

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

**Cultural and Audience Considerations
in the Translation of Children
and Family Shows into Arabic**

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**This Thesis is Submitted in Partial Fulfillment of the Requirements for
the Degree of Master of Applied Linguistics and Translation, Faculty
of Graduate Studies, An-Najah National University, Nablus, Palestine.**

2013

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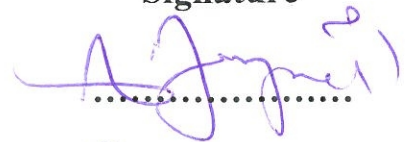
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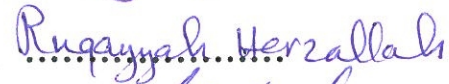
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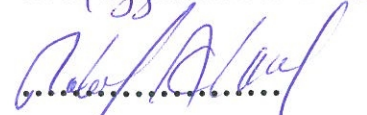
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Dedication

This thesis is lovingly dedicated to my respective parents who have been my constant source of inspiration. They have given me the motivation and the discipline to be able to tackle any task with enthusiasm and determination. Without their love and support this project would not have been possible.

My dedication also goes to my teachers who never failed to teach and guide me, to my friends who support and help me and most of all to the Almighty Allah who gave me strength and good health while working on it.

Acknowledgment

I start first by thanking Allah for all of his blessings that made me achieve my dream. I would also like to offer my sincere thanks to my advisors Dr. Abdel Karim Daragmeh and Dr. Ruqayya Herzallah, at An-Najah National University, whose collective support, guidance and expertise have made this thesis a reality. I greatly thank both of them for sharing knowledge and passion with me along this journey.

I also extend my gratitude to my family for their endless support, patience and inspiration during the long journey. They have always been and will continue to be my shelter and comfort during my academic period. I especially thank my parents for their love, support and prayers which they have surrounded me with. I thank my mother for her soothing words and endless encouragement day and night which comforted me during many hard moments along the way. I also thank my father who had confidence in me before I even believed that I was going to achieve my goal. My thanks go also to my siblings, Lara, Tala, Basel and Omar for their love and encouragement.

Last but never the least, I offer my greatest gratitude for my precious friends. Their smiles and hugs were true rewards after long tiring days in this journey. For you all, I express my sincere gratitude for being with me. My debt to all of you remains a treasured burden.

الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل عنوان:

Cultural and Audience Age Considerations in the Translation of Children and Family Shows into Arabic

الاعتبارات الثقافية و الجمهور الخاصة بترجمة برامج الأطفال والعائلة للعربية

أقر بان ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية أو بحث علمي أو بحثي لدى أي مؤسسة علمية 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 any other degree or qualification.

Student's Name:

اسم الطالب:

Signature:

التوقيع:

Date:

التاريخ:

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Abstract

This thesis depicts the issue of translating children and family animated cartoons from English into Arabic in relation to cultural and audience factors. It points out the translation strategies used in this process by examining a number of animated cartoons. It also focuses on the barriers and problems that face Arab translators when translating such shows. A descriptive and analytic approach is followed to examine the corpus of the study. Examples from English animated cartoons and their translated versions in Arabic are collected, classified and analyzed depending on factors like institutional policy, cultural factor and audience age. In some cases, more suitable translations are suggested. The analysis shows that literal translation, for example, is the main translation strategy which is employed while dubbing Disney animated cartoons whereas; adaptation is mainly adopted by Venus (Al-Zuhra). Furthermore, translators tend to utilize two compensation strategies in translating family animated cartoons: adaptation and substitution to bridge the gap between the source text (ST) and the target audience. The findings show that translators always paraphrase, add or even omit specific source text terms and references from

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

Chapter One

1.1. Introduction:

Translation is defined by Hatim and Mason (1997) as "a process of communication which involves the transfer of a message from a source language to a target language". They also describe it as "the process of interpreting the meaning of a text and the production of an equivalent text that communicates the same message in an alternate language."

Translation utilizes the diction, grammar, and cultural context incorporated within the initial form of communication to produce a resulting form. Ultimately, it is an analysis of the ST to determine its meaning, imitate it with the appropriate lexis and grammar, and produce a translation which is suitable to the receptors in the target culture.

In ST-oriented translation approach, the translator focuses on achieving accuracy by reproducing as exactly as possible the intended meaning of the ST. The purpose is to transfer the aspects of the ST to the TT. Hence, the resulting translation should go naturally in the target language and produce a similar reaction in the TT audience. Catford (1965) discusses the notion of the formal correspondence in language. The following diagram explains how the ST-oriented approach works.

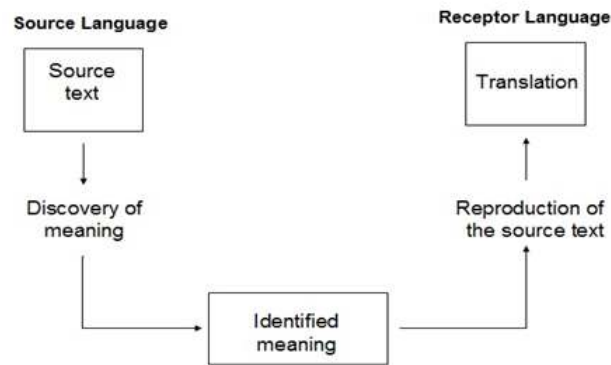


Figure (1): Overview of the ST-oriented approach

Burgess (1984) defines translation "not only as a matter of word transfer but as the ability to create intelligible culture material" (Retrieved from <http://www.amilanoappel.com/quotes.htm> on 10 August 2012). Although definitions may vary, they still have the same essence when it comes to translation practice. As people speak different languages and come from multiple backgrounds, translation becomes a very significant communication means. Translation actually is not a matter of translating words only, but also going beyond the surface and reflecting the cultural details and their contexts. The following diagram clarifies how culture-oriented approach works in practice.

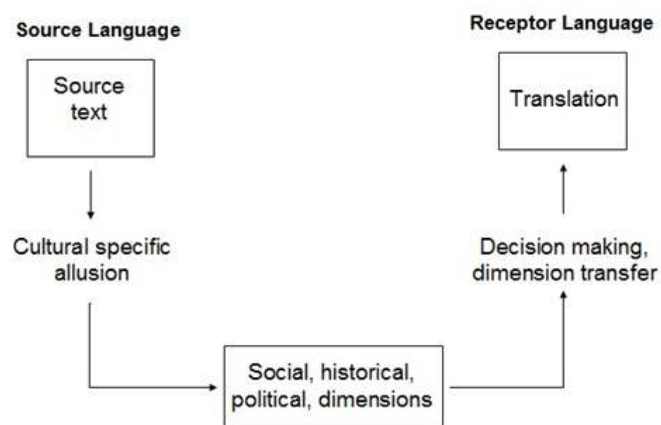


Figure (2): Overview of culture-oriented approach.

Therefore, translation is not only a matter of finding other words with similar meanings; rather it is a process of finding appropriate ways to say the same things in another language. The translator should be creative when dealing with the various levels of the texts and in determining when to translate formally and when to translate more freely.

