An-Najah National University
Faculty of Graduate Studies

An Investigation of the Translated Cultural and Ideological Components in Disney's Animated films in both Audiovisual Translation Forms: Subtitling and Dubbing.

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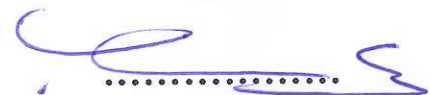| <u>Defence Committee Members</u>	<u>Signature</u>
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Dedication

This thesis is dedicated with gratitude

To:

My dear parents, Awni Abd Alhadi and Khitam Abu Yaqoub, who supported me emotionally with their blessings and prayers.

My husband, Belal, who was so patient, understanding and cooperative until this thesis was completed.

My two little children Ali and Abd Alrahman who were very responsible and supportive until I was granted the MA degree.

Anyone who reads and appreciates this work

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الإقرار

أنا الموقع أدناه مقدم الرسالة التي تحمل العنوان:

An Investigation of the Translated Cultural and Ideological Components in Disney's Animated films, in both Audiovisual Translation Forms: Subtitling and Dubbing.

التحقق من ترجمة المكونات الثقافية و الأيديولوجية في أفلام ديزني المتحركة

في أشكال الترجمة السمعية البصرية/ ترجمة و دبلجة.

اقر بأن ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وان هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

Declaration

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

Student's name: **Hadeel Awni Abu Yaqoub** اسم الطالب:

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Date: 17/08/2016 التاريخ:

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Abstract

The study investigates translating cultural and ideological components in Disney's animated films, in both Audiovisual Translation Forms: Subtitling and Dubbing. It highlights mistranslations and possible failures caused by cultural and ideological dissimilarities between Arab and foreign cultures. Due to this, the breakdowns are classified into: a- ideological, and b- cultural. A descriptive and analytic approach is followed to examine the corpus of the study. Examples from English animated films and their translated versions in Arabic are collected, classified and analyzed according to two main categories: cultural and ideological. The study also examine the various strategies are used by the translators in dealing with these breakdowns. Examinations show that the subtitlres tend to adopt literal translation as a main strategy, while dubbers have tried to bridge the gap that might result from this strategy by using various strategies as adding, omitting changing or euphemizing the source text terms.

Chapter One

1.1. Introduction:

Obviously, a lot of audiovisual films are produced each year either by professional companies as Disney or by local companies. These professional companies produce many kinds of movies such as comedy, documentary, religious and animated ones. Moreover, these companies tend to produce films which reflect the values of western societies with its culture and its ideology. However, translating these films to societies which almost do not produce high quality films or even none at all such as the Arab society, poses a challenge to the translators as they involve technical, cultural and ideological issues.

Accordingly, the issue of culture and ideology has always had an impact on the process of translation, particularly the audiovisual shows which can be watched by huge audiences. Hatim and Mason (1997: 144) define ideology as the tacit assumptions, beliefs and value systems which are shared collectively by social groups. So, almost every society has its own ideology and culture which differ from others.

Thawabteh (2012: 146) stated that "the job of audiovisual translators has largely become challenging and demanding due to the spread over of films and animated films with an increasing audience". As a result, he classified the challenges into three major problems: technical, linguistic and cultural.

Consequently, translating these components is always a thorny issue and this is more obvious in translating animated films than in translating books or novels, and this is due to two reasons. First, these books are directed to a reader who has more space of privacy than in watching films. Second, these films will be presented not only to the old but also to children and their families.

Therefore, a comparison between audiovisual translation forms is presented in this thesis in order to clarify the distinctions between dubbing and subtitling, and to see whether they have differences in the translation strategies which are adopted in the process of translation.

The present chapter introduces a number of topics: statement of the problem, purpose of the study, significance of the study, question of the study, hypotheses, data resources and finally a list of definition of related terms.

1.2 Statement of the Problem:

Since most or even all what we see on the television of translated animated films is imported from western societies; which of course clash with the Arab society, and most of these animated movies are directed to children and families, translators should take into considerations these cultural and ideological issues when attempting to translate such components.

It seems that both forms of audiovisual translation have dealt with translating the sentence "worshiped me" which is mentioned by Sid in *Ice Age 2006* differently. The word "worship" which means in Arabic يعبد has a religious implication to Muslims' culture and ideology. Worshiping can only be to Allah (God) and not to anything or anyone else. Thus, the dubbers who translate it not literally to be يحترمونني take into their consideration that يعبد has different implication from that of يحترم which suites more the Muslims beliefs . on the other hand, the subtitlers who translate it as يبجلونني tried not to translate the sentence literally but at the same time the new translation still has some of these religious implication but not exactly as يعبدونني .

As a result, these cultural and ideological problems can be dealt with through different strategies and methods which can be adopted either in subtitling or dubbing, or even in both.

1.3. Purpose of the Study:

This paper aims at focusing on the translation of cultural and ideological components in animated films. Also, it focuses on studying the strategies which are used in both methods of audiovisual translation: subtitling and dubbing so as to find out which technique is preferred.

1.4. Significance of the Study:

This study is significant because it addresses cultural and religious issues. These issues constitute the corner stone in and to our culture. Such

translation attempts to eradicate our cultural norms and replace them by foreign ones.

Most of the animated films which are presented and translated to our children and families are translated from English into Arabic. Without any doubt, these films are heavily loaded with Western culture and ideology. Therefore, in this proposal a deep investigation will be executed about translating these animated films both in subtitling and dubbing to show which of these methods are more sensitive to the issue of culture and ideology which are represented in the films, since these films are directed to the most crucial groups of people in the society i.e., the families and the children and family.

Many researchers agree that children and family's stories are used purposefully to engrain western values in the brains of families and children's lives, as society regards childhood as a crucial period for socializing an individual into accepting its norms and values. Therefore, the focus here is on revealing which forms are used to lessen this sensitivity in translating the cultural and ideological components in the target society.

1.5. Questions of the Study:

This paper seeks answers to the following questions:

1) How does translating the cultural and ideological components in Disney's animated films in subtitling and dubbing influence the intended target audience?

2)   Does the subtitling form use the same strategies to deal with the cultural and ideological problems as dubbing does?

1.6. Hypotheses:

The researcher hypothesizes that translating animated films into Arabic fails to meet the needs of Arab children and family since they are not purified from the harmful cultural and ideological themes such as humor, swearing, religious references, social interaction, proper nouns…etc. Furthermore, she hypothesizes that subtitling form always sticks to one translation strategy which is literal translation, while dubbing is more flexible in using different strategies to overcome the problem of translating cultural and ideological components. Moreover, it seems that translating the cultural components is more recognizable in the process of translation than translating the ideological ones in the both forms.

1.7. Definition of Terms:

English culture: The way of life of the British and the Americans in their native countries.

Palestinian culture: the way of life of the Palestinians in their native country.

Intercultural understanding: the ability of having successful communication with people of other cultures. According to Byram (2001), intercultural competence involves five elements; attitudes, knowledge of

social groups and their products, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness and political education.

Cultural awareness: Recognition of the importance of culture in everyday life of the audience

The place of the native culture: Presence of target audience's native culture (Palestinian culture).

The cultural content of the animated films: Items that stimulate cultural discussion.

Culture : is recognized by scholars as the main ascribe of a society; it is defined as the compilation of beliefs, customs, arts of a certain society, in a sense it echoes society's ways of life, way of thinking, and behaving. (*Merriam-Webster's Dictionary*, 2014).

Ideology: is "a systematic organization or coordinated body of ideas or perceptions, especially about a person's life and culture, a manner or the content of thinking distinctively of an individual, group or culture." (Webster's Third New International Dictionary, 1993).

1.8. Introduction about the selected films in this thesis:

In this thesis the researcher attempted to select many examples from two well known animated films, *Snow White and the Seven Dwarfs* and *ice*

Age series, which contain as many cultural and ideological components as possible that of course conflict with the Arab audience.

To start with *Snow White and the Seven Dwarfs* film which was first released in December, 1937 by Disney studios. The events are about a beautiful and kindhearted princess whose name is Snow White who charms every creature in the kingdom not only by her beauty but also by her kindness except one, her jealous stepmother, the Queen. When the Magic Mirror proclaims Snow White the fairest one of all, the queen becomes very angry so she decided to kill her. Snow White does not have any choice except fleeing to the forest, where she befriends the lovable seven dwarfs, Doc, Sneezy, Grumpy, Happy, Bashful, Sleepy and Dopey. But when the Queen tricks Snow White with an enchanted apple, only the magic of true love's kiss can save her.

Ice age series are the second choice where several examples from them are selected in this thesis. There are four parts of this film, the events take place on Earth 20000 years ago where the ice covered almost all over the world. Accidently, three different animals were met to form later a herd which had a solid and strong relationship between them. The leader for this herd is a giant mammoth whose name is Manny, who at first thinks that he is the only mammoth in the earth. But later he discovered that he was wrong when he met Ellie. Sid and Diago are the other main characters which their presence is vital in continuing the adventure in the five films. "Sid "for Sidney which is a ground sloth appears in all four films who is

clumsy, annoying, slow moving, fast-talking, naive, loyal and funny member with a good heart, and is voiced with a lateral lisp. Little is known from Sid's life other than that Sid once lived in a tree with other sloths that always wanted to leave Sid behind when the migration occurred, using several different ways to leave him behind. What is clear is that Sid's mother always told him that "bad news is just good news in disguise" prior to abandoning him for good. Another remarkable character in these films is a saber-toothed cat found in all five of the films. He has a somewhat sarcastic personality, although it is not intended as malicious. He was sent by his pack to retrieve the human baby called Roshan; When he found Roshan in Manny and Sid's care, he pretended to lead them to the humans, but instead planned to lead them into an ambush by the pack. However, when Manny saved his life, Diego had a change of heart, telling him about the pack and helping to counterattack. He was seemingly killed by the pack's leader, Soto, but survived and joined Manny and Sid on their travels.

1.9. Theoretical background:

The history of translation is related to the history of the often invisible cross cultural interactions of the world. At the beginning it started as a need for traders who had to communicate with others who spoke different languages. But later this term was developed to refer to both interpreting and translating. The difference between them is that the interpreter translates orally while the translator translates written texts.

Although the practice of translating is long established, the study of the field developed into an academic discipline only in the second half of the twentieth century. Before that, translation had normally been merely an element of language learning in modern language courses. Therefore, many theorists tackled with this new academic discipline by presenting various theories concerned with translation as a new field which deserved to be studied. Skopos theory which was presented by Hans J. Vermeer is one of those theories which was considered as the core of the functionalist translation theory that developed in Germany in the 1970s. This is a new perspective of looking at translation, which is no longer limited by conventional source-text oriented views. Vermeer finds that, according to action theory, every action has a purpose, and, since translation is an action, it must have a purpose too. Vermeer (1978: 100) postulates that as a general rule it must be the intended purpose of the target text that determines translation methods and strategies. As a result, it is not the source text or the author that determines the translation process, but the prospective function or skopos of the target text. Consequently, the skopos is largely constrained by the target text users (readers/listeners) and their situation and cultural background. According to him translation is not only a linguistic transfer but it also a cultural one.

