how Belly feels; she is stressed and scared. Because she is so, the tools are serving her and singing to her in an attempt to comfort her and make her happy. 'Suggest', furthermore, implies that the tools are only suggesting stuff to Belly; they are not forcing her to choose a certain kind of food.

In addition, 'delicious- dishes- dancing- and dinner' alliterate to arouse a sense of happiness. The dinner that is served is delicious. Because it is so, the dishes are dancing happily as Belly will be satisfied. In this context, the touch of the supernatural element in animations is obvious.

Alliteration, moreover, is used to connect similar things, such as, 'pie and pudding' which-in turn- alliterate with 'prepare'. This alliteration connects 'pie, pudding' with the line 'we'll prepare with flair'. This connection shows how these things are prepared. 'Flair' means style or way. In the song, however, there is nothing that explains what the style of presenting food is. The alliteration in 'flair', 'flambé and French' explains the style in which the food is presented. The food is presented hot and sizzly and this is a French way.

Alliteration, on the other hand, is used to connect between two contrasting ideas, such as, ‘culinary cabaret’. Culinary relates to food and cooking; whereas, cabaret is all about singing, dancing, and entertaining. The kitchen tools use these two words on purpose to show that at this palace, they offer what others do not.

All the words of the song are carefully chosen for a purpose. Repetition at all levels, even the repetition on the sound level, as Dissanayake (1992) says, “conveys emphasis, intensity, making ordinary element specially interesting in their own right” (as cited in Rover-Collier et al., 1998: 44). Thus, in dubbing animation songs, the repetition should be kept or compensated or there will be a loss in the DS. Accordingly, the repetition in the EDTS will be analyzed in the following section to test whether it is feasible to imitate the phonic features of the SS in the dialectical dubbed song or not.

#### **4.2.2 Repetition in the EDTS**

The issues of repetition that are analyzed in this section are: rhyme, alliteration, consonance, word repetition and root repetition. The data is classified according to the translation procedure that is followed.

##### **4.2.2.1 Compensation**

###### **4.2.2.1.1 CIP**

The rhyme of the EDTS is as follows:

**Tail Rhyme:**

- اش/ توش/ تطش/ العش/ محصلتش/ اش/ فرش
- d'oeuvres/ Jour
- اوى/ اوي
- انس/ رئص/ فرانس
- Soufle / افلامي
- بتعاني / مسلياني
- لعب/ يطب
- الكاس / بحماس

**Internal Rhyme:**

- فوطة / نطوطة
- **Cross Rhyme:**
- نزره / سانية

**Off-centered Rhyme:**

- حاسة / وحدة

- وليمتك / نفسك

When we compare between the SS and the EDTS, we find out that both of them have four kinds of rhyme: tail, cross, internal, and off-centered rhyme, but do they occur in the same place in the SS and the EDTS? The rhyme scheme helps to answer this question.

**The first stanza:**

**SS:**    A A A B A C C D E E F G G h h A I J A A A

**EDTS:** A A A B b\* A C C A D D E E E A g F g G A A A

\* The small letters show the internal, cross, and off-centered rhyme.

**The second stanza:**

**SS:**    K L L m M M N O O F F P P P A Q q R R A S S S A A A

**EDTS:** H I I J   k k L m L m N N O P P A Q Q A A A A A A

It is clearly evident that the SS and EDTS do not have exactly the same rhyme arrangement or number. The arrangement of rhyme patterns, on the one hand, does not affect the musicality of the song; particularly because a rhyme pattern in the SS occurs in a different place in the EDTS. For example, the pattern A is repeated regularly in both versions but in different places.

The number of rhyme patterns, on the other hand, affects the musicality. Although the number of rhyme patterns in the first stanza of the

EDTS is more than that of the SS, the SS has more patterns in the second stanza. CIP is used to compensate the arrangement and number of rhyme patterns.

Furthermore; CIP, when used, creates equivalence at the level of the song as a whole. When a phrase is dubbed in a way that does not reflect the meaning of the source phrase, textual equivalence is achieved if the meaning is compensated in another place in the song.

For example, the first phrase 'be our guest' is dubbed as 'عشوا اش' which does not reflect the same meaning of the source phrase. However, if we listen to the introduction in the SS, it says:

'Ma cherie Mademoiselle, it is with deepest pride  
and greatest pleasure that we welcome you tonight.

And now we invite you to relax, let us pull up a  
chair as the dining room proudly presents - your  
dinner!'

This is dubbed as:

'مدموزيل

حصلنا الانشراح و مزيد الشرف بترحيبنا بيكي الليلة

و الآن مطلوب منك الاسترخاء و بنسحبك كرسي على ما أودة السفارة نتقدم بفخر - عشاكبي'

Clearly, Belly is a guest and the kitchen tools are cooks and waiters serving her. There is no loss in dubbing the phrase ‘be our guest’ as ‘عشوا ’اش’. The sense that Belly is a guest is compensated in another place. This sense is not only reflected in the introduction; it is also expressed in the first stanza when the tools say: ‘نزره يا جميل ع المنيو تبنى زبونه بسانية بدول و لا ’. ‘اش’ is added to ‘عشوا’ to meet the number of syllables of the SS and thus avoid any damage to the rhythm and rhyme.

Moreover, ‘be our guest’ at the end of the first stanza is dubbed as ‘بدون و لا نرش’. This phrase does not reflect the meaning of the source phrase. However, it compensates the sense that Belly does not pay anything which is expressed in the second stanza in ‘you’ve won your free pass’. This line is dubbed as ‘وكلي الأصناف بحماس’. The translator did that to reproduce the rhyme pattern of the SS in the EDTS as close as possible. ‘نرش’ rhymes with ‘اش’ and ‘الكاس’ rhymes with ‘بحماس’. The meaning which is expressed in the second stanza is compensated in the first. This is called CIP.

#### 4.2.2.1.2 CIK

The role of rhyme to create sound effect is not disputed. It also helps in creating continuity of sense. For example, the rhyme in ‘اش, توش, تطش, ’ creates coherence and cohesion in the song. ‘اش’ is just a

sound cluster that is used for sound effect. Its connection with 'تطش, توش' means that food preparation is not done in silence. This reflects the atmosphere of singing in preparing food in the palace. The use of 'العش' arouses the sense of being comfortable, but here 'شرم العش' means one kind of plates which are covered where to keep the food hot. When the food is presented in such a plate, this means that the guest is an important and special person. The aim of the servants is to comfort Belly; this is obvious in the word 'فرش'. All this is offered without any 'نرش' since it is presented to a guest.

If we compare this meaning aroused by the rhyme in 'اش, تطش, توش', 'فرش, نرش, العش' and the meaning aroused in the SS by the rhyme in 'guest, test, taste, rest' and alliteration in (serve, service, sing // flair, French, flambé), it will be clear that there is no significant loss in meaning. The meaning aroused by rhyme and alliteration in the SS is expressed by rhyme in the EDTS. This is called CIK.

Moreover, the thematic interpretation of the alliteration in 'flair-flambé- and French' is also compensated by the root repetition 'كيف الكيف' which reflects that the food is presented in a perfect way.

Furthermore, the words 'فوطه- نطنوطة- طعمتها- تطش' form consonance with each other. These words 'فوطه و نطنوطة' imply that Belly is preparing herself to eat not to prepare food; the tools prepare and serve food which tastes delicious. Being delicious is revealed in the words 'طعمتها تطش'. The

use of consonance compensates the two sets of alliteration in ‘serve, service, stuff’ and ‘delicious, dishes, dinner’.