Today, television shows are among the most common entertainment and education source for Arab family members. TV channels present various family programs including children animated cartoons that are both locally and internationally produced. They constitute a major part of the audio-visual work for translators in the Arab World.

At present there is a variety of networks that broadcast a lineup of high quality translated children programs and animations which are meant to entertain the intended audience and to communicate educational messages on behaviors, culture values, life experiences, etc. The translated animated cartoon series on Arab channels are usually dubbed depending on various factors, such as time, money, copyright and children's age.

One cannot step into a media store without encountering shelves loaded with movie tapes from foreign countries, foreign cultures, and many of those are translated for target audiences from different ages. Such shows are a good source of entertainment and knowledge. Think of what the world would be without *Cinderella*, *Little Mermaid*, *Robin Hood*, *the Simpsons*, *Shrek* and other universal stories. Several international films

were originally stories and have become more popularly known when transformed into movies.

Audience considerations play an important role in the translation of TV shows into Arabic. This is because of translating a certain linguistic item often does not only require the linguistic knowledge but the pragmatic awareness as well.

Translating TV shows poses numerous challenges which may vary depending on whether the translator targets adults or children. Moreover, it is not easy to define a clear boundary between the problems of translating a TV show for children and one for adults. In general, translating for children offers different challenges from those encountered when translating for adults. The method used to solve the problems which face the translators when translating for adults are different from those implemented when translating for children.

When dealing with children's television programs, the translator should take into consideration whether this show is based on a universal story or has more local cultural content. Of course, translators who deal with such universal shows do not change much in the translation. They only change some of the characters' names and keep the main actors and themes such as story plot, opening songs, characters, and so on. *Cinderella* is a clear example on this kind of translation where the translator changes the English names of the characters into Arabic ones that can be easily

recognized and remembered by an Arab child. When it comes to Disney, it prefers to keep its shows foreign when dubbing them. It likes to disseminate the Western culture among other nations. One reason, perhaps is that Disney translates to different languages in different parts of the world, and it likes to leave the cultural signatures unaltered.

Table (1): Examples on the translation of some characters' names in Cinderella.

ST	TT
Lucifer	مشاكس
Anastasia	نفيسة
Gus	أراجوزا جوز

On the other hand, translators of adult shows usually change a lot in their translation and often intervene to change episode titles, characters' names, scene deletion, altering idioms and names of holidays. A clear example can be shown in the *Simpsons* where the text is radically changed. Alternations are also given for episode titles along with the names of the English characters. Translators of adult shows are like Venus translators. They like prefer to domesticate the cartoon to let it fit in the target culture.

Table (2): Examples on the translation of some characters' names and episodes titles in The Simpsons.

ST	TT
Treehouse of Horror	بيت الرعب يا بيتنا
Krusty Got Busted	ليلة القبض على مقرمش
Itchy and Scratchy and Marge	منى ضد خربش ومخرش
Bart vs. Thanksgiving	عشاء العيد
Homer	عمر
Marge	منى

Some of the works in this study do not have significant differences between the SL and TL while others include varying degrees and types of translator interventions. Such divergence in the outcome can be examined by referring to the translation policy of the institution, the audience type, age group and culture. These considerations often influence and sometimes limit translation choices.

1.2. Statement of the Problem:

One can safely say that the local production of cartoons is not paid much attention in the Arab World. That is why almost every cartoon is imported from a foreign country. Only recently, some Arab countries like the UAE, Saudi Arabia and Jordan started to produce cartoons. There is progress in producing animated cartoons, but still those cartoons are simple and not so popular. However, when Arabic cartoon production is compared with Western production, there is no doubt that the latter is of much superior quality.

The translation of animated cartoons seems to be a thorny issue, as translators should render the texts without making a sacrifice in the original meaning and intention of the ST.

Thawabteh (2012: 146) stated that "the job of audiovisual translators has largely become challenging and demanding due to the spread over of films and TV shows with an increasing audience". He classified the challenges into three main problems: technical, linguistic and cultural.

Karamitroglou (2000: 104) also agrees that "the number of possible audiovisual translation obstacles is endless and a list that would account for each one of them can never be finite."

In terms of the problems involved in subtitling and dubbing television programs into Arabic, Gamal (2008: 5-6) conducted a study to see the viewers' perception. He concludes that: "(1) television language is too stiff (2) deletion appears to be a prominent strategy (3) swear words are too clichéd (4) cultural images are mistranslated (5) and translation of film titles is too liberal."

Arab translators use different strategies and methods to resolve the challenging areas in those animated cartoons from the semantic translation reaching the cultural translation.

1.3. Purpose of the Study:

The main purpose of the study is to examine the translation of televised English animated cartoons into Arabic in relation to culture and audience considerations. Another related purpose is to examine how institutional, cultural and audience type factors do influence the translation of children animated cartoons. The study focuses on the translation strategies used by translators when dealing with culture or religion specificities in the ST.

1.4. Significance of the Study:

This study is one of a few studies conducted on the subjects of English-Arabic translation of family and children cartoons in the Arab World.

1.5. Questions of the Study:

This research seeks answers to these questions: What factors play the biggest role in translating children and family animated cartoons from English into Arabic? How important are the institutional, cultural and audience age factors when translating children animated cartoons from English into Arabic? What are the main strategies used in translating family animated cartoons? Why do translators omit, add, replace or keep the ST content when translating family animated cartoons?

1.6. Thesis Chapters:

This thesis seeks to study the cultural and audience considerations in the translation of some English animated cartoons for children and family into Arabic in terms of names, idioms, certain expressions, and if the translation does justice to the ST. Furthermore, it investigates the product in terms of a dynamic translation, naturalization/localization, addition, or word-for word translation, and cultural representation. For this purpose, the thesis is divided into five chapters.

Chapter One explores two translation approaches; the text-oriented and the culture-oriented approach. In addition, it introduces the translation of children and family animated cartoons as a thorny issue which obliges the translator to choose a suitable translation strategy to render the ST message. Furthermore, it provides the significance of the study, and how translators should not underestimate the animated cartoon as a genre. It proves that the translation should not violate the Arab Islamic background of the audience. This chapter also offers a number of examples to clarify the ideas.

Chapter Two presents translation theories relevant to this work. Szarkowska's (2005) opinion on the vital role of the films and TV shows as a way to present culture verbally, visually and aurally. Thawabteh (2012) agrees on the important job of audiovisual translators because of the increasing audience. It also discusses the problems involved in subtitling and dubbing television programs into Arabic following by Gamal (2008). Furthermore, it shows the focus of Zitawi (2003) on the translation of idiomatic expressions in texts written for children. It classifies the obstacles that cartoon translators face according to Tortoriello (2006) and Hellgren (2007). It concludes by mentioning the main factor of influencing translation for children by Oittinen (2000). One more factor is mentioned by Mdallel (2003) which is adopting protective cultural measures.

Chapter Three introduces the nature and the value of the children animated cartoons. It shows how the imported English cartoons in the Arab

World are either subtitled or dubbed. It explores why the dubbing seems to be preferred. It also states the factors that mostly affect the Arab translators of these shows. It explains how cartoons are being dubbed formally by using standard Arabic or informally by using mostly Egyptian dialect.