1.4. Summary:

In this chapter the researcher presented the following sub topics :the statement of the problem, purpose, significance of the study, the questions of the study, hypotheses, and data resources. She also supplied a list of definition of terms related to the subject. Moreover, in this chapter, the researcher provided a relevant introduction to translating cultural and ideological components in Disney's animated films, in both audiovisual translation forms: subtitling and dubbing. Finally, she introduced the theoretical background of the study.

Chapter Two

Review of Related Studies

2.1. Translation and Culture:

Culture may mean distinct things to different people; it is defined generally as the way of people's life**. Culture with capital (C) indicates the great deeds of the target society in arts, music, drama, scientific discoveries, sports, etc, while the other meaning of culture, with the small (c), focuses on the way of life of a certain country, and it refers to the behavior pattern of this particular country's life style, Omaggio-Hadley, (2000).

The link between language and culture has also been stressed from a sociolinguistic perspective. This has led to expanded research into how cultural differences and related concepts are integrated into translation and how knowing about the culture of a language also affects the output of the translated works.Risager, (2006).

Regrettably, despite its importance, Culture is often ill-treated in Arabic translation of English animated films; it is often presented as a supplement factor which does not have any influence to the life of audience Fenner (2001).

In other words, fruitful translation of animated films obliges translators to know the culture that underlies language either the source

language or the target one Coultas (2003). This may be correct if we take into consideration our own culture. So, there are abundant restrictions to be learnt about translating animated films effectively in many different contexts, not only by using language appropriately within a particular context but also by being true and faithful to ourselves and to our culture .

The translation of culture is a contemplated process to be an essential part of current foreign language translation since one major aim of language translation is to enlarge the tolerance between cultures Corbett (2003). Therefore, whenever we talk about translation of animated films, it is demanding to figure out the relation among language and culture. A language cannot exist in vacuum. When we do make use of language, the production that is made is generally about what we know or what we have actually practiced in our own culture , because what the one knows and tests in her/ his life, mostly restricts with what the native setting presents to her/ him. Thus, it is difficult to separate the local context from the use of language.

Diverse scholars have voiced their opinions regarding the role of culture in language translation of animated films. The first view expressed by Byram & Feng (2005) affirm that the target language culture should be highlighted in order to help the audience to be familiar with the culture of English countries.

The second view claims that there is no need for translating target culture, especially in the contexts of animated films where different

institutionalized varieties of English are in practice. Similarly, the third view by Kramsch and Sullivan (1996) states obviously that 'local culture' in translation should be taken into consideration.

The fourth view says that since English is a lingua franca, it should be translated in animated films as a culture-free context. Phyak (2001) gives a fifth opinion concerning the role of culture in English language translated animated films by assimilating the highlights of the above opinions where he instructs the translators to use both target and native cultures with main concern to local culture.

2.2. Translation and ideology:

Ideology is undeniably an intangible concept. Exactly as the term of *equivalence,* it is an usual concept recognizable to most groups. When asking them about the definition of ideology*,* they will mostly deliver various responses. Some may connect it to their political standpoint; others may use it to outline their value-systems and worldviews; a few others may find it excitedly tied up with their spiritual beliefs. Since this term is combined with beliefs, assumptions, and morals, this makes it, indeed, highly debated López & Ramos (2014).

There is a very universal definition of ideology that views it as almost indistinguishable with culture. Ideology is thus "a systematic organization or coordinated body of ideas or perceptions, especially about a person's life and culture, a manner or the content of thinking distinctively

of an individual, group or culture." (Webster's Third New International Dictionary, 1993).

Apart from these contentious undertones linked with ideology, it is still controversial for many academics to overcome the problem of defining the extent of the term. In translation, this setback becomes even more elaborating due to the complexity of the task and the assortment of factors and participants involved. According to Petrescu (2009) there is a way to solve the difficulty of dealing with the definition of ideology by stipulating a working definition purposely coined for the aims of each research project. By doing this, .i.e. the scholars advancing their own terminology, they can border the notion of ideology in a more particular way, picking the phenomena involved and rejecting unwanted inferences.

Ali (2007) states that the appearance of ideology in the method of translation has become an progressively central issue in translation studies. For doing this he argues several explanations of ideology as related to language and gives a concise overview of the translation theories dealing with it; finally, he intends to illustrate how ideology can affect the "rewriting" of the source text and how it dictates translation choices and translation strategies.

Hatim & Mason (1997: 144) define Ideology as "the tacit assumptions, beliefs and value systems which are shared collectively by social groups", but what differentiate these beliefs that what is "good" or "virtue" to one nation may differ partially or completely from other nation to

be "bad" or "unacceptable". According to this point of view, it is the responsibility of the translators to take into consideration these differences while rendering them.

Deficit is a significant characteristic of our means of resistance to the western cultural subjugation which aims to overturns the moral values in the minds of our children and family in order to control them and make them more submissive. The growing numbers of western oriented animated films which are represented to our children and family provide a number of models met in these pictures. Such models enhance in the minds of our children liberalism and corruption which are alien themes to our Islam as a dominant ideology and Arab culture both in form and content (Hassan, 2013).

In this regard, it is important to emphasize that the impact of animated films is significant. Therefore, the Arab countries have to be ready for replacing the films which are contemplated being western culture oriented with ones which represent the ideology of Islam and its value system to be presented to the Arab children who already have a previous set of beliefs and moral system which are constructed and are still reconstructed in their mind. This would add to defending our cultural values against deformation and raising our children with the right moral values convicted in the teaching of our Islamic faith (Hassan, 2013).

Translating animated films demands having the importance to be a special domain in translation. It can be maintained that when translating

films, mainly those for children and family, the use of the target language could be studied, and an accurate degree of re-writing of the language in the dialogue could be right and proper; as a result, the translated version sounds natural, educational and entertaining to the target language audience.

Cui (2012) examines some outlooks of this special field of translation, meeting mainly on issues of ideology, domestic culture awareness and the translators' dynamic choice of resourceful language in their translation, to suggest that tactics such as domestication, or "excessive domestication", and cultural adaptation stipulate ways in which translators implement their creativity when translating animated films. The argument is exemplified by excerpts from animated films translation from English into Mandarin Chinese.

2.3 Audiovisual translation: Subtitling and Dubbing:

With the rapid spread of technology, a vast number of information is being presented every moment to people. There are many ways to distribute such information to the audience such as the audiovisual (AV) means which include TV, cinema, and the internet. In translating these AV shows or films, there are many forms which are used for the purpose of translating AV shows but the most prominent among these forms are two basic approaches: "dubbing" or revoicing which means the replacement of the original dialogue by a new soundtrack, and subtitling which generally means transferring the dialogue to a written text.

2.3.1. Subtitling:

Vöge (1977: 120) defines subtitling as a written translation of the film discourse which is outlined simultaneously near the bottom of the screen. In addition it is defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as discursive elements that appear in the image, and the information that is contained on the soundtrack (Diaz-Cintas and Remael, 2007:8).

Turkan and Celik (2007) uphold that it is imperative that subtitling implicates the target language culture in addition to the fact that they should be appropriate for audience needs, level, and cultural background. Yet, what seems to be obvious in this subtitling is that animated films native culture receives most of the focus. They assert, several aspects of the target culture, such as oral and written history, literature, music, drama, dance, visual arts, celebrations, and the lifestyle of native speakers are not always represented in these resources, nor are the intercultural phenomena.

Bodric (2008) believes that the translation of animated films should suit the target audience's interests according to their age. Therefore, one can infer that simple cultural themes which do not clash with the target culture and ideology can be introduced through translation of animated films through subtitling and dubbing to target audiences.

Byram (2001) also mentions the concept of *critical cultural awareness*, which the target audiences should acquire. Critical cultural awareness means, according to (Byram,2001:47), "an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries."

As Bredella (2003) points out, being intercultural means basically in its simplest form target audience's ability to encounter something new and exciting. People grow up in one culture, often in a belief that our own cultural system is natural and normal and perhaps even superior to others. An intercultural approach makes us realize that aspects that seem irrational for us are actually rational from other people's perspective and vice versa.

The criteria, which were created based on the criteria by Byram and Feng (2005) that is related to translation of animated films discuses *Social identity* and *social groups*; this includes social class, regional identity, and professional identity. Another criterion includes Social interaction which discusses conventions of verbal and non-verbal behavior in social interaction: situations of interaction, interaction and the subjectivity of characters: feelings, attitudes, values and perceived problems. Also, the criteria include *Socio-political institutions* and Institutions of socialization, e.g. families, schools, employment offices and military service.

The case of Arabic translation of animated films is similar in many other Arab countries in that there is scarcity of research on how culture should be presented in animated films Arabic translation (Jum'a, 2008). In

addition, translators are likely to marginalize culture treatment in their animated films translation because the manuals they use do not offer a clear idea about how culture should be translated.

Different studies have been conducted to study and explore the cultural component in animated films translation; these studies are based on the recent changes in language methodology which give culture an important role in animated films translation.

For example, Thawabteh & Ahmad's study (2011) sheds the light on the intricacies of English- Arabic subtitling. The data comprises a video clip of an interview with Mr. Galloway conducted by the Sky News TV station. The sample of the study consists of twenty MA translation target audience's enrolled in the second semester of the academic year 2008/2009 at Al-Quds University. The paper shows that subtitling target audiences are challenged with several linguistic, cultural and technical complications which may expose communication and are thought to be crucial for target audience. The study concludes with some pedagogical implications that help subtitling target audience's deal with the problems in question**. In this thesis the researcher agrees with Thawabth's study that there are cultural and ideological problems, which may be not translated properly as a result of the technical problem. These problems may not only face the subtitlers in subtitling form of audiovisual translation but also the dubbers in the dubbing version.**

Another study conducted by Zainab, H. (2010) which investigates the translation of culture, in general, and the translations of Defoe's *Robinson Crusoe*, in particular It highlights mistranslations and likely breakdowns caused by cultural and ideological differences among Arab and foreign cultures. Owing to this, the breakdowns are categorized into: a- ideological, and b- cultural. The study also examines many strategies which are adopted by the translators in dealing with these hindrances. Analyses show that the translators have attempted to bridge the gap that might result from literal translation. The findings reveal that translators have obtained various translation strategies including modifications, omissions, and, sometimes, additions, to avoid cultural and ideological misunderstandings. The study also found that the translators' attempts to convey certain ideologies in the text were not always successful. They, intentionally, or unintentionally, ignored the fact that many of the ideologies presented in the ST are not suitable or acceptable for the Arab target audience. Therefore, children and family as target audience were not always taken into consideration.