The sense alliteration arouses in ‘dishes, dancing’ is reflected by the word repetition in ‘ترئص رئص’. The repetition of the sound /ص/ in the word ‘صحنو’ reveals that the dishes are dancing; here the touch of the supernatural element in animations is clear.

#### **4.2.2.1.3 CBV**

‘اشن مغطى بشرم العشن’ is a dubbing for ‘we only live to serve’. The sense of serving is lost, but from the visuals in the film, it is clear who is serving and who is being served. The priority in dubbing animation songs is to keep the sound patterns of the SS.

Compensation strategies that are used in the dubbing of the song ‘Be our Guest’ into ED are: CIP, CIK, and CBV. Furthermore, other translation procedures are used in the dubbing of this song. These are: deletion, addition, adaptation, and transliteration.

#### **4.2.2.2 Deletion**

‘Try the grey stuff; it’s delicious; don’t believe me? Ask the dishes’ is dubbed as ‘دوني النوع دا// دا لزيز اوي// و اسالي صحنو// حيئول اوي’. The loss is in the question form ‘don’t believe me?’ The question is not that much

important in this context. Its sense is compensated by the repetition in ‘حيثول ئوي’. The question is deleted in the EDTS, so the translator could use a word mentioned in the previous line, and so the rhyme could be preserved. Word repetition, on the other hand, in ‘لزيز اوي حيثول أوي’ reflects the same sense of the alliteration in ‘delicious, don’t, dishes’.

#### 4.2.2.3 Addition

‘Put our service to the test’ is dubbed as ‘من طعمتها الودن توش’. In the SS, the kitchen tools want Belly to test their service, cooking, food preparation, singing, and dancing. They do not give any opinion regarding their food, but in the EDTS, a comment on the taste is added. The translator did that to keep the rhyme he/she has created at the beginning of the song. Preserving rhyme is a priority in animation songs dubbing.

‘And we provide the rest’ is dubbed as ‘على ما اللحمة الزبدة تطش’. The English phrase means that Belly has only to prepare herself and everything will be served to her table; she has to wait a little for the food so it can be served hot. The same sense is reflected in the EDTS with one small addition. It describes the kind of food that is being cooked while maintaining the rhyme in the song ‘تطش’.

#### 4.2.2.4 Adaptation

‘حطي الفوطة يا نطنوطة’ seems very different from ‘tie your napkin round your neck, Cherie,’ but actually it is the perfect translation. The word ‘نطنوطة’ is used in ED when talking to a lovely little girl. This local

referent replaces the word ‘Cherie’ in the dubbing. Moreover, ‘napkin’ is dubbed to the ED equivalent ‘فوطة’. The meaning is easily determined from the context.

#### **4.2.2.5 Transliteration**

‘Soup du jour, Hot hors d’oeuvres’ are two French phrases that are transliterated into Arabic to keep the effect that the speaker speaks French. This implies the high status of the palace. This is also clear in the pronunciation of the /r/ as /ر/.

### **4.3 The Prosody of the SS and its Dialectical Dubbing**

In this section, the researcher analyzes the prosodic features of the previous two stanzas from the song ‘Be Our Guest’. The prosodic features that are analyzed in this section are: sentence length and intonation.

#### **4.3.1 Sentence Length in the SS and EDTs**

There are 180 words and 220 syllables in the SS. In the EDTs, there are 137 words and 232 syllables. Dialectical Arabic allows for this economy while maintaining the sense and sound patterns of the SS since prepositions and articles are linked to the words, so they are not counted as separate words. As such prepositions and articles in English are counted as separate individual words because they are not linked to the words. However, the shortage of words in the EDTs is compensated by more syllables. This helps in preserving the music.

### **4.3.2 Intonation**

The following table shows the intonation aspects that are used in the SS and their EDD.

Table 5. The Intonation system in the SS and EDTS

	Stress	Drawl Rhythm	Laughter Shouting	Tempo
SS	Best Culinary Cabaret  محصلتش شو محصلش بكبارية	Be our Guest عشوا اش  <u>Rhythm</u> Go on, unfold your menu Take a look and then you'll  نزرة يا جميل ع المنيو تبني زبونة فسانية	With my fellow candlesticks شمع يطير و يدوب و يطب <u>Shouting</u> You're alone and you're scared// but the banquet's all prepared  حاسة بخوف وحدة و خوف بس وليمتك كيف الكيف	They can sing They can dance After all Miss this is France You're alone And you're scared Beef ragout Cheese soufflé Pie and pudding "en flambé أطباء انس ترئص رئص عادي جدا سيلا فغانس حاسة بخوف وحدة و خوف بس وليمتك كيف الكيف

#### 4.3.2.1 Stress

In the first stanza, 'best' is stressed to emphasize that the dinner in this palace is the best. 'Best' is dubbed as 'محصلتش' which is also stressed to imply that such dinner has never been prepared before; it is the best.

'Culinary cabaret' is also stressed. This stress shows the celebratory atmosphere in which the dinner is presented as if it is in a cabaret. This gives one reason why this dinner is special. In the dubbing, 'شو محصلش' 'بکاباریه' reflects the same meaning intended by 'culinary cabaret'.

#### 4.3.2.2 Drawl

Slowing down is another feature of intonation that is used in this song. At the beginning of the song, the candlestick sings 'be our guest' slowly. It sings each syllable separately. This slowing down refers to the politeness of the candlestick and other tools while asking Belly to be their guest. The candlestick does not inform her that she is a guest. It is asking her politely to accept this invitation.

In the EDTS, this implied meaning is reflected in the first line 'عش ... 'وا .... اش'. The candlestick sings it slowly to invite Belly politely to take her dinner.

#### 4.3.2.3 Rhythm

Politeness is also reflected in 'go on, unfold your menu // take a glance then you'll'. The candlestick sings each syllable separately stressing

‘on, menu, and glance’. The verbs ‘go, unfold, and take’ are not stressed as they are imperative verbs. The singer is not ordering her to unfold the menu. It is asking her kindly to do so. The movement between high pitch, low pitch, stressed and unstressed syllables is used to minimize the imperative effect of these lines.

These lines are dubbed as ‘نزره يا جميل ع المينيو // تبئي زبونه فسانية’. The stress falls on ‘جميل المينيو زبونه سانية’. The words ‘نزره و تبئي’ are not stressed. This rhythm of stressed and unstressed syllables has the same function the rhythm in the English lines has.

#### **4.3.2.4 Laughter**

Laughing is used in this song for a purpose. The candlestick laughs while singing ‘with my fellow candlesticks’. It laughs after saying ‘we tell jokes // I do tricks’. The laughter here indicates that the jokes they tell and the tricks they do are funny.

Laughter also indicates that the candlestick is happy because its candles are using tricks (as demonstrated by visuals) to contribute to the happy atmosphere. This same sense is reflected in the EDTS when the candlestick laughs as it says ‘شمع يدوب و يطير و يطب’.

#### **4.3.2.5 Background Shouting**

In the second stanza, the candlestick wants to tell Belly that there is nothing worth complaining while the kitchen tools are singing and dancing.

To present this idea, the kitchen tools are shouting (ah ah) while the candlestick is singing ‘you’re alone and you’re scared, but the banquet’s all prepared’. This indicates that Belly does not have to feel lonely nor scared because the banquet is ready for her. The kitchen tools as well as the candlestick sing these lines together to imply that they are with Belly and she is not alone. Reassuring Belly is the effect this prosodic feature arouses.

The dubbing of these lines reflects this effect of reassuring Belly. The dubbing says ‘حاسة بخوف وحدة و خوف بس وليمتك كيف الكيف’. These lines also are sung by the candlestick while the other tools are shouting ( ah ah).