Chapter Four analyses the translation strategies employed in translating family animated cartoons for which the Arab translator usually uses several translation strategies e.g, literal, adaptation, substitution, omission, etc. The translator prefers one strategy over another depending on words, context, and how much equivalences are available in Arabic. The translator sometimes transfers scenes and words as they are, or he/she adapts whole sentences and scenes of the original show. Specifically, the researcher examines the strategies used in dubbing *The Simpsons* into the Egyptian dialect. Many examples of English cursing words, names, proverbs and slang words are presented along with their Arabic translation. The examples are investigated from a cultural perspective to determine if the rendering is accurate or not, and if the translator is successful in choosing suitable translation strategy or not.

Chapter Five concludes that the translation of children and family animated cartoons is not an easy task. It is not a matter of linguistic transfer, but rather a matter of finding an appropriate cultural and religious substitute. This what recommends the Arab translators to be more creative and knowledgeable when dealing with other cultures. In addition, they should be more cautious with what to transfer and what to leave. It also

recommends the conduction of other works on this topic. It is hoped that this work helps to depict a clearer picture of the importance of the culture in the translation of children and family animated cartoons

Chapter Two

Scope and Methodology

2.1. Literature Review:

Bernal (n.d) states "Youth have enjoyed reading what we now call children's book for many decades-be it a comic book, a novel or a short story. This type of literature often captivates us with its fantastic worlds and magical characters." (Retrieved from http://www.jostrans.org/issue11/art_bernal.php on 6 May 2012). When these famous books get turned into animated cartoons, the original source is turned into a different work that combines the beautiful enchantment of the old content and the excitement of the multimedia. Therefore, researchers have conducted studies on the subject dealing with different aspects of translating cartoons, translation problems, translation strategies, adaptation in translation, and the simplification of literary works, cultural transfer and word by word translation.

Szarkowska (2005) recognizes that "films and TV shows can be tremendously influential and an extremely powerful method for transferring values, ideas and information." She adds that, "different cultures are presented not only verbally but also visually and aurally." She considers "films and TV programs as a polysemiotic 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 SL film in a target culture."

Translation is not limited to text-written material. There are other forms of translations like semiotic translation i.e. the use of images, gestures and signs that can be understood by children. Gabbott & Hogg (2000) focus on touch and eye contact as ways to convey a message. They state that "Before filming the actress was briefed about the non-verbal messages to be conveyed." (Retrieved from <http://www.marketplanet.ru/filestore/0076/0071/451/p0384.pdf> on 2 January 2013. Cartoons are one form of these non-verbal messages through which the target culture transmits its norms and cultural patterns to the target audience. Therefore, such cartoons are carefully chosen to be performed and televised.

Along the same line, Zitawi (2003) focuses on the translation of idiomatic expressions embedded in texts written for children's cartoons and dubbed in the Arab World. She considers "translating children's animated series as a complex task with additional technical linguistic factors and constraints." It states that "it is not a mere "linguistic exercise but rather an act of intercultural communication motivated by the rewards of making comprehensible a new foreign culture."

Similarly, Tortoriello (2006) clarifies that "those obstacles, which the translator of cartoon encounters, depend on the creative nature of the language utilized in the original cartoon or animated production; and the

importance of songs and their own structure." Hellgren (2007) also believes that "one of the challenges that faces cartoon translators is the allusions incorporated when rendering the original texts." He points out that translators have often chosen to omit allusions from subtitles. He also attempts to define the specific challenges and opportunities that subtitling presents when translating allusions.

One of the factors that influences translation decisions, as Oittinen (2000) states, is the translation for children and the child image. She states that the child image is a very complex issue and when translators translate for children, they have a child image that they are aiming their work at. They usually want to know whether the resulting work is actually acceptable by children of a certain age or not.

Another inevitable factor is adopting protective cultural measures Mdallel (2003). He thinks that this factor influences the translation process and adds that translating for children is governed by the same rules that govern writing for them. It is not only a lexical but also a cultural transfer.

To sum up, it can be said that translators tackling children literature and cartoons have to be careful in their decision-making concerning procedures and strategies used in the process of translating those texts. This is because translation in that field requires much more than simply using correct lexicon. In fact, modifications of the original text are sometimes necessary to make the text or the show more accessible and desirable in the

TL. Through modification of the original texts, translators are supposed to adopt various translating strategies. The researcher has identified some of these strategies after her examination of the shows collected for the study. Based on that examination, the researcher has raised some questions related to translating children and family cartoons into Arabic, like why do translators omit, add, replace or keep the ST content when translating family animated cartoons?

2.2 Data of the Study:

The researcher has divided the analysis part of this thesis into two main chapters. The first part deals with children animated cartoon translation, and the second part is about the translation of family animated cartoons. In chapter Three (first chapter analysis), a number of examples from several animated cartoons are used, some of which are translated by Disney like *Cinderella*, *Aladdin*, *Pocahontas*, *Lion King*, *Beauty and the Beast* and *Jungle Book*. Other cartoons such as: *Detective Conan*, *Cooking Papa*, *Baby and Me*, *Conan: the Future Boy*, *the Island of Treasure* are dubbed by Venus (Al-Zuhra) translation company. For chapter Four (second analysis chapter), the researcher uses mainly the Arabic version of *The Simpsons* which consists of 27 translated episodes from season one. When the researcher starts to look for the material of this section, she has selected episodes which contain as much cultural and religious specificities as possible. Although not a single episode of season one with no such

specificities could be found. She wants to include at least one example of each episode she selected. The episodes are:

- Dead Putting Society. دة تحدي وأنت مش قدي.
- I Married Marge. زواج عمر ومنى.
- Separate Vocation. اللواء بدر.
- Bart's Friend Falls in Love. ملواني يطب في الحب.
- Black Widower. خطيب سلمى.
- Principal Charming. حبيبي مجلي.
- Homer's Odyssey. المناضل عمر.
- The Way We Was. قصة حبنا.
- Bart VS. Thanksgiving. عشاء ليلة العيد.
- Oh Brother. Where Art Thou? يا حبيبي يا خويا.

2.3. Data Collection:

The original *Simpsons* episodes which have the cultural and the religious specificities are chosen from this website <http://wtso.net/> (Retrieved on 15 February 2013) whereas the translated episodes into Arabic, *Al-Shamshon*, have been found on this website <http://www.d1g.com/forum/show/3165442> (Retrieved on 20 February

2012). The researcher analyzed each episode she has on tape. Both are used for locating cultural and religious specificities to check the accurateness of the data added to the corpus. It is sometimes hard to follow what the characters are saying; therefore the researcher used this website <http://www.tvsubtitles.net/tvshow-32-3.html> to get the scripts of *The Simpsons* episodes (Retrieved on 18 February 2013).

During the process of looking for examples for this thesis, I noticed that some of the episode titles of *The Simpsons* are examples of cultural and religious references such as "Bart VS. Thanksgiving" and "Tree House of Horror/Halloween". Since the titles of the translated episodes into Arabic do not appear on the screen at the beginning of show, target audience would not notice the difference. Check this website to get more information www.farahat-library.com/cartoon/2011/10/ (Retrieved on 5 August 2012).