2.3.2 Dubbing:

Maluf (2005) argues, that when there was a need to dub children and family programs into Arabic, the technique is still not as popular as subtitling for reasons such as the financial and aesthetic ones. Although the vast majority of people all over the world would prefer watching subtitling films rather than dubbing ones since they enjoy listening to the original

language and may want to make use of i.e. acquiring new words, English in his case, there are social groups that prefer dubbing rather than subtitling since they want to keep their national identity. Moreover, Alkadi (2010) claims that dubbing puts translators in a dilemma when they want to maintain the same plot as the native version and maintain lip synchronization. **Furthermore, it is noticeable that the bulk of films dubbed into Arabic have been dubbed into standard Arabic with the exception of a few films dubbed to Egyptian. But obviously using sometimes the standard Arabic may affect rendering the intended message negatively specially humor, since the effect which the source message hold may can't be rendered, consequently an inevitable loss of meaning is occurred.**

2.4 Translation of animated films:

Nowadays, animated films are believed to be the main type of children literature as novels and short stories. But rendering these literatures specially the animated films into another language and to another culture requires high awareness of the differences between the two cultures. O'Sullivan (2006: 98) believes that the adaptation of animated films is basically based on what is socio-culturally appropriate for the audience. So, it is the job of the translators to interfere and adapt the appropriate strategies for translating these differences.

What characterizes translating the animated films from translating books as novels and short stories is that translators have more freedom to

change the cultural and ideological words or expressions in written text than the words in films. This is due to the fact that these words are synchronized with visual images and scenes. Take for example a short story called *Snow White (2005),* one of Ladybird's publishing, into Arabic when a girl, was called "sun" or "شمس" in the Arabic version instead of arabicizing the name as سنو وايت , gets sick and faints, the prince kisses her. Afterwards she wakes up and gets better. Translating the sentence "kisses her" is rendered as "يمسك بيدها". Kissing is a taboo which is not an appropriate word which can be presented to the Arab children. Therefore, replacing the word with another one is an easy and effective way to deal with such cultural and ideological components. The same story was made to be an animated film which is called *Snow White and the Seven Dwarfs*; this scene of "kissing" was animated in the original film, and both forms of the AVT kept the scene without any purification or deletion.

Many research papers were conducted in the field of translating cultural and ideological issues in films or (the audiovisual shows), but few of them were confronted with the subject of making comparison between subtitling and dubbing as the two main forms in audiovisual translating, or made serious recommendations to favor one of them over the other.

Szarkowska (2005) as cited in Rishah (2013: 12) states that "films and animated films can be tremendously influential and an extremely powerful method for transferring values, ideas and information." Rishah also added, "Different cultures are presented not only verbally but also

visually and aurally." She considers "films and TV programs as a poly semiotic medium that transfers meaning through several channels, such as a picture, dialog and music." In addition, she assumes that "items which used to be culture-specific tend to spread upon other cultures and thought that the choice of film translation mode largely contributes to the reception of a source language film in a target culture."

Zitawi (2003) states that, translation is not a mere linguistic exercise, but rather an act of intercultural communication motivated by the rewards of making comprehensible a new foreign culture. Lefevere (1992) as cited in Munday (2001) was a forerunner to this point of view, that translation is no longer considered as a linguistic exercise, but it is a combination of several factors which one of them may be dominant over the others," On every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or petrological nature, the latter tend to win out". (Lefevere 1992a:39) Therefore, animated films are considered as a mean of educating and instructing target audience but this should occur in a way that does not clash with the target audience culture and ideology.

Moreover, Mdallel (2003) claims that culture plays a great role in translating for children and family, since translation is not solitary a practice of transferring lexical items but also it is a process of cultural transference. So he endorsed some "protective measures" while translators were struggling to translate animated films. Therefore, picking an

acceptable text for translation, then refining it are the main procedures which translators have to adapt when they want to translate specially for children and family. Purifying the text can be done by obtaining different translation strategies. Chesterman (1997:219) (Chesterman, Andrew 1997: Memes of Translation. Amsterdam: John Benjamins.) defines translation strategy as: "a plan that is implemented in a given context". Consequently, special Strategies are progressed and executed in the process of translation to suit distinctive types of struggles, for instance, adaptations, additions, condensations, modifications and deletions, are examples of these strategies which are used by translators while they attempt to translate.

Ya'qoub (2013) undertakes the issue of translating humor in TV shows. The study pinpoints the translation strategies assumed in translating humor in the animated films. The analysis demonstrated that using the formal translation strategies does not constantly give the intended culture and ideologies influence and sometimes causes loss in the intended culture and ideology. The findings show that translators tend to add, omit, change, or euphemize the source text terms and references to get the intended culture and ideologies effect in the target audience in relation to their ages, cognition and culture.

López and Ramos (2014) present an experiment designed to measure the influence that a translator's political stance may exert on the time needed to find a translation solution when working with ideologically loaded concepts. To this idea , a reaction time experiment (with positive

and negative prompting conditions) was designed to evaluate whether words and expressions that are contrary to the translator's ideology may slow down the translation process, making translators take longer to find an adequate translation.

Petrescu (2009) focuses on two translation situations, conference interpreting and ad-hoc interpreting as practiced in Romania of "behind the Iron Curtain", meant to illustrate how ideology can affect the "rewriting" of the source text.

Ali's (2007) study aims at exploring "managing" and "emotiveness with special reference to the production and translation of sensitive news texts. It shows how Israeli media use various cunning strategies in coverage of the Israeli war on the Gaza Strip in 2006. The study concludes that Israeli media discourse addresses one ideology that aims at defending the Israelis while condemning the Palestinians .This is done through manipulative lexical and syntactic choices. The study surveys the used methods of translation that include neutral equivalence, mediation, evaluative expressions, culture-specific terms, deletion and transformation of passive into active. In response to these factors, and when commission is defined, translators of sensitive texts do, more often than not, assume a high degree of dynamism in rendering the source text materials to target texts.

Alkadi (2010) investigates the problems that translators may face in the subtitling and dubbing of English-language films and television

programmers into Arabic and suggests solutions for these problems. In the light of an examination of the generic features of audiovisual translation and of the particular cultural constraints inherent in translation for Arabic-speaking audiences, it is proposed that certain elements of translation theory can be useful in overcoming the technical and cultural barriers identified. This proposition was tested through analysis of the translation of three feature films, one television sitcom and an animation series that have been subtitled and dubbed into Arabic, with a particular focus on the translation of dialects, swear words, and humor. Technical, linguistic and cultural issues constitute a challenge to Arabic translators who need to deal with: 1) the limitations on screen such as space, time, lip and character synchronizations; 2) the issue of rendering English dialects into Modern Standard Arabic and 3) the problem of culture which restricts them when they want to translate taboo expressions. This results in a loss (partial or complete) of the source film's message.

Bagheri & Nemati's (2014) study focus on Dubbing, also known as voice-overs, which is the most common way of presenting the audience with the materials in a movie. As this process requires time, budget, and a team of translators, voice-overs, voice recorders, etc., producers sometimes tend to release the movies in other languages through subtitling. This is a rather easier procedure, presenting the audience with the written translated text of the material being spoken and happening in a movie. Several movies are then being processed through these common procedures in different

countries. However, the question still remains as to "what strategies make up the most important issues in movie translation?". Exploitation vs. implication, domestication vs. foreignization, etc., are just some of these strategies. In this regard, many models have been presented by translation theorists.

Rishah (2013) depicts the issue of translating children and family and family animated films from English into Arabic in relation to cultural and audience factors. she points out the translation methods used in this process by examining a number of animated films. she also focuses on the barriers and problems that face Arab translators when translating such shows. Samples from animated films and their translated versions in Arabic are collected, categorized and analyzed depending on factors like institutional policy, cultural factor and audience age. In some cases, more suitable translations are advocated. The analysis shows that literal translation, for instance, is the main translation strategy which is employed while dubbing Disney animated films, whereas adaptation is mainly adopted by Venus (Al-Zuhra).

Furthermore, translators tend to utilize two compensation strategies in translating family animated films: adaptation and substitution to bridge the gap between the source text (ST) and the target audience. The conclusions show that translators always paraphrase, add or even omit specific source text terms and references from the original family animated

films to achieve the intended meaning in a way that does not hurt the cultural and religious background of the target audience and their feelings.

Ferklová (2014) offers an assessment of approaches to the translation of swear words and colloquial speech in subtitles and in dubbing. In this study, the researcher implies what the differences between these two methods might be based on academic research in the field of audiovisual translation and of swear words and slang.

López & Ramos (2014) discuss the authority that a translator's political standpoint may exert on the time needed to find a translation explanation when working with ideologically overloaded concepts. Differences in reaction times between two groups of translators with different ideological viewpoints would provide empirical support for the claim that translators may be influenced by their ideological views. The results will contribute to increase translators' awareness of the impact that issues such as ideology and power may have on their work (López & Ramos, 2014).

2.5 Summary:

In conclusion, the strategies of subtitling and dubbing allow for flexibility and practical learning that translates in to improved cultural and ideological translation of animated films. Because translating animated films using dubbing or subtitling has an impression on target ideology and culture, it is easy for the target audience to realize their accomplishments.

Application of dubbing strategy involves time and effort on the part of the translator. In dubbing translators are able to spotlight on the cultural and ideological preferences as well as separate translation to meet needs. It is right and proper for all translators of unalike ability levels. Finally, translating of animated films concentrates on the translators' learning and engagement in ideology and culture of both target and local audience, which is the current goal of the translation theory.

Chapter Three

Methodology

3.1. Introduction:

This chapter briefly presents the steps and procedures used to carry out the research undertaken. The first step is a brief discussion of the population and the sample of the study. Secondly, the data collection procedure or the sources of the data and the instruments used in collecting data are mentioned. After that the data collected is analyzed using the pertinent procedure(s).

3.2. Population & Sample of the Study:

The study is applied on the animated films which are produced by Walt Disney as the Ice Age films. There are four parts of this film *Ice Age 2002, The Meltdown, Continental Drift* and also *Down to Dinosaurs.*

The study sample consists of four animated films of *Ice Age*, and the film of *Snow-White and The Seven Dwarfs*. The study sample includes the analysis of the original screen play and is compared to the translated subtitling and dubbed version of the film.