#### 4.3.2.6 Music Tempo

Tempo is an intonation feature that affects the meaning of the song. When the music changes, it implies that a new, contrasting, or important meaning is being presented.

In the first stanza, after saying that the kitchen tools are going to serve Belly, music changes when the candlestick says ‘they can sing // they can dance // after all Miss// this is France’. This change in music is meant to emphasize that the dishes do not only present food; they also sing and dance. The intensity of the music is increased to reflect that these activities are not expected to be done by the dishes. This is a supernatural element known in animations. These lines are dubbed as ‘ أطباء انس // ترئص رئص // ’

’عادي جدا سيلا فغانس’. Music in singing these lines in the EDTS changes as it does in the SS to reflect the same intended meaning.

The tempo of music becomes more intense, furthermore, in singing ‘Beef ragout // Cheese soufflé // Pie and pudding// "en flambé’. All kitchen tools sing with the candlestick in this part. They aim at listing the food kinds they prepare. These lines are sung after the tools politely ask Belly to read the menu. This indicates that she does not even have to bother with reading the menu as the tools are listing food kinds for her. In the EDTS, these lines are transliterated; the same intended effect is also achieved.

‘And it’s all in perfect taste // That you can bet’ are lines which are sung louder, longer and in a thick voice. The music, moreover, is intense. All kitchen tools are singing these two lines to stress that the taste of food is perfect. These lines are dubbed as ‘ودا كلو ذو جودة // ينالك اش’. These lines imply that the taste is of a high quality.

At the end of the second stanza in both SS and EDTS, the tempo differs and the lines ‘be our guest // be our guest // be our guest’ and their Arabic dubbing ‘ عشوا اش // عشوا اش // عشوا اش ’ are stressed. They are said in a different tone from the tone used in singing them at the beginning of the first stanza. This implies that the kitchen tools are convincing Belly to accept this dinner and to be their guest after they explain what and how they are going to serve her. They imply that there is no room for rejecting such an invitation. After saying all this, it is clear that the EDTS has the

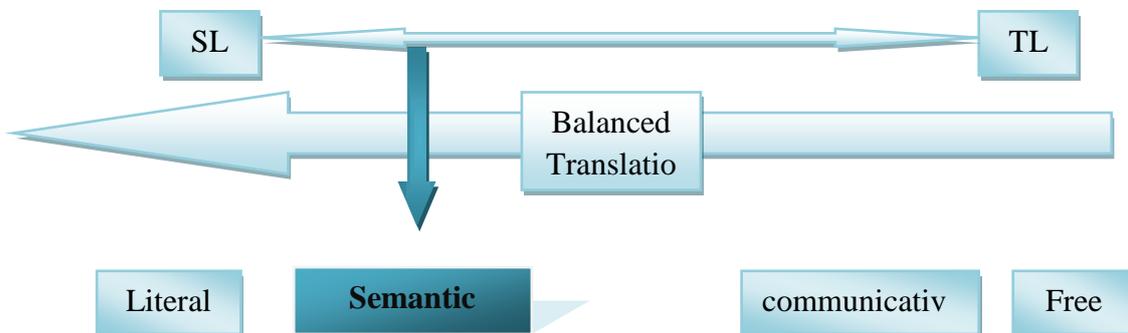
same intonation patterns as that of the SS. It also reflects the same meaning intended by the SS.

#### 4.4 Gain in the Dubbing into ED

Obviously, the EDTS is more entertaining than the SS. It also attracts teenagers because of the sound patterns that are used; particularly the focus on the sound /ش/. In the EDTS, furthermore, there are words that teenagers like to hear, such as, 'تطش اش, نطنونة'. On the other hand, the EDTS is more economical than the SS because the prepositions, articles and pronouns are linked to the words. For example, in ED, the word 'محصلتش' is used while in MSA 'لم تحصل' is used. Moreover, the use of word repetition, such as, 'كيف كيف' and root repetition, such as, 'ترئص ترئص' makes it easier for young teenagers to memorize the song.

#### 4.5 The Translation Method

Diagram 2 shows the translation methods. It is evident that the method used to dub animation songs into ED is the semantic translation strategy.



**Diagram 2.** Translation Strategies

Semantic translation is used in dialectical dubbing of animation songs. It, as explained by Newmark (1988), accounts for the aesthetic features; It compromises meaning where necessary to preserve sound patterns of the ST. It is, additionally, ‘likely to be economical’ (ibid:47). It is also a flexible method that makes concessions to the audience.

Semantic translation, furthermore, focuses on the ideas of the ST and helps the target audience with connotations when they are crucial to delivering the message. The norms of the ST are replicated in the TT. Accuracy of reproduction, on the other hand, is feasible in the use of this translation method (Munday, 2008). The EDTS is accurate, faithful, and natural; it is also fluent, acceptable, and singable. Therefore, the EDTS is equivalent to the SS.

## **4.6 Conclusion**

The dialectical dubbing of animation songs proves to be successful and preferred. First of all, the meaning is exactly transferred. In addition, ED proves that easily creates words; accordingly, this dialect has a rich repertoire. Moreover, foreign expressions are easily handled in the dialectical dubbing as the dialect adapts and adopts expressions easily (Ryding, 2005). In this song, the translator adopted ‘Beef ragout // Cheese soufflé’. On the other hand, s/he adapted ‘cherie’ as ‘نطنوطة’. For these reasons, dubbing into ED is advisable.

Compensation whether in kind, in place, or by visuals, deletion, addition, adaptation, and transliteration are the translation procedures that are used in dubbing the phonic features of the SS. These procedures largely succeed in reproducing the meaning and phonic patterns of the SS as close as possible. On the other hand, the EDTS proves to succeed in producing exactly the same prosodic features of the SS thus maintaining the same implied meaning.

Although the dubbing does not follow the words of the original, it is able to reflect the same message aimed for in the SS. This process is referred to by Jakobson as, “substituting messages in one language not for separate code-units but for entire messages in some other languages” (as cited in Munday, 2008:37).

The idea of translation impossibility has been approved for long; particularly when form and content are interrelated. However, everything can be translated as we are not talking about formal equivalence per say. The focus is on creating a TS which imitates the salient features of the original in a form that is acceptable and available in the TL while simultaneously preserving the message and function of the SS.

## **Chapter Five**

# **Unavoidable Loss in Translating Metaphors: The Dubbing of Loaded Expressions in Animation Songs**

### **5.1 Introduction**

Dubbing an animation song requires transferring the content in a simplified, natural, and faithful way. As seen in chapters 3 and 4, the song form refers to the repetition of approximate sound patterns in the SS. Form also includes the transfer of metaphorical uses of language.

Metaphors are figurative expressions which express a certain meaning in an indirect, decorative, and creative way. They, according to Crofts (1988), are used to “explain the unfamiliar using that which is already known, to bring a group of connotations in mind and to please the literary palate by introducing vividness and color” (as cited in Al-Harrasi, 2001:50).

This chapter examines metaphor translation in dubbed animation songs. The concepts of culture, context, text type, and audience type are highlighted. The chapter tests the translatability of metaphors in dubbed animation songs; examines whether the cultural gap is bridgeable; identifies the translation procedures used in translating metaphors in dubbed animation songs; and determines where and when translating a metaphor in dubbed animation songs meets with and/or differs from translating a metaphor in other literary texts.

### **5.1.1 Metaphor Translation in Literary Texts: The Faithful versus the Beautiful**

In literary texts, metaphors are not as easily accessible and familiar as they are in other texts. Translating metaphors in literary texts is a pivotal issue that attracted translation theorists' attention. Translation scholars have discussed how metaphors are to be translated in stories, poems and other expressive literary texts.