2.4. Methodology:

Choosing a suitable method for research begins by choosing the STs (cartoons) and their translations in the TL, while taking into consideration that some of them are translated by the text-oriented approach and others through the culture-oriented approach.

The cartoon shows are classified into two main groups; children and family by the researcher to achieve her goal. Then a number of examples from these cartoons will be analyzed, with reference to the translation strategies and the audience type. The focus of the study will be on the

strategies used by the Arab translators in translating different types of children and family cartoons as well as the reasons beyond adopting a particular strategy rather than another.

More specifically, the study will be a descriptive one, presenting how the Arab translators deal with different children and family shows when translating them into Arabic, and which translation strategies are commonly used.

2.5. Limitations of the Study:

This research has some limitations. First, it is limited to English-Arabic translation, but not the other way round. It is not concerned with other languages. Second, a very limited number of English animated cartoons, which are translated into Arabic, are described and analyzed here. Third, it deals with dubbing translation and does not refer to subtitling and it presents a limited number of translation strategies that are used by Arab translators in rendering English animated cartoons. Fourth, since the examinations of the dubbed cartoons are conducted by the author herself, it is unavoidable that in this study, certain degree of subjectivity can be found in this study.

Chapter Three

Translation Controllers in Children Animated Cartoons

3.0. Introduction:

Cartoons are usually introduced to children with a chosen theme, a simple song lyric, and an attractive rhythmic tune. Most of these animated cartoons target children between 3-15 years old. Those cartoons usually provide entertainment and convey moral messages which greatly influence and shape children's perception of their relations to their surrounding environment.

The value of these cartoons comes from the vital role in educating children and motivating them to become positive and productive members in their societies. Furthermore, the animated cartoons also communicate positive educational lessons such as what is acceptable or what is not for children through their introductory lyrics, reinforcing those messages again in the episodes themselves. Besides the social and behavioral norms, some cartoon productions are often meant to teach children science, art, and history.

Translating for children has never been an easy task. To get to a nicely done job, translators need to pay attention not only to every word, but also to every scene, act and sound. Translators should take good care of

the original cultural background of the audience and the context of the show, and then compare it with the type of culture it targets.

For researchers who wish to examine translated children's animated cartoons, the social and educational factors become their priorities. Writers and translators of children's animated cartoons are cautious of the social background of the targeted children. They introduce these cartoons that have pedagogical objectives to teach them simple lessons like how plants are grown, how a rainfall occurs, how the heart pumps the blood and so on. Such animated cartoons help children to increase their knowledge and understanding of specific thoughts and ideas which are normally difficult to comprehend. *Once Upon A Time/ Life* is a good example of a pedagogical cartoon that is translated into Arabic as الحياة/كان يا ما كان. With the proper content, the expected outcomes might be achieved.

Those animated cartoons can be used to shape identities, values and cultural expectations. Through such shows, children start to know more about the world, values, customs and accepted behavior (Puurtinen, 1998). Therefore, when a new foreign piece of an animated cartoon i.e., is introduced to the Arab World, its content, of course, is expected to suit new targeted audience i.e., the Arab children, in our case.

It is doubtless that what is published for children reflects the image of their culture. The three main factors which influence the selection and translation of animated cartoons into Arabic are the institutional, the

cultural and the audience factors which are going to be discussed in this chapter.

This chapter sheds light on the translator's interference in the process of the translation. More specifically, it examines the points at which the translator intervenes in order to determine the cultural and ideological reasons behind his/her intervention. Besides, it aims to measure the extent to which the translation strategy may affect Arab children's understanding of their and others' culture. It also aims at checking the suitability of some values and norms that are presented in the original text to the Arab children of different age groups. Finally, it checks how much of the original text is maintained and how much is omitted or changed to serve the translation aims.

3.1. The Factors Involved in Translating Children Animated Cartoons

Several translation strategies are used in translating English animated cartoons. Seemingly, there are three main factors that mostly influence the translation of animated cartoons shown on Arab channels. The three factors are: the institution policy factor, the cultural factor and audience age factor.

3.1.1. The Institutional Factor:

The first important factor is the institutional one, which refers to the institution's ideology and its policy towards texts directed to children. In

terms of translating children animated cartoons, ideology can be considered as an important instrument that governs the translator's choices, the decision making process, strategies and self-image. It also reflects a number of issues: the translator's interaction with the ST, the TT and the child (as a receiver) (Puurtinen, 1998: 526). Stolze (2003: 214) starts her article with "What I understand depends on what I know already." She thinks that "the main problem in translation is the translator's knowledge base and ideology". She concludes her article by referring to the issue of ideology once again.

Translation is not only a question of language transfer, of easy reading and of old-fashioned or modern wording. Even ideology reflects in the formulations. Translation is a question of understanding the text and the cultural background, and of deciding about the concrete language formulations to be used that imply decisions on coherence, style and ideology. (2003: 220)

Simpson (1993: 5) defines ideology as "the taken-for-granted assumptions, beliefs, and value systems shared collectively by social groups." Thompson (1996: 56) considers ideology as "the meaning in the service of power that is exercised over the text by the translator and the use of language to establish and sustain relationships of domination." He believes that children learn from animated cartoons. They start to recognize social customs, attitudes and relations among people; hence the language of the animated cartoons plays a vital role in acquiring all of the above and understanding their environment. Halliday (1978) considers language a tool

that helps the child learn about customs, values and attitudes; therefore, the language of the animated cartoon can contribute in building up the character of him/her. Along with Halliday, Stephens (1992: 8-9) states that books have an "implicit ideology" which comes in the form of values, beliefs or attitudes.

The institutional ideology influences the translator's choices. The translation institutions tend to add their own touch to the final work before it is presented to the Arab children. "The translator's decisions depend on having a significant effect on how the children receive animated cartoons and the language of translated works matches their development and their acceptance of ideas" (Knowles & Malmkjær, 1996). According to Hervey (1997), "the translator's ideology relates to a number of issues" which we summarized in the following discussion:

In developing a strategy for translating a given ST under given circumstances, translators invariably face a major ideological choice: should their primary task be to represent, as closely as possible, the ideology of the ST, and (in so far as this can be determined) the ideology held by the author of the ST? Or should the TT be substantially adapted to the ideological needs of the target culture, even at the cost of gross ideational distortion of the ST? Similarly, should translators, as paid professionals, serve the (implicitly or explicitly) prescribed ideology of the organization financing publication of a TT? Or should they insist on their intellectual and moral autonomy in matters of ideology? (Hervey, 1997: 60)

The data are collected from Disney original and translated works and Venus for Art Production (Al-Zuhra) translated shows. The analysis of such works proves that the institutional ideology is one principal issue that affects the translation of animated cartoons for children. This policy reveals itself in the censorship and manipulation practiced over the ST. These two companies have been selected because they have different ideologies in relation to the selection of texts to be translated and the treatment of the social and cultural content in the ST. Each one of them has its own translation policy, aims, and reasons which are implicit in their choice of specific translation strategies over others.