3.3. Data collection and Instrumentation:

As mentioned in chapter one, the researcher collect the examples from films which are produced by Disney for they contain as many cultural and

ideological specificities as possible. Therefore, *Ice Age* films series and *Snow White and The Seven Dwarfs* in both forms, subtitling and dubbing, are selected. These films are chosen because they all had dubbed and subtitled versions which are easily to accessed through the internet.

3.4. Data Analysis:

In analyzing the data, the qualitative method is used and it is the most appropriate way to confirm or reject the questions of this study.

Chapter Four

Data Analysis and Discussion.

4.1. Introduction:

This chapter shows the results of the study which are divided into two major parts. The first part is concerned with the results related to the first question of the study. The second part consists of the results related to the second question of the study.

4.2. Results Related to the first Question:

How does translating cultural and ideological components in Disney's animated films in subtitling and dubbing influence the intended target audience?

This question implies determining how important is the audience type when we translate Disney's animated films from English into Arabic, and it also implies determining the choice of audiovisual translation mode depending on the intended target audience.

Most animated movies produced by Disney are directed to children and families, but when these movies are translated into Arabic, they are presented to a variety of audience who have different cultural environment and different ideology. The innovative translations either the subtitled version or the dubbed one has to handle such cultural and ideological differences between the source society and the target one -the Arab

audience, in this case- in a way that polishes these constituents in order to suit the new audience's cultural and ideological beliefs and values. Although most of the plots of translated animated films are worldwide, they still represent ideas that may oppose Islam and Arabic culture, such as racism, violence, sexual taboos, social relationships, and radical social liberalism. The answer of this question is divided into two sections: the first is dealing with culturally related issues while the second is discussing the ideological aspects.

4.2.1. First: Culture-Related Problems:

Most translation complications are due to cultural inequalities between languages rather than to linguistic differences. The Cultural gap always causes the most misunderstandings among the source language audience and the target one. For instance, Arabic and English have cultural differences, and the problems seem to be noticeable. Translating culture-loaded idiomatic abstractions can be problematic.

Holmes (1988) terms this area of study as socio-translation studies, currently called cultural studies- oriented translation - ; it was less explored but currently is more prevalent in current studies on translation.

Mdallel (2003) believes that the translated animated films are burdened with moral, religious and ideological concerns. One of the prominent aspects in the Arabic family is Islam which represents Muslims' way of life.

4.2.1.1. The Translation of Proper Nouns:

Proper nouns are nouns that have an exclusive character reference. They include names of certain people, places, countries, months, days and holidays. In terms of translation, they hold significant cultural connections and transliterated into the target culture. However, some proper nouns are translated if they have meaning. For Newmark (1981: 70-1), he underlines that proper nouns have no meaning or implications; therefore, they are not to be translated. If the name has a traditional translation, it still should not be transliterated into the target culture because the change of the name would suggest a change in nationality.

Most of the names in animated films are transliterated as a commitment to the rule of *"foreignization"* by which the translators support the external components in a dialogue to allow the characteristics of the source language affect the language of the target audience (Bernofsky, 1997: 175).

Alternatively, *domestication* is a process of transporting the translation closer to the target-language audience by switching the native elements in a text with more familiar ones Mazi-Leskovar (2003).

Eexamples of the translation of proper nouns from *Ice Age series*, which are related to western culture and not related to the Arabic cultures, were translated by applying foreignization strategy and not domesticating them. Sidney or Sydney is an English surname. It is possibly derivative

from an Anglo-Saxon locational name, and from the French place name Saint-Denis. Sidney became widely used as a given name in English speaking countries during the 19th century, with much of its use in the United States after the American Revolution being due to admiration for Algernon Sidney as a martyr to royal tyranny.

Another example of the translation of proper nouns is related to another main character in *Ice Age* series, which is presented by the proper noun Manfred (the mammoth) which is derived from the Germanic elements magan strength and frid *peace* whose etymology is derived from the Frankish mare *horse* and *servant*. It is most frequently found as a surname, but may also be used as a given name.

What is interesting in this film is that in both versions of the audiovisual translation both the subtitlers and the dubbers transliterate all the names without any changes. Moreover, the dubbed version can "create" an Arabic translation near to these in English. For example, "Manny" may rendered as "ماجِد" . and " Sid" is translated as "سَيِّد" especially that the Egyptian audience may interact with this name positively since they frequently use "سَيِّد" in their culture as a proper name. It is obvious that these suggested Arabic translated names care about the lip's movements of the characters. Meanwhile, one dubbed version in translating *Snow White* films, has dealt with translating the names of the dwarfs differently from the subtitled one.

For instance, the name "Doc" and "Dopey" is translated to be فهمان و بسيط. In translating the name "Doc" which is an abbreviation for the word doctor, the translator gives a meaning for this name in order to make it familiar to the Arab audience specially children who prefer watching dubbed films rather than subtitled ones. This may be due to the factor of the age of the audience.

Another name for another dwarf is" Dopey", which means stupid. In subtitling the name is transliterated to be "دوبي", while in the dubbing it is euphemized to be " بسيط" but not "غبي" . the cause of using the euphemized equivalent rather than the linguistic one, that Islam as a religion and of course as an ideology prohibits insulting others. In addition, animated films and cartoons are not only produced to entertain children but also to educate them. So euphemizing the equivalent in the dubbed version is more successful and natural strategy to Arab audience than using foreinization or transliteration.

4.2.1.2. Translation of humor:

Before we go into detail about the subtitling and dubbing of humor in animated films, it is worth discussing the degree of translatability of this cultural category. First, the issue of untranslatability befalls when it is impossible to build functionally related structures of the setting into the background meaning of the [target language] language.

There should be a contrast between linguistic and cultural untranslatability. The latter, occurs when a situation, functionally appropriate for the source-language of the animated film, is fully elusive from the culture of which the target language is a part. Humor in general is a universal phenomenon; therefore, this may make it translatable to some extent.

Newmark (2003) challenges this issue by stating that humor is worldwide, and can be, more or less, translated, provided that the source and target language audience or the listeners are educationally at the same level. In this regard, **he** opposes Hatim (1997) who stated that Arab audience will not comprehend the irony in translation, and argued that the audience education is related to translation and irony understanding (Alkadi, 2010).

An example of humor translation found in *Ice Age 2* **is** when Diago and Manny began looking for Ellie, the mammoth**;** she disappeared on their way up the foothill. They asked about a mammoth: "Have you seen a mammoth?" When the other animals replied "no," Diago asked one of the animals about Ellie saying, "Possum? About 11-foot tall?" He ironically asked about Ellie because she used to think that she was a possum. Children, cannot value this irony while those who are beyond the age of 7 understand it better because they have more urbanized intellect and know what is meant by the spoken words.

When this scene was translated as "أورأيتم ابوسوم بارتفاع 11 قدم, **it** was **subtitled** literally since literal translation shows the projected irony. The **subtitler** does not need to modify it in the TL to achieve the ironic effect, as it is obvious through the literal translation.

On the other hand, translating this humorous sentence was little different in the dubbed version. It was translated as (ابوسوم بهذا الحجم)In this scene the translator attempted to omit parts of this sentence and modify it depending on the hand movements of Diago, omitting" about 11-foot tall?" may be due to the awareness of the translator that s/he translates for an audience i.e. children whose cognitive ability was not mature enough to digest this piece of information.

Alkadi (2010:114. 140) summarizes irony and humor in translation as: pun, innuendo/double intenders, malapropism, spoonerism, mixed metaphor, joke, extended or running gag, shaggy-dog, story parody, satire, irony, understatement, overstatement, statement of the obvious, exclusive culture and ideology and absurdity. In Animated films that are presented for this age group of audience, nonverbal incongruous situations work side by side with the verbal uses of language to evoke laughter in children and family.

Another example, from *Ice Age 2, The Meltdown*, is when Sid starts talking about "fear" in general as a normal habit for everyone, since he noticed that Diago is terrified from water. The verbal and the nonverbal

elements of culture and ideology worked side by side to achieve the goal of the irony.

English	Arabic
Boy, Manny sure took a big leap with Ellie today.	مانى أخطى خطوة كبيرة اليوم مع إللى
Sure did.	فعلا
He stood on the shore of uncertainty	إنه كان على الشاطئ
and dove right in. Splash.	ولكنه غاص بالموضوع
Kind of brave, huh?	إنه نوع من الشجاعة
The way he faced his fear.	تلك الطريقة التي واجه فيها مخاوفه
I wouldn't know.	وكيف لي أن أعرف؟
Sabres don't feel fear.	فالنمور لا تشعر بالخوف
Come on, all animals feel fear.	فكل الحيوانات تشعر بالخوف هيا
It's what separates us from, say, rocks.	هذا ما يفرق بيننا وبين الصخور
Rocks have no fear.	فالصخور ليس لديها مخاوف
- And they sink.	وإنها تغوص
- What are you getting at, Sid?	إلى ما ترمى يا سيد؟
It may surprise you to know	ربما يهمك أن تعلم أنني
that I, too, have experienced fear.	أيضا مررت بتجربة الخوف
No. You?	لا، أنت ؟

When Diego said "no, you?" to his friend Sid, this answer is humorous one. What motivates Diago to make fun of him is that he is a weak sloth who is afraid of other animals.

Such ironic terms are easily realized for the reason that the target audience knows this way of mocking and sporadically used it while interacting with their peers.

By translating this irony as لا، أنت؟!, the subtitler of the subtitled form who adopted literal translation succeeded to transfer this irony exactly as the source text does.

This translation was very effective because saying لا، انت؟ in Arabic shows irony especially in spoken texts on animated films screens where the voice inflections are accessible. When the text was subtitled on TV screens, the subtitler used لا، أنت؟ because the tone of the original character was heard by the target audience which shows the intended irony.

In this example, the dubbed version dealt with it **slightly** different from the way the subtitled version did. Instead of translating it to لا، انت؟ this ironic sentence was dubbed to be لا، معقول؟!. The dubber has transformed "you" in the SL into معقول!!. Both versions used different strategies to achieve the same effect of the irony in this scene. And both of them were successful since each one depends on technical elements in its forms which in this case enable both the subtitlres and the dubbers to convey the message without losing the original meaning.

The literal translation approach in general is a very effective strategy specially in subtitling as noticed from examining the selected examples but sometimes this approach does not make sense **in certain contexts** it was applied. Take for example the following expressions:

So you think she's the girl for me?	إذن هل تعتقد أنها الفتاة المناسبة لى؟
Yeah. She's tons of fun	أجل فإنها طريفة جدا
and you're no fun at all.	وأنت ليس لديك طرافة مطلقا
She completes you.	إنها تكملك

The irony in this act in that Sid describes Elli as "she is tons of fun". The Arabic subtitling form was "انها طريفة جدا" and the dubbed was " هي مرحة جدا. The translators missed the fact that this cultural idiom is a reference to a comedy team called *A Ton of Fun* which was a comedy team appeared in a series of slapstick silent short films for FBO from 1925 to 1927 and popular in western culture. This idiom is culturally related and untranslatable. Therefore, the main two forms of AVT used the functional equivalent as a compensation way to convey the intended meaning but not the intended humor.