In translating metaphors in stories, for example, both form and meaning are of paramount importance. However, more often than not, the priority is given to transferring the meaning not to the story's form. Readability is identified as one crucial criterion in translating stories. Thus, translators resort to communicative translation where semantic translation is not of much help (Park, 2009).

Unlike translating metaphors in stories, form is not compromised for the sake of meaning in translating metaphors in poetry. On the contrary, the form and meaning of metaphors are equally important as it is exactly the case with translating metaphors in dubbed animation songs. What distinguishes the translation of metaphors in animation songs from metaphor translation in poems is that animation songs are combined with music. So, in addition to the rhyme, rhythm, and meter that have to be considered in translating poems, music is a crucial component in dubbed animation songs. Simplification is another useful criterion that has to be considered since the audience is young teenagers. However, in translating

serious poems or Shakespearean work, simplicity is not as important as is the focus on creating an equally creative and aesthetic text.

In high literature, not only form and meaning have to be preserved; the image in the TL metaphor has also to be as close as possible to that of the SL metaphor. In other words, the metaphor has to be kept in translation (ibid.). In animation songs dubbing, on the other hand, if the image of the source metaphor (SM) is too complex for a rather young audience, and if keeping the metaphor affects the sound patterns of the song, translators are not expected to keep the metaphor or its image.

Another difference between metaphors in animation songs and metaphors in other literary texts is the function a metaphor has. For example, in creative texts, such as, poetry and creative prose, metaphors are important for their aesthetic value. These metaphors have to be interpreted literally. Unlike serious creative literature, decorative metaphors are used in other literary texts, such as, fiction and essays. Decorative metaphors can be replaced by other metaphorical or non- metaphorical expressions (Raymond van den Broeck, 1981:76). Metaphors in animation songs are of the decorative not the creative type. For example, the metaphors: 'I'm a question to the world', 'let it roll right off your shoulders', and 'there is a perfect world shinning in your eyes' are all instances of decorative metaphors.

Therefore, translators of animation songs have to produce a simplified sing-able and acceptable metaphor that is faithful to the SM. This chapter will demonstrate when and how this is achievable.

### **5.1.2 Chapter Scheme**

The data of this chapter consists of about 65 image metaphors taken from three animation songs: ‘Beauty and the Beast,’ ‘Tangled,’ and ‘Pocahontas’. 63 of these metaphors are translated freely. 35 metaphors from the 63 metaphors which are translated freely are translated into equivalent Arabic metaphors. The rest are translated into ground level.

Metaphors in this chapter are not classified following the classification that is offered by translation theorists; all translation theorists followed Newmark’s classification. He classified metaphors into six types. 14 years later, Dickens et al. (2002:149) grouped these six types into two main categories: ‘Lexicalized metaphors’ and ‘non-lexicalized metaphors’. ‘Dead metaphors’, ‘stock metaphors’ and ‘recent metaphors’ are sub-categories of lexicalized metaphors. ‘Conventional metaphors’, ‘adapted metaphors’ and ‘original metaphors’ are sub-categories of non-lexicalized metaphors. In this thesis, the researcher has classified metaphors according to the translation strategy used in translating metaphors in dubbed animation songs.

The first section focuses on the metaphors that are translated into equivalent Arabic metaphors (EAMs). The second section analyzes the

metaphors that are translated into ground level. In each section, the SM is analyzed then its translation is discussed to examine the loss in translating for each metaphor.

## **5.2 English Culture- Specific Metaphors Translated into EAMs**

As indicated earlier, metaphors in animation songs are not usually translated literally. When a metaphor is culturally-specific, it is rendered into an EAM if one is found. Although translating a metaphor into another metaphor in the TL is not a priority in translating animation songs, yet it is advisable. The EAM approximates the meaning of the SM and functions as a decorative tool. It also creates a more entertaining song and enriches the imagination of young audience.

However, the EAM has to be: 1) comprehensible for young audience, 2) commonly used in their culture, 3) suitable for the sound patterns of the original song, and 4) close in meaning to the SM. This section will show the degree of unavoidable loss in translating a metaphor into another metaphor in the TL. The following table includes two metaphors from the animation ‘Tangled’ and their translation into Arabic.

**Table 6. Two metaphors from ‘Tangled’ and their translation into Arabic**

SMs	TMs
Still a little sapling just a sprout	لسة عودك أخضر و رهيفة
I'm malicious, mean, and scary My sneer could curdle dairy	أنا وشي نطع الخميرة في عجين أفران كثيرة

### 5.2.1 ‘Still a little sapling just a sprout’

In the song ‘Mother Knows Best’, the woman who pretends to be Rapunzel’s mother is trying to convince Rapunzel that she is weak and unable to protect herself. In this way, she will be able to persuade Rapunzel to stay in the tower. To convey her message, the woman uses a metaphor and a simile at the beginning of the song. She says: ‘look at you as fragile as a flower, still a little sapling just a sprout’.

The parts of the metaphor ‘still a little sapling just a sprout’ are: the object (Rapunzel), the vehicles (sapling and sprout), and the sense (being young and weak). In metaphors, one domain- *source or donor*- is partially mapped into another domain- *target or recipient* (Barcelona, 2000:3). The source domain (SD) is Rapunzel- which is itself a sub-domain of human beings. This domain is mapped into the target domain (TD): a plant- a sprout and a sapling are sub-domains of a plant. The similarity between a plant and Rapunzel is as follows:

- ❖ The small plant is young and green; Rapunzel is beautiful and young.

- ❖ The young plant and the young person need someone to protect them.
- ❖ The young plant has to be kept in a place where nothing harms it, and Rapunzel has to live in the tower to be protected from other people.
- ❖ The sprout is the shoot of a plant which stays under the soil; Rapunzel also has to stay in the tower.

These similarities between the SD and TD have to be reflected in the translation of this metaphor.

### 5.2.1.1 The Equivalent Arabic Metaphor

To summarize, audience, the target culture and the sound patterns are crucial factors in determining which translation procedure is to be followed in translating a metaphor in an animation song. Literal translation can be the first option if it produces approximate sound patterns and if it gives a natural, acceptable and comprehensible image for young teenagers.

If the metaphor ‘still a little sapling just a sprout’ were translated literally, the translation would be: ‘لساكي شجيرة صغيرة مجرد برعمة’. This is a foreign expression for the Arab young teenagers although the words ‘برعم’ and ‘شجيرة صغيرة’ express the meaning that is intended by the SM. But it is not natural in Arabic to describe a person as being ‘شجيرة صغيرة’. It, moreover, does not fit the phonic or the prosodic features of the SS.

This metaphor, instead, is translated as: ‘لسة عودك أخضر ورهيفة’. In the Arab culture, this metaphor is used to indicate that the person is young, has no experience in life and is unable to protect him/herself. This meaning is further enforced by the word ‘رهيفة’ which means kind and fragile. But, is

there any loss incurred on the levels of meaning and sound patterns? This question is answered in the following sections.

### 5.2.1.2 Loss in Meaning

The English metaphor does not only mean that the person is young and weak; it also indicates that this person has to be hidden inside the tower. This is implied by the word ‘sprout’. The point that Rapunzel has to live in the tower is a crucial point in this cartoon film. This sense is not carried in the EAM. However, it is expressed in the following line when the woman says ‘عشان فوء في أمان كتير’. The meaning of ‘sprout’ is given in another place in the stanza; this is called compensation in place.

The vehicle or the TD is the same in the SM and the target metaphor (TM). In both languages, Rapunzel is compared to a plant. In English, the sprout and sapling are used; whereas, the branch is used in Arabic. The same domain is referred to but different sub-domains are used. This is called compensation in kind. Through CIK and CIP, the translator was able to reflect the same image of the SM in the TM.