3.1.1.1. Disney Policy of Translation:

"Since it was founded in 1923, The Walt Disney Company and its affiliated companies have remained faithful to their commitment to produce entertainment animated series based on the good quality of creative content and storytelling. It is a leading international family entertainment company and media enterprise." (Retrieved from <http://www.wetfeet.com/employers/walt-disney> on July 2012).

"A number of Disney animated cartoons are based on universal stories such as *Cinderella*, *Snow-white*, *the Sleeping Princess*, etc. Others contain a number of humorous animal characters that tell jokes like *Timon and Pumbaa* and *Mickey Mouse*. Others teach children about nature and their surrounding environments in an adventurous, entertaining and

scientific way like *the Jungle Book* and *the Incredible*. Its cartoons always have simple plots and language, a limited number of characters, smart and creative ideas and a lot of imagination" (Retrieved from http://www.cracked.com/article_18589_7-classic-disney-movies-based-rated-stories.html on 7 July 2012).

Disney frequently implements the formal translation strategy in translating its animated cartoons into Arabic. Melo (2010) also defines this strategy as "translating the text word for word from one language into another."

Disney cartoons often borrow their plots from universal stories. Therefore, Disney cartoon translators do not pay much attention on finding cultural equivalents in the TL. There is a major overlap between the original English text and the translated one. Therefore, they only make slight changes in the names of certain characters, regularly using Arabic names that reflect the personality of the character. For example, Cinderella and Ariel are transferred without any change, but names like Lucifer, Anastasia, Gus, Drizella, Jack, Flounder and Sebastian become مشاكس ، نفيسة ، respectively. Change, they usually opt for keeping the same story, the romantic scenes, the costumes, and the other cultural features of the original movie.

Disney introduces some themes that do not agree with Islam like the white and black controversy, violence, revenge and other themes that

capture Muslims as evil tribes whom should get rid of. This can be seen clearly in *Aladdin's* song: "I come from a land where they cut off your ears if they don't like your face. It is barbaric, but hey, it is home." (Retrieved from <http://www.metrolyrics.com/arabian-nights-lyrics-aladdin.html> on 5 July 2012).

Moreover, if we consider the characters, the evil character, Ja• far, who greatly depicts the traditional Arab and the hero Aladdin who asks people to call him "Al" are good examples on how Disney introduces the bad characters as Arabs and good and smart ones as Americans.

Pocahontas is another example of a Disney animated cartoon that promotes prejudice. Pocahontas, as a character, was kidnapped and obliged to convert to Christianity and behave as a civilized white woman. She is even married to a white man who thinks her tribe is evil. At the end of the film she became sick and died because she could not go back to her homeland.

The Disney vision of fairy-tale love stories, benevolent nature, and classic American virtues such as hard work have remained unchanged since Walt Disney created Mickey Mouse (Retrieved from <http://www.units.muohio.edu/psybersite/disney/disneyculture.shtml> on 6 July 2012).

It is officially cited by the NAEYC that children between 2 and 5 years of age start to become more aware of gender, race, ethnicity and

disabilities. Children at this age start to know about their identity and their colors through pictures and dolls. To read more about the NAECE please visit http://www.nccc.org/Diversity/cc43_deal.differ.html.

Children learn about stereotypes from their parents and their surroundings. Books, television and movies which children watch also influence how children think and learn. They start to know more about their identity and color.

As mentioned above, Disney Corporation is one major producer of children's media. Its products are often perceived as innocent and wholesome though it really influences, attracts and shapes the values of children who watch its movies.

3.1.1.2. Types of Disney Movies:

Disney provides films for children, and the company always releases films about friendship, family, courage, and the importance of perseverance that everyone will enjoy.

3.1.1.2.1. Classic and Fairy Tale Movies:

"Disney has made some wonderful classic cartoons over the years, turning many novels, fables, fairy tales, and folk tales, into feature films and stories" (Retrieved from <http://www.fairytales.co/> on 7 May 2012). Those fairy tales have become very popular in recent years. Some of these fairy tales are *Sleeping Princess*, *Cinderella*, *Little Mermaid* and many

more. Most of these cartoons are full of romantic scenes and moments. They usually end with a kiss or a hug. The Arabic versions of such films include the same scenes, and there is no deletion. Arab children are exposed to watch such sensitive moments and emotions.



Figure (3): A romantic scene in *Snow White* movie.

3.1.1.2.2. Race Relation Movies:

Disney seems to include several discriminating ideas in their films and books. Disney Annual, for example, is filled with images of Mickey Mouse fighting African people, and the word (nigger) is much used in this cartoon. *A Black Outlook* is the name of the opening poem too which captures Mickey and Minnie keeping themselves away from black people. *Mickey Mouse and the Boy Thursday* is another example of a book that reinforces the ideas of racial inferiority. There have been many examples of racism found in Disney movies. This bias is implied either from language or scenes in the following cartoons:

In one part of the *Little Mermaid*, Sebastian is explaining to Ariel how life under the sea is better. During the song, he introduces the Duke of Soul and the Blackfish. Both of those characters are dark in color and have big lips. The Duke is navy blue and the Black Fish is literally black with bright red lips.



Figure (4): Sebastian in *Little Mermaid*.

In *the Jungle Book*, all of the animals have English accents, except for the monkeys. All of the monkeys are black or brown and either talks in gibberish, slang, or not at all. Also, the monkeys all want to become real people. This implies that Indian people are just like monkeys. They spend their time singing and dancing.



Figure (5): Monkeys in *The Jungle Book*.

In the very beginning of *Aladdin*, the merchant is singing a song. Originally part of the lyric was, "where they will cut off your ear if they don't like your face" (Retrieved from <http://www.metrolyrics.com/arabian-nights-lyrics-aladdin.html> on 5 July 2012). This obviously gives a bad image of the Arabs' way of living.



Figure (6): Aladdin and the merchant.

In *Dumbo*, "the hero meets a group of African-American crows. Those crows have never seen a flying elephant. The crows talk as Black people and their main character of them is named "Jim Crow" which refers to Jim Crow law which was imposed on Afro-Americans before the Civil Right Movement by Luther King." Retrieved from [http://disney.wikia.com/wiki/Dumbo_\(film\)](http://disney.wikia.com/wiki/Dumbo_(film)) on 5 July 2012).



Figure (7): Crows in *Dumbo*.

In *Oliver and Company*, Tito the Dog speaks Spanish and causes trouble for everyone. He steals food, cars, etc. Disney introduces characters with nationalities rather than American as evil and uncivilized people.

This can be also seen in *Pocahontas*. The English white settlers and the black Natives in America see the "other" as savage. In *Peter Pan*, for example, Native Americans are called "Red Men". This term comes from the cruel torture of skinning Native Americans for a bounty.



Figure (8): "A Red Man" in *Peter Pan*.

In few words, the above examples give us a clear image of how Disney films are full of racial prejudice and lack the ability to respect other cultures. The translators of such works do not interfere by changing, deleting or adapting such discriminating scenes: on the contrary, the Arabic translation sometimes preserves this racism. In *Little Mermaid*, the name of Sebastian, the servant of King Triton, is translated into عصمان. This is how Sudanese people pronounce the name عثمان. Therefore, this indicates how Egyptians also have a negative perception of Sudanese people. They sometimes refer to them as servants and slaves in their films.