In another scene of *Ice Age 2*, the tiny sloths have determined to ransom Sid the "Lord of Fire" to stop the flood. The way they hailed him, the way they sang around him and the way they sacrificed him was very funny and it imitates the African culture and civilizations. Knowing this

piece of information may help children and family laugh. What evoked laughter was the way Sid behaved. The texts were translated literally, and this is very normal, since there is nothing to do with such scenes in this case. Moreover, culture and ideology in this scene depended on the moves and pictures more than on the words, so either a literal translation is adopted or the whole scene can be dropped totally.

 Dubbing, as a form which is considered for families and children as a superior way in translating audiovisual films, gains its superiority from the flexibility of using various strategies in the translation process. One of these strategies is deletion of either words or scenes. For instance, in *Ice Age 2* when it was represented in MBC 3 channel, a scene when Manny fluttering with Elli's butt was deleted from the dubbed version.

Moreover, using the dubbed form is a good translation mode for children at certain ages, especially that children cannot read or write. So it is easy for the translators to manipulate the components which may harm the target audience' values. Deleting the whole dialogue is one big benefit which can facilitate the job of the translators to get rid of any harmful components, and replacing them with a modified and considerable ones.

Another example of the superiority of dubbing over subtitling in translating animated films culture from humor perspectives is when one of the young animals gave another technical name for the burro in *Ice Age 2*.

A small deer: Burro is a demeaning name. Technically, it's called a wild ass.

Manny: Fine. The wild ass boy came home to his wild ass mother. See, that's why I called it a burro.

الغزال الصغير: الحمار تعني هنا تكنيكيا، الحمار الوحشي

ماني: حسنا, الحمار الوحشي الصغير عاد لوالدته(الحمارة الوحشية) لهذا أسميته حمارا

In the scene, Manny was sharing with a group of animals a short story about a "wild ass." While telling the story, he called the "wild ass" as a "burro." One of the animals, who was attending to the story, disturbed Manny and told him that a burro is technically called "wild ass."When Manny said, "Fine. The wild ass youngster came home to his wild ass mother"; all the young animals laughed. Then, Manny got angry and told them that he had planned to call him a "burro" in order to avoid laughter.

The targeted Arabic audience composed of children and family. Consequently, by watching this scene, they get many advantages; they get a new piece of information that a "burro" is also called "wild ass." When translating the scene into Arabic, there was a sentence, which was omitted "Burro is a humiliating name." It is omitted because there is a limited space on animated films screen and overlooking this sentence makes it easier for the subtitler to keep up with the time allowable for the dialog to appear on the screen. The intended culture and ideology in the ST depends on distinguishing between "wild ass" and "burro" and translating them as

الحمار الوحشـي orالحمار has influenced the intended culture and ideology and caused a loss in translation. Both words in Arabic have the same denotation and they are not loaded with any cultural or ideological meaning. On the other hand, subtitling is not all positive. It has its own problems and regulations as argued by Thawabteh (2011).

Through subtitling, the text faces a certain degree of decline in comparison to the original text, because it has only a small space reserved on the screen and a short time in which it can appear in. The main problem in subtitling audiovisual texts is caused by the difference between the speed of the spoken language and the speed in reading. A complete transcription of the film dialogue is not possible. Both the physical limitation of space on the screen and the pace of the spoken word require a lessening of the text.

People generally speak much faster than they read; subtitling inevitably involves technical limitations of shortage of screen space and lack of time Baker (2003). Subtitling becomes a difficult task in animated films if the target audience is not familiar with the source culture, or visual conventions. These complications include aspects of nonverbal communication which cross between language and culture, such as gesture and idioms, and have come to be characterized as border line qualities.

In *Ice Age 2*, for example, the two small possums have done a body sign that is culture specific. Children and family of other cultures cannot value its meaning. This was after Manny talked to Ellie about preserving their species referring to the notion that he wants to have sex with her.

They did a body gesture that is called 'flicking the Vs' which is made mainly by men with the palm of the hand inward in order to threaten and offend the viewer. Such signals cannot be translated into Arabic and as a result they cause unavoidable loss in translation.

4.2.1.3. Swearing and slang in translation of animated films:

Arab culture is sensitive on euphemizing swearwords and taboos. Baker (2003) observes the subtitling of swear words in animated films. Omission and euphemism are two of the main techniques used in subtitling and dubbing to hide the true meanings of swear words.

An example of swearing words that appears in many animated films are for example, _Mother-f***er 'is not interpreted as _F***, but it is translated as _Freak '. One of the clarifications for restriction in a country has little to do with religion, but rather it has to do with culture. Film suppliers cannot sell their product if the censors spot any kind of obscenity in the subtitle.

An extra thought is the fact that the written word has better impact on the audience than the spoken one. Baker asserts that corresponding item should be used to subtitle American English swear words in order to convey the original spirit in a more effective way and thus stir up greater responsiveness on the part of the audience. What Baker recommends is indeed important in the sense that matching down swear words is more

actual than omitting them all together or finding equivalents for them in the target culture.

In dubbing, the substitute of the native dialogue means a loss of accuracy and this is a large disadvantage for many viewers. While they can choose not to read subtitles, with dubbing such an alternative is not accessible and an important part of the original film's narrative as well as the acting performance is lost. Even if the merit of the new version is very high, it seldom beats that of the original and more possible, it will be lower. In case there are mistakes in the translation, the viewer is much more limited in determining them than with subtitles and the meaning of the film's dialogue may be shifted or difficult to decipher Ferklová (2014).

In disapproval to literal use, offensive language can be used metaphorically in many separate modes . Curses, swearing are called *epithets*. In these situations , the implication of the used word is more important than its meaning and that is also the aspect that the translator should try to maintain. For instance, if a character swears wickedly , it is not required to replace the religious swear words with those which connote sexual subtlety and vice versa. If they employ sexist insults, replacing them with racist ones will change the character significantly Ferklová (2014).

Beaver Dad: [*after seeing the ice in the dam crack*] Dam[n]!

السد سينهار

The original meaning of the situation is to swear in an indirect way to increase the humor of the scene, but in fact it is a swearing (dam expressing anger or frustration. The Arabic translation adopted a literal translation of the word as (السد سينهار).

In Western cultures, swearing is generally rated as inappropriate for children and family films. It is a religious taboo in Islam; therefore, translators tend to delete any reference to such swearing words in their version since parents would not like their children and family to read about *heroes* swearing and acting stupidly.

Swear words and slang are technical features which assist to add expressivity to film discourse and to define characters. While swear words express feelings rather than carry basic knowledge essential to understanding, slang usually caries denotative meaning as well as connotative and emotional charge. In heavily guarded audiovisual translation, these expressions can often be largely reduced or replaced; the translator will rely on other channels of the audiovisual material to provide the necessary expressivity to the viewer. Nevertheless, linguistic choices are never arbitrary in film so the translator has to be careful not to overwhelm them too much as they may affect character representation [and] ultimately the message of the film. The two different methods of AVT may allow and require different methods to this task. Another example, from *ice age 1*, where Sid and many are debating on changing the child's dibbers; they say:

Manfred: Okay, you. Check for poop.

Sid: Hey, why am I the poop-checker?

Manfred: Because returning the runt was your idea, because you're small and insignificant, and because I'll pummel you if you don't.

Sid: ...Why else?

Manfred: NOW, Sid!

حسنا، تحقق من الأمر

لماذا أنا ؟

ولأنك صغير وتافه ولأني سأضربك إن لم تفعل

شيء آخر ؟

الآن سيد

The use of the "poop" and "poop checker" these words are a somewhat childish word for feces. Poop is a very commonly used slang word that means feces and is far more acceptable than "crap" and "shit". The only downside is that talking about pooping or poop sounds kind of silly. There are some harmful effects of certain cultural values on children and family and how the translation strategy might affect the children and family's understanding of the plot. It also aims at testing the appropriateness of some of the values presented in the original text to Arab children and family of different age groups from the children and family's points of view. The Arabic translation in the subtitle relied on omitting of

the original dialogue and keeping it to the understanding of the audience. While the dubbed versions translate it as:

Manfred: okay, you. Check for poop.   هي انت ! افحص رداءه.

Sid: Hey, why? Am I a poop-checker?   لست فاحص فضلات.

As mentioned before, each AVT form has its own strategies which is adopted in the process of translation, and somehow the technical issues affect choosing these strategies. The lip movements are one important technical element which poses constructions in translation and choosing the length of the sentences, while the subtitled form prefers reducing the translated words as possible in order to enable the viewers to read and at the same time watch the films.

Another example is the use of words such as (crap), which all hold a swearing and slang meanings. We can see such language in *Ice Age*1

Dung Beetle Dad: [Pushing ball of dung] "Do we have to bring this crap? "I'm sure there's crap where we're going!". The Arabic translation adopted a literary translation approach without regarding the cultural perspectives of the translational process. The word *crap* was subtitled into Arabic as (الروث).

هل يجب أن نحضر معنا هذا الروث؟

أنا متأكد أنه سيكون هناك روثاً أينما ذهبنا

إن هذه كانت هدية من والدتى

The same word *crap* was euphemized in the dubbing form to be as "العفن". The audience of subtitling is usually elder than the audience of the dubbed one; therefore, picking the level of the linguistic meanings of the word *crap* in the Arabic language differs from the two AVT forms since it depends on the age and the cognitive ability of the audience.

4.2.1.4. Sexual taboos:

Before analyzing the translation of animated films from cultural perspectives concerning sexual taboos, we need to know what a taboo is. Taboo words refer to words and phrases that are generally considered inappropriate in certain contexts and they have to be avoided entirely, or at least avoided in mixed company or polite company. Typical examples involve common swear words such as Damn! or Shit! Moreover, one common taboos are those sexual ones, which refer to words related to sex as: fuck, fornicate, masturbation, prick, cunt, the devil, crap and piss. There are a number of sexual terms that are considered taboo if translated literally or conveyed implicitly into the Arabic language. An example from *Ice Age2:*

Eddie: What if we're the last creatures left alive? We'll have to repopulate the earth.

Crash: How? Everyone is either a dude or our sister.

ماذا لو كنا المخلوقات الوحيدة، الباقية أحياءاً، لابد أن نعيد إعمار الأرض

كيف؟ فكل واحد منا رجل وأختنا

The type of conversation that took place in this scene may be considered as a sexual taboo because it refers to incest and homosexuality which are considered to be prohibited in Islamic culture and certainly does not suit children and family.