But, why did not the translator use the same sub-domain ‘برعمك أخضر’ instead of ‘عودك أخضر’? The word ‘sprout’ is used in Arabic to describe a young person and it also implies that this person is rooted in a place. The reason why the translator used ‘عودك اخضر’ is that this term is more in circulation. Here, as the audience is young, they hear a familiar term that helps them to understand the meaning. The color green is used in this

context because this color is an indication of being young. Another reason for using 'عودك أخضر' not 'برعمك أخضر' is to avoid loss in sound patterns.

### 5.2.1.3 Loss in Sound Patterns

Sound patterns play an important role in dubbing animation songs. If the metaphor has a sound pattern and this sound pattern has a function in the song, this sound pattern has to be kept or at least approximated in the dubbing. The following table shows the first stanza from the song 'Mother Knows Best' and its dubbing.

**Table 7. The first stanza from the song 'Mother Knows Best'**

SS	DTS
Look at you as fragile as flower.	مش معنول انت ورداية و هشه
Still a little sapling just a sprout.	لسة عودك أخضر و رهيفة
You know why we stay up in this tower Rapunzel: "I know but"	انت عارفة ليه فيالبرج ده عايشة
That's right to keep you safe and sound dear	عارفة بس... حنولك
Guess I always knew this day was coming	عشان فوء في امان كتبير
Knew that soon you'd want to leave the nest.	نلبي حس انك فيوم حنتولي
Soon but not yet	عايزا اسيب العش اصل زهنت
	كل شيء بوئت

There is alliteration in the following words: 'still, sapling, sprout, stay, safe, sound, and soon'. The function of this alliteration is to connect these words with each other to create cohesion and coherence in the stanza. This

alliteration means that Rapunzel is still a sprout and sapling, so she has to stay in this tower to be safe and sound.

In the DTS, alliteration is found in: 'عودك و عارفة و عايشة و عشان و عايزة'. This alliteration indicates that Rapunzel is living 'عايشة' in this 'عش'. Because of her 'عود'. On the other hand, 'عايشة' rhymes with 'هشة و رهيبة'. This implies that she is living in this tower because she is fragile. The meaning of the alliteration in the SS is reflected by alliteration and rhyme in the DTS. This is called CIK. If 'عودك' were to be translated as 'برعمك', there would not be alliteration in 'عودك و عايشة', and the link between these words will be lost.

The translator did not sacrifice the meaning for the sake of the sound effect nor the sound effect for the sake of meaning; on the contrary, by taking the contextual factors and text type into consideration and by using the linguistic repertoire of Arabic language and culture, the translator was successful in the translation. Obviously, what also helps to make this translation successful are: CIK and CIP. The translator was able to transfer the image of the SM into the TM even if preserving the image is not a must in translating metaphors in animation songs as it is in poetry.

### 5.2.2 'My Sneer Could Curdle Dairy'

In the previous sub-section, the translator replaced an English metaphor by an equivalent Arabic metaphor. 'أنا و شي نطع الخميرة // في عجين' is a translation for 'I'm malicious, mean, and scary// My sneer

could curdle dairy'. This sub-section is meant to identify the loss that occurs in splitting an Arabic metaphor in two lines.

'My sneer could curdle dairy' is a metaphor used in a song called 'I've got a dream'. In this song, Rapunzel met many ugly persons who sang this song. This metaphor means that the speaker is ugly and scary to the extent that his derisive smile curdles dairy. 'Curdle', as is defined in Al-maany dictionary, means: become thicker and more solid as it dries ("Curdle", 2013). The word curdle is used with words, such as, milk and blood. If one's blood is curdled, it is frozen in the veins. The sense that the speaker wants to express is that he is a scary ugly person whose derisive smile freezes the blood of other people. In this metaphor, the object is (sneer), the vehicle is (curdle) and the sense is (ugliness that frightens people).

In translating this metaphor, the translator has to be aware that in Arabic we do not use the image of curdling milk to describe an ugly person. However, we can do so by the metaphor: 'وش بيئطع الخميرة من البيت / من العجين'. A complete transformation happens. Neither the same vehicle nor the same image is used. The object in the Arabic metaphor is (وش), the vehicle is (بيئطع الخميرة), and the sense is (ugliness and bad luck). The translator adapted the English metaphor to fit the Arab culture. This cultural transplantation happens to add a native color to the animation song (Mnacere, 1988:569). In doing this, the translator minimizes the effort on

the part of the young teenager audience. The loss incurred in the translation of this metaphor is discussed below.

### 5.2.2.2 Partial Transfer

‘أنا وشي بيئطع الخميرة في عجين أفران كثيرة’ is the translation of this metaphor. The following table presents the first English stanza from the song ‘I’ve got a dream’ and its dubbing into Arabic:

**Table 8. The first stanza from the song ‘I’ve got a dream’ and its dubbing**

SS	TS
I’m malicious, mean, and scary	أنا وشي نطع الخميرة
My sneer could curdle dairy	في عجين أفران كثيرة
And violence-wise,	وبتاع اجرام في
My hands are not the cleanest	في حالة الفبرقة
But despite my evil look	ميغركيش دا والوش
And my temper and my hook	و الناس الي بتكش

The literal meaning of this Arabic metaphor means that this person is scary, ugly and brings bad luck, so no yeast will be available for dough and no one will visit this bakery. The sense of bad luck is not implied in the SM; this is considered an addition to the meaning, so it is a loss. The image of curdling milk, freezing blood and scary voice is not expressed in the

Arabic metaphor; this is another loss. Do these instances of loss affect the meaning?

It is not natural to translate this metaphor literally ‘ابتسامتي الساخرة تخثر’ ‘اللبن’. The exact image, therefore, is compromised for naturalness and comprehensibility. On the other hand, it is natural to talk about ugliness by using the metaphor: ‘وشي نطع الخميرة’. Preserving the image and vehicle is not of priority in translating metaphors in animation songs. Maintaining the sense and sound patterns is the point. The implied meaning of the metaphor is expressed

The meaning of the three word list ‘malicious, mean and scary’ seems to be lost in the translation. The words ‘خسيس و خبيث’ are not expressed by the metaphor. However, this meaning is reflected in another part in this stanza ‘وبتاع اجرام’. CIP is used to minimize the loss in meaning. Whether the deletion of these three words affect the musicality of the song or not is the focus of the following section.

### 5.2.2.3 Loss in Sound Patterns

If the translator translated ‘I’m malicious, mean and scary’ as ‘انا , ‘وشي نطع الخميرة’ and then translated the metaphor into ‘خبيث وخسيس و مخيف’, there would not be any loss in the meaning, but the rhyme and the rhythm of the song will be broken; nevertheless, the three words alliterate with each other.

In this stanza, there is alliteration in ‘malicious, mean// scary, sneer// could, curdle’. There is also rhyme in ‘scary, dairy// look, hook’. In the translation, there is alliteration in ‘انا, نطع, افران’ and rhyme in ‘الخميرة, كثيرة’. The two sets of alliteration in the first two English lines are also expressed by alliteration in the Arabic Metaphor. The rhyme of the SS is preserved. There is no loss in sound patterns.

### 5.2.3 Translation Procedure

Cultural transposition and partial equivalence are the procedures that are followed in the translation of the previous two culture-specific English metaphors. The translator cleansed the DTS from all foreign items and ideas and replaced them by culture-specific Arabic metaphors.

There are two results of this cultural transplantation: 1. Partial transplantation where the image and vehicle of the SM are kept. 2. Total transplantation where the image and vehicle of the SM are transformed.