3.1.1.2.3. Masculinity Movies:

"Sexism, strength and dominance are different images of masculinity in Disney movies. Most Disney movies talk about a sexual relationship between a hero and a heroine. It is important to think about how men interact with women in such movies which introduce women as objects of pleasure and servants to please men." (Retrieved from <http://www.youtube.com/watch?v=8CWMct35oFY> on July 2012).

"Women are thought of as objects to be won and treated as servants. They are always "helpless" and require rescue. Gaston wanted to win Belle over, in *Beauty and the Beast*, because he is the greatest hunter." In *Mulan*, "the soldiers wanted women who could cook well for them." Retrieved from <http://www.collegenet.com/elect/app/app?service=external/Forum&sp=41672> on June 2012).



Figure (9): Women in *Mulan*.

Disney movies prefer one particular body over others, a bare chest and strong arms, whereas other male characters, like the outcast and the servants, have any other body type. They seem to be short and fat. Gaston,

here also, is a good example of how Disney heroes have a nice looking body and strong muscles.



Figure (10): Gaston.

Masculinity of violence and dominance is very clear in Disney movies. Dominance and fights are always shown as beautiful and wanted. Men in most Disney movies fight to win the love of a beautiful woman and marry her. It is the most important scene in establishing which of those characters is the stronger. This can be clearly seen in *The Lion King*.

All the above examples show how Disney spreads violence and hatred concepts among children. Such feelings and actions are prohibited in the Islamic world. The translation of these films is so similar to the original ones. Therefore, unconsciously the Arab Muslim children are acquiring those bad actions and ideas. Such movies urge them to fight others, and teach children that strength is in the bodies not in the minds.

3.1.1.2.4. Movies with Smoking and Drinking Characters:

There are many examples where animated characters in Disney movies smoke or drink. Gaston in *Beauty and the Beast* drinks heavily, and one of Cruella Deville's disguising characters was a long cigarette holder.



Figure (11): Cruella Deville.

"There are 381 instances of tobacco and alcohol related scenes in 24 Disney films." (Retrieved from <http://www.mancouch.com/736364708/smoking-and-drinking-in-disney-movies/> on 29 November 2012).



Figure (12): Beer in Disney cartoons.

The most tobacco and alcohol items that recurred were the pipe and the beer. Such scenes make the children want to try them. Since such scenes are not deleted in the translated versions, Arab children are exposed to watch them. Instead of following adaptation, Disney translators contribute in presenting smoking and drinking as good actions by using a literal translation strategy. This is incompatible with the Islamic principles and way of living.

3.1.1.2.5. Witchcraft and Magic in Disney Movies:

"Most of Disney movies have evil queens or witches who have a super evil power." Those characters usually use their magic over the princesses to put them to a long sleep or poison them. "Some of Disney witches and evil queens are: Maleficent is the witch who called herself "the Mistress of All Evil". In sleeping Beauty, she put a spell on Aurora and put her to sleep. Another one is Evil Queen who is so jealous of Snow White. She offered her a poisoned apple and Snow White fell into perpetual sleep, only to be awakened by the kiss of a handsome prince. "Ursula" was called "the Queen of the Undersea". She is the primary threat to King Triton and his daughter Ariel. She uses her power to take Ariel's voice for transforming her from a mermaid to a voiceless human" (Retrieved from <http://www.squidoo.com/disney-witches-and-evil-queens> on 6 May 2012). The Arabic versions of those movies keep the witchcraft scenes. Therefore, Arab Muslim children are exposed to evil actions and magic. This makes them believe that evil people have a miraculous power to do what they

want and change the world. This is incompatible with Islam because as Muslims we know that Allah is the one who has the power to control the world.



Figure (13): A number of Disney witches.

These movies play a role in how children think and involve in their societies. The literal translation strategy is used in rendering them into Arabic. Translators do not interfere or change any of the original text even if they know that they translate for Arab children with conservative background. They do not delete the romantic, smoking or discriminatory scenes which might enforce these beliefs in the Arab audience.

Disney uses subtitling and dubbing translation when translating Children's cartoons. According to Spanakaki (2007), the difference between the two modes is that subtitling is the process of displaying the textual version of the dialog in films on the bottom of the screen, whereas dubbing is the process of replacing voices on a motion picture or a television program (film) subsequent to the original shooting.

Disney usually tends to use dubbing in translating its cartoons with the Egyptian Arabic dialect because it has become the most familiar to the Arab audience due to familiarity with Egyptian films and series. It also considers dubbing for little children, who are not able to read the subtitles on the screen, easier than reading subtitles. Besides, dubbing can transfer not only the words, but the emotions of the characters to the audience, allowing them to interact with the show. Disney has dubbed many cartoons into Egyptian dialect like: *Aladdin*, *The Lion King*, *Tarzan* and many others.

3.1.1.2. Venus Policy of Translation:

Venus for Art Production is one of the most important centers for translating the animated cartoon into Arabic. It was established in 1992 in Damascus and has grown to become one of the most prestigious companies in the industry specializing in dubbing animation. Venus has dubbed approximately over 10,000 episodes of the text animation production in the field of children's media (Retrieved from <http://www.alzuhra.com/vb/> on 9 September 2012).

This center seeks to make those cartoons suit the ideas, traditions and taste of the Arab families. It gives much care to the Arab values and morals by attempting to spread happiness among the Arab children through translating songs with a matching rhythm. It attempts to dress the characters of the animated cartoons with decent and long clothes. In

addition, it deletes scenes which contain obscene terms, violent scenes, or explicit romantic relations.

Schulte (1999) states that "whenever we carry something across the river, we have to begin to think about the nature of the landscape we will encounter on the other side." This means that translators should be aware and sensitive to both ST and TT. They should know what to transfer and what to leave.

Schulte's words very much apply to how Venus approaches the translation of children works. According to Venus, translation is not only a matter of transferring words, but rather it is about adapting the ST content to look natural and acceptable to the target audience.

Venus always attempts to add an Islamic touch to the cartoons it translates to make them much more appeal to the Arab Muslim children. Venus considers the Islamic values as a major theme in the Arab cartoons for children. Their cartoon productions usually teach Arab children how ideally Muslims should behave by conveying religious themes, traditions and deeds.

Morality and education are major characteristics of the animated cartoons which are translated by Venus. Nikolajeva (1998: 3) argues that "children's literature has from the very beginning been related to pedagogics." and those children's literature and cartoons have always been considered as "a powerful means for educating children". This tendency is

still very much the case in the Arab societies, where children's literature is basically meant to teach children about good and evil. When the famous Egyptian children's author Abdel Tawwab Yousef was asked why most of his writings tell stories about Prophet Muhammad's life, he replied: "I want him to be a guide, an ideal for all Arab children. We want to follow his pace and take the way he took." His words show that children's literary and animated works in the Arab World are basically meant to teach moral lessons. By the same token, Venus cartoons give role models to be imitated by Arab children.