Another example of homosexual reference in the ice age series is when the female Mini Sloth says:

Female Mini Sloth: Fire King avert flood. Join us, O great and noble flaming one.

Diego: Whoa, not so fast there! Okay? You make a quality offer, but Fire King has a prior commitment. His herd needs him. He is the gooey, sticky... stuff that holds us together. He made this herd, and we'd be nothing without him.

Sid: You mean it? Ohh!

[*Hugs Diego*]

Diego: Sid! Sid! I'm... That doesn't mean "want to touch."

-التحية لملك النار، أهلا، أهلا، أهلا- ، ملك النار قهر الفيضان، إنضم إلينا أيها الملك النبيل المشتعل

-لا ليس بهذه السرعة، لقد قدمتم لعرضا رائعا، لكن ملك النار لديه ارتباطات مسبقة، إن عشيرته تحتاجه، إن هذا لكالصمغ، تلك المادة اللزجة، التى تربطنا ببعضنا البعض، هو الذي صنع هذا القطيع، وبدونه سنصبح لا شيء.

‫–أتعنى هذا؟‬

‫–هذا لا يعنى انه يمكنك لمسي‬

The situation where Diego describes Sid as "the gooey, sticky... stuff "translated literally in the both forms to be as (‫المادة اللزجة، التى تربطنا ببعضنا‬ ‫البعض)‬ and he makes a statement that this complement does not mean that Sid can touch him "a Diego: Sid! Sid! I'm... That doesn't mean "want to touch.")

While, Mdallel (2003) affirms that translation is a cross-cultural communication, the translation of such displays has to consider the disputes between the cultures in a way that does not harm the target audiences beliefs.

Disney's animated films are full of dreamy acts and this is a normal result since it reproduces the culture of the western society, but such acts must be filtered or even euphemized to be accepted to the Arabs. For instance, translating the word "hot" in ice age 4 while Peach (Manny's daughter) portrays her boyfriend Ethan. In the subtitled version it is translated as ‫مثير‬, while it dubbed into Arabic to be ‫وسيم‬. In this case, literal translation is used in subtitling, while euphemizing the same word is used in dubbing.

4.3. Second: Ideologically related problems:

When the filmmakers do their films specially those for children they intend to load them with definite educational significances and this is related to what is "good" or "ideologically acceptable" for their culture. On the contrary, some or even all of their own "good" and "acceptable" cancel out with the target audience beliefs and values when these films are translated to new people , the Arab population in this case. Due to the conclusion that animated films shows a significant role in shaping the minds and thoughts of children and family, it is advisable to behold at the translations of animated films into Arabic in order to see whether they contribute to, or distort, the children and family's values and thoughts. In this part , I will investigate some of the ideological misunderstandings that might be caused by discounting the fact that the Arab and the English cultures change in their values and beliefs and how some of the values accessible in animated films may mislead Arab children and family's values and clash with what they already have.

In reviewing the meaning of Ideology as it is defined by Merriam's Webster Online Dictionary (2008) as "A systematic body of concepts especially about human life, culture or manner, or the content of thinking characteristic of an individual, group, or culture, or the integrated assertions, theories and aims that constitute a sociopolitical program."(Available athttp://clerisy.wordpress.com/2008/11/24/merriam-websteronlinedictionary). It is obvious that ideology overlaps with all

aspects of human life in a particular community, and affect their attitude and behavior towards certain situations. An example of referring to ideology in animated films includes the idea of consumerism as a social and economic order and ideology encourages the acquisition of goods and services in ever-increasing amounts. The scene is a critic to consumer culture of the west and its (junk food). Again, it seems that the translator has missed the meaning of the words from a cultural and ideological perspective and translated *junk food* into (الفضـلات).

Sid: For a second there, I actually thought you were gonna eat me.

Diego: I don't eat junk food.

للحظة ظننت أنك ستأكلني

لا آكل الفضلات

Meanwhile, ideology as Hollindale (1998: 19-27) describes it as "a systematic scheme of ideas relating to politics or society or to a conduct of a class or group, and regarded as justifying actions". He proclaims that all novels embody a set of ideological values (whether intended or not) which differ from one culture to another and influence the audience who in turn differ in their tastes, needs, social and ethnic origin. For him, ideology can appear implicitly in which the ideas are transferred covertly abiding by the didactic guidelines in order to achieve a moral effect. In this sense, it has a significant role in 'socializing children and family' to accept and absorb a

specific ideology since children and family tend to be less sophisticated audience than adults and tend to believe what they read easily.

4.3.1. Ideological issues in translating animated films in gender portrayal

"Racism" is one of those ideological themes which can be noticed profusely in Disney's animated films. *Ice Age* series is seen by many as the worst children and family's films in terms of "gender racism". *Ice Age* is a classic all-male adventure in which a varied group of different animals stated a long adventure to bring a (male) baby back to his human tribe. The human tribe is strangely consisted of males except for the mother of the baby, who loses her life at the beginning of the movie in order to set up their great adventure.

The lack of female main characters is pretty standard fare; therefore, it's the scene of the mother when she scarified herself which places this film in a class of its own. As she pulled herself along, she walked on the floor of the river, she slipped in the river. But she had the strength to push

her baby up onto a rock at that moment; she helplessly looked at" Manny" to hold her baby with his trunk in order to prevent him not to slide back into the river. Once she made sure that her baby is saved by the mammoth, at last she goes down of the river, and the only reaction to her death was the sloth sadly saying "she's gone",

This scene in *Ice Age 1* demonstrates that the filmmaker didn't give a second thought to this mother as a human being: they saw her as an unnoticeable character.

Manny?	ماني ؟
Look at that.	أنظر،
He's okay.	إنه بخير
She's gone.	لقد اختفت

Another example of ideological values and connotation is in *Ice Age: Continental Drift* which follows the same plot as the previous *Ice Age* movies. In this movie the emphasis go around three main male characters, Manny, Sid, and Diego but not a female character as a main one . Manny is having trouble controlling his teenage daughter, who in turn is having trouble fitting in with the other mammoths. The men face scuffle with the male leader of a pirate ship. When the men sink his ship, the pirate leader, Gutt, promises to take revenge, and ends up holding their family's hostage. The female roles come from Manny's wife, Ellie, their grandmother, and

their daughter, Peaches. From the first-mate of the pirate ship, Shira, who grows to be the love interest of Diego. The women are all in very unimportant roles as loving escorts. One difference we do see, however, is Shira betraying her friends to protect Diego and his friend's families. Shira saves Manny's wife, therefore earning the love and respect of the group of friends. Granny plays a large part in protecting the family when her pet whale stops the fighting between the pirates and the friends. In this film, there are also Sirens, creatures that portray what each of the male characters find desirable, which creates an environment where the female characters are being objectified.

Gender affects the children and family's understanding of the subtitles or dubbing of the animated film. The challenge of whether girls and boys watch certain animated films is critical because they have different preferences and interest's; girls like love stories while boys like real events and give truthful descriptions of them. Not only that, boys are attracted in heroes and their journeys. While girls interested more about love and tragic stories.

Ideological characterization is outside any doubt an over popularization of most people's social principles and moral views. Our daily understanding provides us with numerous examples of individuals who hold to some of these ideologies but not to others. There may be, for instance, liberals who defend equal rights for homosexuals and conservatives who oppose certain issues for religious reasons. Most

society's ideological position is far more complex than simple dichotomous view and it does not usually fit in civil typecasts and social typecasting. It is, therefore, important to assume in mind that the above classifications were used only as operational sets of parameters:

While cultural constituents are graphic and somehow obvious in these animated movies, ideological ones are embedded. Therefore, translators should be more conscious to such components in their translation. An example which is from *Ice Age: continental drift*, a scene while there is a conversation between Manny and his daughter Peaches while they are speaking about her relationship with her boyfriend Ethan. In this scene the daughter talked to her father angrily.

Manny: you deliberately went

Where you weren't supposed to!

 Peach: You can't control my life!

Manny: I'm trying to protect you

That's what fathers do.

Peach: *(angrily) well … I wish you weren't my father*.

Visual pictures in animated films usually function as a support in order to understand the dialogue. As a result, dialogues go hand in hand with the visual images and this sometimes causes constriction in the

process of translation. And what occurs in this scene is that both varieties translate it literally since the visual descriptions shows how furiously Peach yelled to her dad. However, they don't pay consideration to the western ideology which diverges entirely from that of Muslims. It is not acceptable in Islam to talk with the parents in such a way. Allah says:

. ""ولا تقل لهما أف و لا تنهرهما و صاحبهما في الدنيا معروفا". سورة الأنعام

These two translations are not effective at all, particularly the dubbed one. In dubbing the speech is entirely covered and new dialogue can be used instead. Therefore, the translators have chance to rework the whole dialogue in the act in a way doesn't destroy the audience believes mainly the moral culture of the children who may dare in the future to act like this. Also skipping some words or scenes is a strategy which can be followed in translation to bridge the gap between the cultures.

4.3.2. Religious references:

When translating culture and ideology, the translator may encounter religious references that s/he should overcome successfully to achieve acceptance by the target audience. Examples on such religious differences from *ice age 1 and 2* are listed in :

Fire King? Well, you know, it's about time someone recognized my true potential.	ملك النار؟ إنـه جـاء الوقـت أن يلاحـظ أحـدهم موهبتى الحقيقية

Let there be fire.	لتكون هناك نيراناً
If only the guys could see me now.	ياليت الشباب يروننى الآن
This is either really good	إن هذا قد يكون جيدا جدا
or really bad.	أو سيئا جدا
No, no, no.	لا لا لا
Me Fire King. Why kill Fire King?	أنا ملك النار
A thousand years' bad juju	سيجيئ عليكم ألف عام من اللعنة
for killing Fire King.	إذا قتلتم ملك النار
Super-heated rock from Earth's core	إنها حمم بركانية تذيب الحجارة
is surging to the crust,	مقذوفة من باطن الآرض
melting ice built up	تسبب ذوبان الجليد
over thousands of years.	الذى دام ألف عام

Sid unintentionally starts a fire in the first film and learns how to do it properly towards the end; he also shows this skill in the second film, where he is worshiped by a tribe of "mini-sloths" who call him "Fire King" and try to ransom him. The issue of Sid entitling himself the "king of fire" holds religious connotations, who appoint himself as a religious deity. And even the character threatening his audience with a punishment and curse.

This religious concept in translation is critical in Islam and Arabic culture since it has a religious connotation.