The criteria that the translator was working according to are: accuracy of the message, faithfulness to the intended content of the SM, sincerity to the target culture, as well as, acceptability, naturalness, and musicality. The translation fails to achieve the exact accuracy of the message as nuances of meaning are lost, but the overall meaning is reflected using CIP and CIK.

Finding an equivalent metaphor that has the same function and approximate sound patterns is advisable in translating metaphors in animation songs, but what if the translator could not find an equivalent

metaphor in Arabic! In the next section, the researcher is going to exemplify and explain other translation procedure/s used in translating metaphors in animation songs.

### 5.3 The Metaphor is Lost Altogether

Farghal says that “metaphors rarely correspond formally and/or functionally across languages”, so the metaphor is to “be reduced to its communicative import” (Farghal, 1995:56). Thus, translators often translate a metaphor into its sense. The following table presents four metaphors from the animations: ‘Beauty and the Beast’ and ‘Pocahontas’ and their translation into Arabic.

**Table 9. Metaphors translated into ground**

	ST metaphors	TT Translation
<b>Beauty and the Beast</b>	He is not whole without a soul to wait upon	مش موجود بلا ما سيد ينولو هات
<b>Pocahontas</b>	The earth is just a dead thing you can claim	ما يملكها و حده غير الله
	We’ll see them dying in the dust	لازم نحرء الزبالة دول
	Now we leave them blood and bone and rust	فين؟ فينهم الحسالة دول

The two metaphors that are analyzed in this section are: ‘we’ll see them dying in the dust’ from ‘Pocahontas’ and ‘he is not whole without a soul to wait upon’ from ‘Beauty and the Beast’. The following discussion shows how the connotations of the vehicles (dust and soul) are translated and manifests when and where loss happens in reducing a metaphor into its sense.

### **5.3.1 The Image Metaphor ‘Dying in the Dust’**

‘We’ll see them dying in the dust’ is a verse from the song ‘Savages’. This song reveals the conflict between the Englishmen (white) and Native Americans (red). Each party threatened to get rid of the other.

If the Native American just said ‘we’ll see them dying’, the intended meaning (that they want to kill the English) would be reflected. In this song, however, the metaphorical phrase ‘in the dust’ is used to imply further connotations. In this image metaphor, the image of death is compared to the image of a thing that goes in the dust without being realized. The three parts of this metaphor are: the object (death), the vehicle (dust), and the sense (being unworthy).

#### **5.3.1.1 The Connotations of the Vehicle ‘Dust’**

A part of the overall meaning of this metaphor comes from its allusive meaning which is “an inter-textual feature”. This happens when a word, a phrase, or an expression evokes “an associated saying or quotation” (Dickens et al., 2002:70). This metaphor is associated with: an idiom, ‘bite

the dust’ and an event that happened in the 1930s and is known as ‘the dust bowl’.

‘Bite the dust’ - as explained in [idioms.thefreedictionary](http://idioms.thefreedictionary.com), means to die, to break, to fail, to give out, and to stop existing. Thus, ‘dying in the dust’ connotes failing, breaking, and giving out as well as dying (“Bite the dust”, 2014). These connotations imply that Englishmen deserve death because they are an unworthy failing race. Their death is not realized like something that disappears in the dust.

On the other hand, this metaphorical expression reminds the readers of the dust bowl in the 1930s when dust storms destroyed the lands of the US and Canada. Because of this, thousands of people left their homes. This dust bowl caused death to land and human. In this context, the dust connotes a disaster or catastrophe that is going to happen and as a result so many people will die.

All these connotations, death, being unworthy, failing, catastrophe, and non-existing are expressed by this image metaphor. The image of these people turning into dust after they die is the image intended by this metaphor. Nothing remains except this dust and their bones.

### 5.3.1.2 Loss in Translating This Cultural Metaphor

#### 5.3.2.1 Loss in Meaning

This metaphor translates as: 'لازم نحرء الزبالة دول'. Does this expression have the same meaning and connotations the English metaphor 'we'll see them dying in the dust' has? In the TM, Native Americans talk about Englishmen and describe them as being rubbish that has to be burnt. However, the referent to the 'dust bowl' is not reflected in Arabic, but is it crucial in this context? The audience is young teenagers, so they are not aware of the dust bowl; referring to it is not important in the translation. Nevertheless, the connotations aroused by the allusions of 'dying in the dust' are expressed by the word 'الزبالة' which means that these people are unworthy, so Indians have to get rid of them. The word 'نحرء' implies that there is a catastrophe that will take place and cause death to the Englishmen. The allusions of the word 'dust' are compensated by the use of a culture-free word 'زبالة' and a verb 'نحرء'. Compensating allusions of a word by connotations of another word is CIK.

If the SM and TM are analyzed grammatically, the following will be noticed: 'We will see them dying in the dust' is a sentence whose complement is an adjectival phrase- which is the metaphor being studied. In this sentence, the singer is not directly the killer; he just watches while the Englishmen are dying; however, when this sentence was translated as: 'لازم نحرء الزبالة دول', the singer is directly the killer. The implicit meaning intended in the original sentence transferred into an explicit meaning in the

Arabic song. This adjustment technique uses the class shift where the adjectival phrase is translated into a verb that reflects the same connotations. This is done by using CIK again.

In the translation of this metaphor, a cultural word is translated by a neutral word; functional equivalence (neutralization) is the procedure that is used. Moreover, making the implicit explicit is the adjustment technique that is used in translating this metaphor. The next part shows yet another procedure. A specific word 'soul' is translated by a more general one 'سيد'.

### **5.3.2 The Metaphor 'Without a Soul to Wait Upon'**

'He is not whole without a soul to wait upon' is a verse from the song 'Be our Guest'. In this song, the kitchen tools are comparing their status in the old days with their condition now. The following table shows the stanza where this metaphor is mentioned:

**Table 10. A stanza from the song ‘ Be Our Guest**

SS	DTS
Life is so unnerving	دنيا ماتتعشي
For a servant who’s not serving	للخادم الي ما يخدمش
He’s not whole without a soul to wait upon	مش موجود بلا ما سيد يتولو هات
Ah, those good old days when we were useful	اه على زمان كان لينا فايدة
Suddenly those good old days are gone	فجأة راح زمان بئى زكريات
Ten years we’ve been rusting	عشر سنين بنصدي
Needing so much more than dusting	جسمنا بتراب متغطي

Actually, there are two metaphors embedded in this single metaphor. First of all, the candlestick is talking about the kitchen tools as being human beings; it uses some of humans’ attributes, such as, waiting and the pronoun he to refer to one of the tools. There is personification in this metaphor. The parts of this metaphor are: the object (the kitchen tool), the vehicles (he/waiting), the sense (the human being who waits on his master); the kitchen tools are likened to servants in this personification. The image of the kitchen tools serving their masters and delivering food and drinks is compared to the image of servants who serve their masters. In this animation film, the tools are actually the servants of the prince. The witch turned this prince into a beast and his servants into kitchen tools.

The similarity between the kitchen tools and servants is as follows:

1. Kitchen tools are used to present food and drinks to people. Servants serve people by using these kitchen tools.
2. Kitchen tools do not behave by themselves; they wait others to use them. Like the kitchen tools, servants do not behave as they want; their masters tell them what to do and how to behave.
3. If there is no person in the house to use these tools, these tools become un-useful. If there is no master in the house, servants become without work, too.
4. When one of the kitchen tools becomes out of use, it is thrown away or broken; the same happens to the servant who is no more able to serve his/her master.