Venus policy of translation is to present animated cartoons that match the Arab Islamic culture, beliefs and values. It focuses on spreading positive virtues among Arab children and on teaching them good manners. In her study published in 2001, Manaa concluded that "the main aim of children's literature is spreading Islamic moral values" (Manaa, 2001: 202). Venus' translated cartoons are not an exception to this rule. The naturalization or localization strategy involves adapting the original text to fit in with the target audience's cultural norms. According to Stuppel (2009), "adaptation means taking the ideas of the ST and rewriting them in a completely new way. In other words, the ST may be drastically altered to make it more appealing to the new audience. It is often placed in a new locale."

Naturalization is defined by Newmark (1981) as "a strategy when a SL word is translated into TL text in the original form." This strategy is

adopted by Venus, to translate English animated cartoons into Arabic. Its policy depends on changing sometimes the whole story of the cartoon to match the culture, religion, and values in the Arab culture. This can be seen clearly in a number of translated animated cartoons such as: عدنان و لينا which is the Arabic version of *Conan: the Boy of the Future*. The text was not transferred as it is but changes were made for religious reasons. Pigs are translated into "oxen" (ثيران). In *Bell and Sebastian*, Champaign is translated as raspberry syrup (شراب التوت). In *Me and My Brother* animated series أنا و أخي in the Arabic version, Sami and his brother Waseem appear in one episode singing for Ramadan and encouraging children to fast.

As we can see, deletion of words or phrases is another common strategy followed by Venus when dubbing children's cartoons. Zitawi (2003) thinks that deletion refers to the total elimination of scenes, words or characters. Venus's reasons of using deletion are mostly attributed to cultural, social and marketing considerations. Moreover, it is used when a target word is too complex for a child to comprehend. They delete some nude scenes that do not suit the Arab Islamic culture.

In *Alice in Wonderland*, for example, the translator avoided to mention the animal in one episode because it is a "pig". "Cigarettes" in *Conan: the Boy of the Future* are left with no translation, too. Furthermore, in a number of *Detective Conan* episodes, violent and undressing scenes are completely deleted in the translated version. Also scenes where girls are wearing swim\suits or short skirts are dropped.



Figure (14): A deleted scene from *Emily*.

Venus also deleted scenes where the criminal does not regret what he/she has done in order not to encourage children to hurt themselves or others. *In Robin Hood*, the scene that shows a girl wearing a necklace with the cross is deleted.



Figure (15): A deleted scene from *Detective Conan*.

Venus's policy translation attempts to meet the psychological needs of the Arab children and to enhance compassion, brotherhood, parents' respect and the strife for success.

Venus translates with great liberty. This can be explained by the polysystem theory by Shavit (1986) who thinks that translators are able to manipulate the text in various ways by changing, enlarging, bridging it or by deleting or adding to it. In addition they have the power to change, omit or reproduce the text with its components like proper names, context, language and culture.

3.1.1.3. What Happens to the Source Culture in Disney and Venus Translations?

The translators of Disney cartoons usually use the literal translation and don't alter the source culture. They transfer the work as it is with its scenes and values. They pay more attention to what they take from, not to whom they translate. This is applied on songs such as songs in *Cinderella*, *Little Mermaid*, *Pocahontas* and others. Names of main characters are not also changed. Names of sub characters are either transliterated or changed to Arabic Egyptian names. Concerning romantic scenes, Disney does not delete them. Those scenes are transferred as they are with the original type of clothes, language and emotions. This can be seen clearly in Disney fairy tale movies such as *the Sleeping Beauty*, *Beauty and the Beast* and *Snow White*.

Venus's main purpose in translation is to come up with a work that suits the Arab children with their religious and cultural background, therefore, it adapts the songs lyrics of the original series. It also gives

Arabic and Islamic names to the characters like Hamzah and Abdel-Rahman. Romantic scenes are deleted, and the series characters are dressed up decently. *Detective Conan* and *Treasure Island* are good example on how scenes are totally changed or deleted to come up with a work that suits the Arab Islamic receivers.

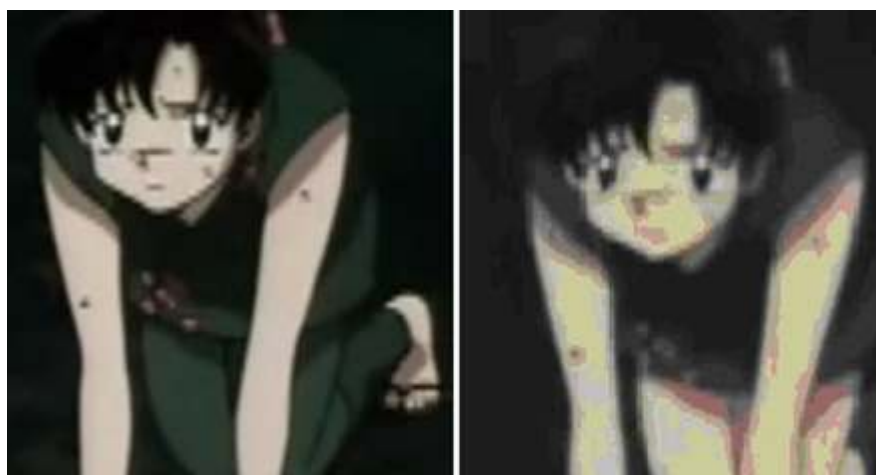


Figure (16): An adapted scene by Venus.

Concerning the type of language used in translation, Disney uses Egyptian dialect in order to achieve the aim of having a simple, not complicated or sophisticated translation that is accessible to children, besides familiarizing them with everyday Egyptian dialect expressions. Egyptian dialect is understood, even if not spoken, by all Arab speakers due to the widespread of Egyptian media. According to Mahmoud (2007), "the reasons for the superiority of using Egyptian dialect can be referred to sensational side, geographical side, civilization side and globalization." She concludes that "Arab translators tend to use Egyptian language mostly in translation because it can be understood by all Arab speaking people."

On the other hand, Venus uses Standard Arabic in translation to sell its products in the whole Arab World. The corporation also sees that the use of Standard Arabic strengthens the creative aspects of children in composition in particular and the ability to express themselves in general. It attempts to develop the interest in reading for children. Venus translators believe that the use of everyday language weakens Arabic grammar, rules and vocabulary. It may also have negative connotations in the societies receiving these dubbed series. These connotations may be adopted by children and repeated without any comprehension of their bad meanings. Also, certain words have culture specificities that differ from one society to another.

3.1.2. The Cultural Factor:

Concerning the translation of culture, Burgess (1984) defines translation not as a matter of word transfer only but of making intelligible a whole culture. Because people now speak different languages and come from different backgrounds, translation becomes a very important communication means and a matter of not only translating words, but of also going beyond the surface and finding more about the culture and the context of the work to be translated. *Cooking Papa*, for example, is translated as *أبي الحنون* because the Arab society, to some extent, does not welcome the idea of males cooking or doing housework.



Figure (17): The title of *Cooking Papa* series in its Arabic version.

Fornalczyk (2007), for example, clarifies how the cultural aspect shapes the translation. The main goal of her study is to describe and analyze how the narrative elements function in children's literature. She adds that identifying the characters of the work and providing additional meaning give an interesting prudence into the understanding of a children's story. Urbanek (2004) and Jacquemond (1992) both agree that the style of translating works reflects the type of relations between the ST and the target culture. Both of them think that a subordinate (an inferior) culture translates more from a strong (superior) culture.