The translation of (A thousand years' bad juju)   is translated into (سيجيىء عليكم ألف عام من اللعنة). The use of the word (Juju or ju-ju) is a spiritual belief system incorporating objects, such as amulets, and spells used in religious practice, as part of witchcraft in West Africa. The term has been applied to traditional West African religions. This would include middle eastern communities and it is offensive in nature and made to ridicule these cultures and religions cultures.

Landers (2001) comments on the translation of children's literature, specifically on the ideological considerations that should be taken into account; therefore, he argues that translators should have greater "liberties" in modifying the foreign cultural elements and traditions that the target children may not be interested in. He believes that such issues as magic, racism, ethnicity, gender bias, family strife, divorce, death and taboos should not be included in children's literature and the translator should be aware of the breakdowns caused by such aspects.

Another example which shows the clashing between the western culture and the Arabs, is using the phrase " worshiping me" in *Ice Age 2* by Sid when he told his friends that mini sloths   was called him to be the fire king and they worshiped him.

In Arabic this word means "يَعبُد" and this word in the Islamic ideology cannot be used to anyone except to "Allah". In the dubbed version the replacement strategy was used to avoid this ideological breakdown, so it was translated to be as "يحترمونني" and this was very successful. Meanwhile, this word was subtitled to be "يُبَجِلونني". Although this equivalent still has a religious meaning but not the same as using "يَعبدونَني". Using such an equivalent in Arabic needs an audience who has this linguistic competence which enables it to comprehend the meaning of it. So euphemizing this term also was a successful choice since we deal with an elder audience who can read the subtitled dialogue.

4.3.3. Social ideology:

An amount of the scenes in the selected animated films contain terms or orientations that are cultural and ideological but socially not suitable to be presented to the Arab audience. Some of them were totally lost in the TT while the other cultural and ideological effects were saved in different ways according to the given situation.

The cultural taboos sometimes form translation dilemmas that require the translator to be very aware of the term's connotations, its acceptability or unacceptability in the target culture, the level of formality and the degree of culture and ideology, etc. Among the translation strategies that work are euphemism or literal translation despite the degree of the loss they all cause. An example of such social taboos that represent a

problem for translators is in *ice age 2* were Manfred is talking about fast tony. Manfred says:

Manfred: Come on. Don't listen to him. Fast Tony would sell his own mother for a grape.

Fast Tony: Are you making an offer? I mean... No, I would not!

<div dir="rtl">

هيا لا تنصتوا إليه

توني السريع هذا

قد يبيع والدته من أجل عنبه

هل تقدم لى عرضا؟

أعنى لا أنا لن أفعل

</div>

To discuss the social interaction in a very low level that reaches into slag and colloquialism is considered to be a problematic issue in translating animated films, were Manfred says that "Fast Tony would sell his own mother for a grape" translated into Arabic as (قد يبيع والدته من أجل عنبه). The original English version refers to fast tony as a symbol of Capitalism which is an economic system based on private ownership of the means of production and their operation for profit.

4.4. Results Related to the second Question:

Does subtitling method use the same strategies to deal with the cultural and ideological problems as dubbing does?

This question implies determining how important the strategies which are used in both subtitling and dubbing as solutions to such problems and how subtitling method uses the same strategies to deal with the cultural and ideological problems as dubbing does. The question also implies the efforts to figure out if subtitling or dubbing, because it is co-present with the original language, necessarily implying foreignization, while dubbing would be necessarily domestication.

Translating culture and ideology in animated films for the whole family often entails using various translation strategies. When translating such shows, the translator needs to change the ST into the TT that is suitable for the target audience's linguistic, cognitive and cultural considerations. Translating for an audience of varied age groups with varying cognitive abilities may result in a number of difficulties for the translator. So, conveying the cultural and ideological content of the ST into the TT is a complicated process.

Translating culture and ideology, is a challenging matter, partly because being able to value culture and ideology does not mean that one is able to refashion that same effect in the TT. On the other hand, the linguistic features, as well as the cultural concepts bound with culture and ideology, make culture and ideology translation a big encounter for culture and ideology translators. Acclimating the culturally specific terms, idioms, proverbs and jokes into the TL to meet the audience's opportunities and to induce their laughter constitute a big defiance in translation.

Many of these movies have linguistic descriptions or cultural specific scenes that are untranslatable; this breakdown causes inevitable loss in translation. This kind of loss in translation has been defined by Dickins, Hervey, and Higgins (2002) as an unfinished replication of the ST into the TT – that is, the inevitable loss of textually and culturally relevant features." The translator has to pay more efforts to minimize such losses. Faced with these occurrences, the translator will feel an obligation to maintain the effect by using the appropriate compensation mechanism. Therefore, compensation is vital in translating culture and ideology since there is an inevitable loss in some phrases and meanings in a ST that cannot be translated into the target language.

An example of using compensation as a strategy is when Manny in *Ice Age 2* mocks Ellie's answer when she says that she is a possum but not a mammoth. So he presents himself to be "newt" instead of being a mammoth and Diago to be "badger" but not a tiger. In subtitling, the subtitler sticks to the literal translation to translate these two words" newt" to be سمندل الماء and "badger" to be حيوان الغرير. On the contrary, the dubbed version compensates this unfamiliarity, since may they sound unfamiliar to children, to translate newt as سحلية and badger to be الفار. This translation compensates the "the unfamiliarity" of these kinds of animal names and substituted them with familiars ones especially for children who may never hear of such animals.

In terms of the problems involved in subtitling into Arabic, Gamal (2008: 5-6) conducts a study to perceive the viewers' perception of subtitling. He determines that: (1) television language is too stiff; (2) deletion appears to be a noticeable strategy; (3) swear words are too clichéd; (4) cultural images are mistranslated; (5) translation of film titles is too liberal; (6) the language of subtitling is becoming a genre; (7) mistakes are always to be expected; (8) the font used in subtitles is too small and subtitles are too fast to read; (9) spotting is a major source of irritation; and (10) white color of subtitles is unhelpful. Insofar as subtitling from Arabic into English is uneasy, for example, the effort of the translator to translate an act with reference to flirting:

1. **Ellie**: What about me is attractive?	أيلي : ما اكثر ما يجذبك بي
Manny: I don't know.	ماني :لا اعرف
Well, there's your butt.	قوامك... أيه ...أيه...حسن ... أيه...
Ellie: What about it?	أيلي : ماذا عنه؟
Manny: It's big.	ماني: انه كبير
Ellie: You're just saying that.	أيلي :آه أنت تجاملني
Manny: No, no, no, I mean it.	ماني : لا لا
It's huge. Biggest darn butt I've	بل هو واقع
ever seen.	انها أضخم أنثى رايتها في حياتي
Ellie: That is really sweet.	(أيلي :آه كم أنت لطيف

This example is a discourse between Ellie and Manny that is taken from *Ice Age 2*. The whole act was removed when this movie was shown on Arab channels which broadcasted it because censorship reveals institution policy not to introduce such words at this stage.

Mentioning the word *butt* in broadcast for young children and family is not preferable because children tend to use in everyday life what they hear on animated films without concerning if it is an acceptable in the society or not. In this case, it is unacceptable to use the word "butt" مؤخرة publically in the Arab culture because it is one of the taboo words in Arabic.

The same movie was dubbed into Arabic to be comprehended by the same age group. In the dubbing method of translation, the translator has transformed the dialogue to suit the target culture and the audience culture. The alternative translation is the following one:

While subtitling the same scene for older audience, as retrieved, the translator chose to translate literally without altering the word "butt."

1. Ellie: What about me is attractive?

Manny: I don't know.
أيلي :ما الشيء الجذاب بي؟

Well, there's your butt.
ماني:لا اعلم,

Ellie: What about it?
لعلها مؤخرتك

Manny: It's big.	أيلي: ماذا عنها
Ellie: You're just saying that.	**ماني**: إنها ... كبيرةِ
Manny: No, no, no, I mean it.	أيلي: انت تقول هذا فقط
It's huge. Biggest darn butt I've ever seen.	**ماني**: لا, لا
Ellie: That is really sweet.	بلأعنيها
1. Ellie: What about me is attractive?	إنها ضخمة
Manny: I don't know.	إنها اكبر مؤخرة رأيتها في حياتي
Well, there's your butt.	أيلي: هذا لطيف منك حقا

The drive behind using the literal translation strategy is that the target age group is older and is able to comprehend the intended meaning of the act, which is courtesy. It is also a reference of Manny's intention to have sex with Ellie in order to save their species as they are the only two mammoths left. Another purpose, for translating literally, may be the translation of two different translation companies with different aims of translating the movie. Translating literally is not fruitful even though the targeted audience is not children and family simply because it is not the correct way of flattering in the Arabic culture and it is not a suitable way of asking someone's hand in marriage. After all, the dubbed version was much

more fruitful than the subtitled one since children and family at the age of 7–11 would not know much about courtesy and sex.

Changing the word "butt" into قوامك was constructive and the intended culture and ideology was sustained through the contextual origins of the scene. Manny was tangled when he told Ellie about her "butt" and she was also cautious and looked at her "butt" and grinned . She liked Manny's compliment.

Another example is an instance which is taken from snow white animated film, when one of the dwarf requested her about her lover "if he could steal a kiss". This sentence is subtitled as هل قبلك.

While it dubbed as هل عرض عليكي الزواج؟

It is obvious that subtitling form predictably assigns with the literal translation and this is because subtitling, for many, is seen to be a mean and a rich supply for motivating the audience to learn a new language. While in dubbing, few strategies are used normally since the whole discourse is detached; therefore, a new and may be a changed dialogue can be used instead. It seems that the subtitling version tries to find the technical requirements in its translation. Due to the lacking time and space offered for each subtitle, a feature which forces subtitlers to rearrange sentences, unlike literary and dubbing translators. Normally these translators have enough space (on the printed page) or time (on the screen) to cut intellectual corners in the translation process and come up with English

clones or calques in the target language. As a result, translating the sentence "if he could steal a kiss" as هل قبلك, as two words, is more economic both in time and space than dubbing it in four words.

On the other hand, using the practice of dubbing for translating the culture and ideologies animated films for children and family is not an easy going job. It is time-consuming for the translator as implied animated films, as all the other cinematic makings, have music, images and replacing as well as words which must more or less fit what is being seen, exceptionally the lip actions. In short, the translated dialogue must be in synchrony with the visual portion of the creation. Additionally, dubbing is an exclusive method of translation. In dubbing dubbers have to take into concern the lip movements and the tone of the voice of the characters, as well as the time each line is given on the screen.

Cultural plain situations that are manageable in culture and ideologies in animated films are supposed to be the worthiest obstacles for translators of culture and ideology. Having these cultural definite suggestions causes total or biased translation loss when translating for an Arab audience. Different translation strategies were used to compensate for the loss, such as depending on the nonverbal or the contextual elements of the translated animated films. Euphemizing, for example, was a successful strategy that was used to render the taboo words.