Furthermore, comparing a master to a soul is the second metaphor 'without a soul to wait upon'. The object is (the master), the vehicle is the (soul) and the sense is (being a kind person who deals with others as if they are not inferiors to him). The emotional connotations of the word 'soul' and the use of the verb 'wait' instead of serve imply the kind of the relationship that connects between the master and his servants. They are dealing with each other soul to soul. 'Wait' implies that the servants (the tools) feel happy while they are serving their master; they even wait for this moment to come.

When this metaphor is translated into another language, the translator has to keep the connotations that are expressed by the original metaphor

(the tools as servants and the master whom the tools serve happily as a soul). Whether there is a loss in the Arabic translation or not and how the loss is handled are demonstrated in the following sections.

### 5.3.2.1 Loss in Meaning

This metaphor translates as: 'مش موجود بلا ما سيد يتولو هات'. The image of the kitchen tools as servants is expressed in this Arabic expression by the words 'يتولو هات // سيد'. The personification that is expressed by a verb 'wait' and a pronoun 'he' in the original metaphor is expressed by two verbs 'يتولو هات' in the translation.

The sense that the servants are not forced to serve is lost in using the imperative verb 'هات'. But this sense is compensated in saying 'مش موجود'. This implies that if the tools are not serving, they do not exist. The connotation of the verb 'wait' is compensated by using the phrase 'مش موجود'. This is another instance of CIK.

Moreover, there is a difference in the connotations expressed by the SM and TM. 'He is not whole' translates as 'مش موجود'. 'Not whole' means that he exists but he is not complete. 'مش موجود' means that he does not exist. 'Soul', on the other hand, translates into 'سيد'. 'Soul', as defined in al-maany dictionary, means "innermost feelings, heart, spirit, one's self" ("Soul", 2013). 'سيد' means "independent, master, chief, feudal lord, monsieur and gentleman" ("سيد", 2013).

‘Soul’ does not have any meaning that connotes or denotes being a master, but from the context, the reader can get this meaning. The word servant is mentioned in the line that precedes this metaphor ‘for a servant who is not serving’, and logically, if there is a servant, there is a master. The meaning is compensated in another place.

On the other hand, the emotional connotations of the word ‘soul’ are not reflected by the word ‘سيد’. However, one of the meanings of ‘سيد’ is ‘gentleman’. Being a gentleman means dealing with others gently. The audience will be able to deduce that this ‘سيد’ will not be bad in dealing with his servants. The connotations of ‘soul’ is compensated by the meanings of ‘سيد’. This is called CIK.

On other words, these two words can replace each other even if the Arabic word ‘سيد’ is more general than the specific English term ‘soul’. The gain that the Arabic version has is making it clearer for the young audience who may be puzzled by the use of soul. As obvious, CIP and CIK compensate the loss. The overall meaning of the SM is reflected in the TM.

### **5.3.2.2 Preserving the Sound Patterns**

The sound patterns of the SM have a meaning, so keeping them is a priority. There is a rhyme between the words ‘upon’ and ‘gone’. The connection between the phrasal verb ‘wait upon’ and ‘gone’ implies that the soul which the tools wait has gone. They are out of service now.

In the translation, the rhyme connects between the words ‘ هات و ’ زكريات; it implies that the tools are remembering the old days when the master asked them to do things but these days the tools are out of service. The same rhyme is kept and the meaning reflected by this rhyme is preserved in the translation, too.

On the other hand, there is alliteration in the SM between the words: ‘without and wait’. This alliteration phonetically and semantically connects these words together; it implies that without waiting a master nothing is going to happen. In the TM, there is alliteration in ‘ما سيد و مش موجود’. This alliteration means that if there is not a master nothing exists. Again, the function employed by the alliteration in English is reflected in the translation.

### **5.3.2.3 Translation procedure**

In translating a metaphor into ground, dynamic equivalent is aimed at as the purpose of translation is to create an equivalent effect on the target audience. In the translation of this metaphor, literal translation of ‘soul’ is not appropriate, and because economy is more important than accuracy for musical reasons, so a near synonym is used. Synonymy means “a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist” (Newmark, 1988:84).

## 5.4 Conclusion

Metaphors in animation songs are translatable; both form and meaning can be approximated by using CIK and CIP. Metaphors are not only translatable, instances of gain are also found. The TMs are easy to be comprehended. Translators were able to produce clean metaphors that do not have cultural, contextual, or stylistic peculiarities. What is also noticed is that the references of the SMs are implicit; whereas they are explicit in the TMs, such as, the metaphor ‘we'll see them dying in the dust’ which translates as ‘لازم نحرء الزبالة دول’.

The translation of metaphors in animation songs should be beautiful and faithful at the same time as it is in poetry. Neither the meaning nor the form has to be sacrificed. What distinguishes translating metaphors in animation songs from translating metaphors in poetry are: simplification and approximating the sound patterns of the SS. For the sake of these two priorities, translators can replace a SM by a TM or reduce the metaphor into ground level. In poetry, nevertheless, translators have to keep the vehicle to preserve the image of the SM. In poetry, furthermore, metaphors are creative and serious. They add to the aesthetic value of the poem. For the previous mentioned reasons, metaphors have to be preserved in the translation. In animation songs, on the other hand, private or complex metaphors are not used. The majority of metaphors are universal and thus translatable. Preserving the image, moreover, is not a priority in translating metaphors in animation songs. To summarize, because metaphors in

animation songs are decorative and do not add to the aesthetic value of the songs, the tendency is to translate them freely.

In animation songs, the vehicle is handled differently. It depends on whether the same vehicle exists in the TL and has the same function as the SL vehicle or not. In the first metaphor, for example, the vehicle: the plant is preserved in the translation; whereas, in the other metaphors, the vehicles are changed, but this does not affect the meaning. On the contrary, the intended meaning of the SMs is reflected without using the same image or vehicle. Moreover, cultural transposition, functional equivalent, synonymy, explicitness and partial equivalence are the procedures that are followed to translate metaphors in animation songs.

## **Chapter Six**

### **Conclusions and Recommendations**

This study aimed at testing the translatability of form and content in the dubbing of animation songs. It examined how the word, cultural, metaphorical levels, and above all, the sound level are handled. This study also tackled the issue of using ED and MSA in the dubbing of animation songs. It revealed which one is more effective and efficient in approximating the sound patterns and meaning of the SS. Additionally, it examined how the metaphoricity of animation songs is handled.

Moreover, identifying loss and gain and how loss is minimized are issues this study focused on. Accordingly, this study measured the extent to which compensation strategies succeeded in minimizing the loss on the levels of sound, meaning, and culture. This study, on the other hand, triggered translation strategies and procedures used in the dubbing of animation songs. Data analysis revealed that these strategies range between the balanced translation strategy and semantic translation strategy.

#### **6.1 Conclusions**

After analyzing the dubbing of three animation songs, and four metaphors from four different animation songs, the researcher was able to deduce the following:

1. Sound patterns and content of the SS, audience type and culture are the factors that affect the process of dubbing animation songs. These indicators help in determining which translation strategy is to be followed.

Regarding sound patterns, they are the first to be considered in dubbing animation songs from English into Arabic. They, first of all, affect the music of the song. The prosodic features (sentence length, rhythm, intonation, pitch, length, stress, laughter, and drawl) and the phonic features (alliteration, assonance and rhyme) affect the musical tones and tempo of animation songs. Sound patterns, additionally, have thematic interpretation: emphasis and adding new, surprising or important information are expressed by prosodic features, for instance. Assonance, alliteration and rhyme create cohesion and coherence in the song, furthermore. For such functions, reproducing the nonverbal aspects of animation songs are equally important as transferring the verbal aspect.

Regarding content, translators have to transfer the same content of the SS because an animation song is a comment on an event in the film. An animation song, in addition, is mostly listened to within the film. The audience is aware of what went before and what goes after the song; no contradictions should happen.

Preserving the form (sound patterns) and content of the SS are equally important; however, preserving sound patterns take priority over the content. Nuances of meaning can be compromised and compensated. What matters in the dubbing of animation songs is the general message.

Regarding audience type, ‘Anastasia, Beauty and the Beast, Pocahontas, and Tangled’ are not meant for children. They address teenagers for whom simplicity is important and cultural considerations have to be handled wisely. This slice of audience is attentive to any alien element, so translators adapt source cultural words, in cases where the source culture is not familiar to teenagers.

Culture is another significant concern in dubbing animation songs. Translators use expressions that are circulated among young audience to maximize their comprehensibility and entertainment. However, when translators feel that the audience will be able to understand a certain foreign cultural event, they keep it. The main aim of dubbing animation songs is comprehensibility and entertainment not replacing one culture by another. Preserving the source culture gives teenagers the chance to know more about others’ cultures. The context of an animation movie, furthermore, determines whether the cultural referent is to be kept or adapted in the TS. If images demonstrate an event and this event is foreign, translators should not adapt the event or a contradiction will arise.

2. Concerning MSA and ED, the EDD is more successful than the MSAD in creating songs which almost exactly represent the form and content of the SSs. As is obvious, the ED does not change the words of the SS as much as the MSA. Rewriting procedure is used more frequently in the MSAD than in the EDD. For this reason, some nuances of meaning are lost in the MSAD, but the general message of the SS is not affected.

Sound patterns in the EDD, particularly the prosodic features are similar to the SS without the use of any compensation strategies; whereas, the MSAD uses some compensation strategies to approximate the sound patterns of the SSs. Nevertheless, regarding the number of syllables and words, the MSAD version has almost the same number of words and syllables as the SS. This is due to the fact that in ED, pronouns, articles and prepositions are linked to the words and are not counted as separate words as they are in MSA. However, the shortage of words in the EDD does not affect the music of the songs. Shortage of words is compensated by using a greater number of syllables.

ED, furthermore, offers more choices than MSA on the levels of words, syntactical constructions, and sound. It, moreover, creates sounds that are attractive and entertaining for teenagers. Thus, the EDD of animation songs is considered more appropriate as most of the ED expressions are easy and comprehensible for almost all Arab teenagers; while, MSA expressions are more to be used in formal situations than in animation films. On the level of words, for example, MSA words are tough and seem to be serious. In animation songs, entertainment is aimed at; therefore, dialect words are more appropriate.

Furthermore, translator's intervention is greater in the MSAD than in the EDD. The translator, in the MSAD, resorts to rewriting the songs in a way that approximates the message and sound patterns of the SS; whereas; in the ED, the degree of rewriting is not noticeable. The EDTS is more a reflection of the SS than a rewriting of it.

3. Concerning translation methods, in the MSAD, balanced translation is followed. However, in the EDD, semantic translation strategy is used. The EDD is more source-oriented than the MSAD but this does not hinder naturalness, acceptability and comprehensibility of the EDTS.

4. loss in the dubbing of animation songs from English into MSA and ED can be minimized. Translators are able to minimize this loss by using some compensation strategies and other translation procedures. In the MSAD, translators use compensation in kind, in place, by visuals, and by splitting to compensate the phonic and prosodic features and their thematic functions. Rewriting is the dominant procedure that is followed to reproduce a TS with approximate sound patterns and meaning of the SS. Explicitness and deletions are other procedures followed in the MSAD. In the EDD, on the other hand, compensation in kind, in place, and by visuals are used to compensate the phonic features and their semantic interpretation. Deletions, additions, transliteration, adaptation, moreover, prove to be useful in dubbing animation songs into ED.

As is obvious, compensation strategies have a great role in the dubbing of animation songs. These strategies prove to be useful on the levels of sound and meaning.

5. Not only loss is minimized in the dubbing of animation songs; gain also is found. Both the MSAD and EDD are clearer than the SSs. This is due to the fact that translators replaced implicit references by explicit ones in the TSs. Easiness is also another feature of the TSs. When the images that may

hinder the audience's understanding are deleted, it becomes easier for the audience to comprehend the songs.

6. Metaphor translation in dubbed animation songs has to meet the criteria of: comprehensibility, accessibility, musicality and loyalty to the content and sound patterns of the SSs. Metaphors, when translated into an Arabic dubbed song that is meant for teenagers, have to be comprehensible and simple.

In animation songs, keeping the metaphoricity is not a priority as it is in other literary texts. What matters in translating metaphors in animation songs are: the meaning of the metaphor and its sound patterns. There are two main strategies to translate metaphors in animation songs: 1) replacing the metaphor by an equivalent TM and 2) reducing the metaphor into its sense. Cultural equivalence, partial equivalence, functional equivalence and synonymy are the procedures that are followed in translating metaphors in animation songs.

7. Textual equivalence and functional equivalence are aimed at in the dubbing of animation songs. Furthermore, formal equivalence and dynamic equivalence have also to be achieved. Form and content should be preserved, and at the same time, the TSs should be acceptable and comprehensible.

8. The untranslatability of animation songs has been proven wrong. It is true that form contributes to the meaning in songs, but it is feasible that it is possible to render both form and meaning in the dubbing of animation

songs. It is not necessary to have exactly the same form and content of the original songs; it is enough to have an approximation.

9. The dubbing of animation songs have to meet the criteria of: musicality, simplicity, faithfulness to the general message of the SS, acceptability, naturalness, accessibility, entertainment and comprehensibility.

10. The translators of animation songs have to be well-informed linguists, experienced translators, and musical talented persons.

## **6.2 Recommendations**

Dubbing animation songs requires a special attention. This study recommends the following in the field of dubbing animation songs:

1. Translators have to use MSA even if ED is preferred. This will be a way to teach young audience MSA in an exciting attractive way.
2. It is also recommended that the foreign culture is not adapted in the dubbing. Animation songs have to be an educational means which young audience use for entertainment, on the one hand, and for learning more about others' cultures, on the other hand.
3. More research papers are needed to be written in this field of study.

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جامعة النجاح الوطنية

كلية الدراسات العليا

مقياس الربح والخسارة في ترجمة الأغاني: دراسة حالة في أغاني أفلام الكرتون  
المدبلجة

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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**

تتناول هذه الدراسة مسألة دوبلاج أغاني أفلام الكرتون من اللغة الانجليزية إلى اللغة العربية الفصحى واللهجة المصرية. وتصور كيف تم ترجمة الخصائص الصوتية والعروضية بين اللغتين. كما وتتطرق الدراسة هذه إلى ترجمة الاستعارة وخاصة تلك التي لها ميزات صوتية أو عروضية. وتعرض هذه الدراسة إستراتيجيات الترجمة التي اتبعت وأنواع التعويض التي استخدمت لتعويض الفقد في المعني و في الخصائص الصوتية.

ومن خلال هذه الدراسة تم التوصل بأن الإستراتيجية المتبعة في دبلجة أغاني الرسوم المتحركة إلى اللغة العربية الفصحى هي *balanced translation*، أما *semantic translation* تستخدم عند الدوبلاج إلى اللهجة المصرية.

ومن خلال هذه الدراسة فقد تم التوصل إلى أن عملية دوبلاج أغاني أفلام الكرتون من الإنجليزية إلى العربية أمر ممكن دون أن ينتج خسارة على مستوى المعنى أو الصوت وذلك عن طريق استخدام استراتيجيات التعويض المختلفة. وبكلمات أخرى، فإن عملية الترجمة للنصوص حيث يترابط المعني والشكل أمر ممكن.