Translating social and sexual terminologies for an Arab target audience needs other approaches rather than the literal one. While using the

literal translation strategy produces a translation failure that cannot be tolerated. Euphemism is considered as a better translation strategy which is used to represent the intended culture and ideology in the ST for the adults without children bringing to light to such taboos. Using this strategy as mentioned, before causes unavoidable loss in translation unless the background elements of the scene compensate for such a loss.

It worth affirming at this point whether it superior to subtitle or to dub. For those who appreciate subtitling over dubbing, the rationale is that they can value the native performance. While others claim that explanation is not an activated strategy in subtitling as it in dubbing, since the audience sometimes needs it in order to understand the intended message. Explanation is not practical in subtitling, because titling every articulated word due to the inadequate space opening the screen is impossiblel unless there is an excellent subtitler who is specialist at summarizing. Consequently, reading a line is not the same as survey it; it is frustrating to have to keep mentioning from title to screen in order to keep up with the action. Likewise , subtitles are lost beside a white or light background.

Dubbing requires high resources to finish its various tasks; harmonization establishes a major dispute in it. It is not only a trouble of lip-lip harmonization but of synchronization between the body language and the voices. In addition, achieving this lip-lip synchronization will check the dubbed to build a more truthful siding of the original dialogue. Dubbing, additionally, will always prepare the audience that what they are

watching belongs to a different situation and culture. However, in dubbing there is no need to concentrate on the subtitles and be distracted from the emotional line of the film. It also gives the impression that the performers are talking in their mother tongue, and this is desirable sometimes for reasons of defensive national identity.

One major factor which may affect the choice of one strategy over the other is that language in the translated dialogues is supposed to be "natural" to the ears of the target language audience and at the same time it must be as true as possible to the original meaning. Consequently, any expression should be close as possible to the daily life language of the audience. For instance, while the animals try to escape from the flood in *Ice Age 2,* one of the animals asked the others if they want to lose some of their weight. He asked a cow if she would like to lose a ton or two. So her husband interrupts him and said to his wife that "she already thin as *twig*". The word *twig* means in Arabic فرع شجرة. So the subtitled version as usual prefers using the literal translation. Therefore, the sentence was translated to be لا تنصتي إليه يا فيرا فأنت رفيعة كغصن الشجرة. While the same sentence was dubbed to be as لا تلقي له بالا يا حبي فأنت فالحقيقة اخف من الريشة. Substituting the word *twig* with the word *feather* and the word *thin* to be *light* is a successful strategy in order to make the expression more closer to the daily life language of the target audience. Not only that, but also translating the proper noun "Vera" to be "حبي". Domesticating the dialogue is a good way to reduce "unfamiliarity" and increase "naturalness".

Formed on the prior claim, strategies of translation, age, gender and cognitive abilities, are all significant factors in the children and family's consciousness of animated films. Not only do they affect the children and families identify with of the animated film itself, they also give rise to subjects of suitability concerning the ideologies presented in animated films, in specific, and in translated animated films, in general. The results of the study survey revealed that:

Children and family were most assumed by the translation strategy obtained by the translator. The translators' decision to conserve, include or skip certain items was not constantly successful since it misguided children and family to pull false assumptions about the characters and the course of action. For instance, the exclusion of animated films intents affected the children and family's harmfully. Moreover, Age emerged to be a defining factor in translated animated films, principally when the animated film dialoged is initially intended for adults. Children and family, in general, were not conscious of the ideas embedded in the films, and therefore, were not able to deal with them. However, children and family revealed less understanding of such ideas. Ya'qoub (2013).

Chapter Five

Discussion of the Results

5.1. Introduction:

This chapter discusses the results of the study questions both the first question and the second one.

5.2. Discussion of the Results of the first Question:

The first question aspired to build a comparison between the use of dubbing and subtitling in translation and how they dealt with the cultural and ideological components in Disney's animated films. Moreover, it dealt with the strategies which were used in translating these films such as modifications, omissions and additions and sometimes compensation.

Study results reveal that translating for the Arabic family is a considerable question of research, since it adds importance to family cultural standards and ideology. Furthermore, the study results have shown that Disney animated films are filled with western cultural values and ideology that are not suitable for the Arabic family, especially for children.

It is the translator's job to first see whether these cultural and ideological components worth to be deleted, modified or even euphemized in order to match the socio-cultural background of the Arab family or it is just an unworthy job which waste time and make a big loss of the intended meaning.

Ideological issues in animated films include religious ideas, liberalism, and consumerism. The translator's part is, thus, tremendously noteworthy in this matter as s/he becomes noticeable by presenting the animated films dialogue to his/her audience.

Although culture and ideology go hand in hand in manipulating and shaping the personalities of people especially children. It is obvious through studying the selected examples that translators either in subtitling or in dubbing, are just concerned with the cultural components in the animated films but not with the ideological ones

To sum up, one can say that translators in general lack the creativity in translating cultural and ideological issues specially in translating humor and the gap between slang and standard language.

5.3. Discussion of the Results of the second Question:

The study shows that the translators' choice to solve problematic issues in translating culture and ideology in Disney's animated films in both subtitling or dubbing revolves around modifying the translation through deletions, additions and adjustments in the TT.

This thesis reveals that children and family of different ages are not able to identify well with original animated films character through subtitling. While in dubbing, translators were more free in filtering animated films in terms of cultural and   ideological components in the animated films dialogue. Dubbing enables dubbers to keep cultural and

ideological criteria in concentration in the act of translation since the whole dialogue can be cancelled. At the same time a newer one can be used instead of the original dialogue to suit the target audience beliefs and values.

As the study results indicate, translators of animated films especially in dubbing, since the subtitled examples which are selected in this thesis shows that most of the time subtitle form sticks to the literal translation as a preferable strategy, put on trial different strategies :modifications, deletions, additions and compensations, in an attempt to bring the animated film closer to its target Arab family.

Furthermore, the study has also disclosed that translating animated films through dubbing and subtitling could be expended to fine-tune the dialogue to match it into Arab culture. In some settings dubbing and subtitling are not always successful as they may include unnecessary changes. The study reveals that dubbing method which dealt with cultural and ideological components was more successful than subtitling. Consequently, the dubbed method is more advantageous than the subtitled one since the translators can carry out the situation and direct it to suit the target audience's orientations.

Chapter Six

Conclusion and Recommendations

6.1. Conclusion:

Animated films are loaded with ideological and cultural standards and values that are not only far from the Arab culture, but might also distort the Arab family's way of thinking in numerous features. Therefore, the very first problem with the translation of animated films is to select the appropriate translation strategy.

These cultural issues present problems for translators. The study managed to highlight certain fields in translating cultural issues that include the translation of humor, proper nouns, swearing, slang, and sexual taboos. Moreover, the study reveals that Disney's animated films are loaded with western ideology that also requires translators to increase their efforts to check these films in terms of the age of the target audience, their cognitive levels, their cultural competency, and the type of culture and ideology that is presented for each age group.

The study results also show that, when translating culture and ideology, subtitling and dubbing cause an inevitable loss in the intended culture and ideology since it is daunting for the translator to replace them with target equivalents that have the same rhyme and the same culture and ideological effect.

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

6.2. Recommendations:

The following recommendations can be structured for the benefit of translators, culture and ideology researchers, and animated films' audiences:

1. Researchers are instructed to conduct new studies on the issue of the effect of the type of translation on culture and ideology in Animated films in order to be able to find more suitable translation strategies when translating culture and ideology in animated films for Arab family audiences.

2. Although the cultural issues in the animated films are visible and translators have many strategies to deal with them such as finding the cultural equivalences or omitting them completely, the ideological issues are invisible and need more awareness while translating. So it is recommended to engage parents or social experts in the process of the translation.

3.   Translators should be more attentive to the translation strategies that are applicable for rendering the projected culture and ideology presented in Animated films without the loss of the intended subject or without exposing the target audience to other cultures.

4.   Translators must be conscious of the variations among the Arab and the external cultural, social and ideological consistencies and strive to take these into thoughtfulness through the undertaking of translation. They should have intercultural competence of both cultures.

5.   Animated films which invade the Arabic children and family's ideology and cultural values ought to be selective and constantly judged to match their cultural and religious values.

6.   Choosing the most effectual strategies of translation in subtitling and dubbing will help the translators to bridge the gap between the source and the target cultures.

7.   In both dubbing and subtitling process, the animated films should be purified of any cultural, religious and ideological disruptions of the target culture.

8.   When translating AVT films, both dubbing and subtitling types of translation are used. Subtitling is recommended to be watched by elder children because it helps them to expand their reading skills. It is suitable for children at a particular age when they are able to keep

up with the written texts whilst enjoying the scenes of the movie. Subtitling also help children and family alike to pick up ST vocabulary when hearing it on animated films provided that the films are totally purified of the cultural and ideological components.

9. The Arab film makers should not only depend on importing the animated films from others whose culture and ideology differ from ours. Besides that the translator's visibility and intervention is essential and highly recommended.

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الملخص

تنـاقش هذه الدراسـة قضية ترجمـة المكونـات الثقافيـة و الأيديولوجيـة الموجودة في أفـلام ديزني سواء المترجمة أم المدبلجة وكيفية التعامل معها على كلا الصعيدين. كما وتستعرض بعض العراقيل ولربما بعض الإخفاقات في ترجمة تلك المكونات والتي عادة ما تنشا بسبب الاختلافات الثقافيـة و الأيديولوجيـة بين الثقافات العربيـة والغربيـة بشكل خـاص. وعليـه فقد تم تصنيف تلك العراقيل إلى عراقيل ثقافية وأخرى أيديولوجية.

وقد اعتمدت الباحثة عند تحليل تلك المكونات على المنهج الوصفي و التحليلي, حيث عمدت إلى إجراء مقارنة بين ترجمة تلك المكونات (إما الأيديولوجية أو الثقافية) وذلك من خلال جمع و تصنيف وتحليل بعض الأمثلة المختارة سواء في النسخة المترجمة من الأفلام أو المدبلجة أو في كلا النسختين.

أمـا فيمـا يتعلق بالنتائج فقد اظهر تحليل الأمثلـة أن الترجمـة الحرفيـة هـي الإستراتيجية الأكثر استخداماً في النسخ المترجمة من الأفلام, أما في النسخ المدبلجة فقد عمد المترجمون إلى إتبـاع استراتيجيات مختلفة مثل الإضافة أو الحذف أو التغيير وفي بعض الأحيان استخدام " تعابير التلطيف "، وذلك لتقليص الفجوة الناجمة عن استخدام الترجمة الحرفية لتلك المكونات.