Epstein (2010) argues that when we translate works for children (cartoons here), they should be domesticated and changed with their foreign cultural cues to make them sound local. He considers translators as interpreters of culture. A very clear example here is *My Daddy's Long Legs* show in which the translator takes into consideration the age of Judy Abbot (the main character) when he undertakes the translation process as whole. He considers her as a little girl who needs love and care from people. In

fact, he has transformed the whole story and produced a brand new one in the TL, Arabic. Although the translated version of the cartoon seems from the first look as something completely different from that of the original one, there is a good deal of similarity between them. For example, both of them talk about Judy as the principal character of the whole series. Furthermore, the two versions show Judy's character as a poor girl. Moreover, both shows used some reference to that stranger. For example, in the original show, the term "My Daddy's Long Legs" is true with respect to the translated text, where the translator talks about a man with a tall shadow. This shows that the Arabic version is different from the original one, is still considered a translation. On the other hand, the translator aims at altering the whole text while retaining its fundamental aspects as mentioned above for purely cultural reasons. For example, the translator has omitted the phrase: "I fell in love with you". Such a phrase is too bold in the Arab culture to be said by a little girl to a man. To publicly talk about love is considered a taboo in the Arab culture. Therefore, the translator finds it safer not to mention this in the translation and to only have Judy thank that stranger for his gifts.

Although the dynamic approach in translation is applied here from A to Z, this does not make the two texts different from each other for the reasons discussed formerly. This work is actually a good work done by the translator who wants to keep the general idea of the original text expressed in the TT and still be accepted and utilized by the target audience.

In other words, the translator is the one who looks for equivalents in the TL. It is a substitution method rather than a translation one. Even with all the cultural obstacles, the translator can find equivalents by his/her wise attempt to build bridges and links between his/her own culture and the SL culture.

Venus always attempts to make the content of the ST available to the target audience. When a text with culture-specific content is going to be translated, they take into consideration the culture, religion and values of the Arab society. Here, they decide whether or not to bring the text to the viewer. In other words they usually opt for domestication as a translation strategy.

Table 3 below shows how Venus renders a number of terms in the ST in a way that meet the culture, religion and values of the TT.

Table (3): Examples on Venus adaptation of specific contents

Specific Content	Original Text	Translated Text
Culture	Boyfriend, My mom's male friend.	زوج, أب
Religion	Pigs, Christians' feasts	عيد الفطر, عجل
Values	Revenge and violence	ندم وسلام

In the previous discussion, we have shown how Disney and Venus differ. Disney always transfers the animated cartoons exactly as they are with the same plots, clothes and values. They do not take the culture of the target audience into consideration. Disney usually supplies children with new cultures, values and religions. For example, they translate a man who

lives with a woman out of wedlock as "friend". They do not change it into, a husband for example, to match the values of the target culture. In addition, they consider Monday as the first day of the week instead of Saturday. Therefore, Venus tends to use the dynamic translation strategy by which it intervenes and changes the whole idea or even delete a number of scenes.



Figure 18: A deleted scene from *Pokémon*.

3.1.3. The Audience Age Factor:

The third factor influencing the translation strategy is related to the type of audience and their age. The surveyed works reveal that Arab translators take into consideration the age of the receivers. Therefore, the translator simplifies the language to make it comprehensible to Arab children.

Translating for children is often viewed as rewriting for different audiences in different times, places and cultures (Lefevere, 1992). This means translators do not pay attention to the TL culture of the addressees

only, but are also interested even in how the target audience view the source culture (Nord, 2006). In other words, translators should transfer elements of the text which seem to be acceptable and suitable for the final translation work which is the accessibility of the text (show) by the Arab children. Venuti (1995) thinks that all translations are in the end "fundamentally ethnocentric" or "reader-oriented". This seems to be right when it comes to translating for children who have a limited capacity to understand pictures and strange words.

I agree with Slatyer (2002) and other translators who claim that translating for children does not differ from translating for adults. They claim that when animated cartoons are translated for children, the original work is already adapted to the suit the thoughts of the target audience (children). So the translator should focus on presenting the original show in a new register.

3.1.3.1. Children's Age and Translation:

When we discuss the influence of translation on children, it is important to remember that not all children have the same recognition and cognition abilities. Children's cognitive and emotional skills develop as they grow up. As they go through life, their needs, interests, abilities and challenges differ. The child's development has direct implications to the way she or he may be able to benefit from the media (TV shows or cartoons, in their case). For example, older children comprehend texts, the

longer their attention span grows. While a child between the ages of one and three may be able to listen to a story for only a few minutes at a time, preschoolers and older children stay more attentive for a larger time. While younger children may be able to comprehend very simple language and concrete images, older children are able to process more complicated linguistic and visual occurrences.

Development stages of human beings are universal, though they grow up in very different cultures and environments and possess very different genetic maps, they seem to generally proceed through the same stages in the same order.

According to the UNICEF, childhood is divided into three major age stages, but still this division is not static. The first age group is the early years of birth to 6 years, the middle years of 7 to 11 and the early adolescent years of 12 to 14.

3.1.3.1.1. Early Years (1-6):

Children of this group age mostly communicate with their family members. They get exposed to a number of simple books and stories, songs and animated cartoons. As we know, this stage is so critical in human life. Therefore, children at this age should watch some positive and good animated cartoons which help in their social, emotional and mental development. Regarding the translation of such cartoons or programs, the translator takes into consideration the nature of this mental, physical and

social stage, and he/she uses simple language which is accompanied by colorful scenes and a limited number of characters like *Dora*, *Barney*, *Thomas and Friends*, and *Bob the Builder*. They are also exposed to non-verbal cartoons which they can understand from emotions and interaction like *Tom and Jerry* and *Pink Panther*.

3.1.3.1.2. Middle Years (7-10):

During this stage, children learn how to depend on themselves and be capable to know more about their surroundings. They use a more advanced language, learn new information and acquire new skills. They explore their environment more independently and become more responsible for their behavior. Of course, the type of shows they watch are appropriate to their cognitive abilities and the translators become more aware of the movement from one age stage to another one. Therefore, translators should pay attention of what to keep and what to delete.

Examples of such animated cartoons are *The Magic Bus*, *Tune life* and *Little Maroco*. The producers of such films are aware that those little children are growing up, entering the school and forming new relationships with friends. They are more cooperative at home and active outside it.

3.1.3.1.3. Early Adolescent Years (11-14):

Adolescence is believed by many to be potentially a stormy and stressful period when young people are handling simultaneously physical,

social, emotional and cognitive changes. It brings about the development of couples and relationships in societies that permit them. Adolescents tend to rely on friends more than family, depending on their culture. Where the expectation of self-reliance in Western societies is encouraged, in traditional societies, a more collective view of society and conformity for adolescents is the norm. Cultural differences have a very important role in translation here. The question of "What is clearly shared by all cultures? And what is not? ". The translator for this age group should be very careful as to what he translates and to the religion and culture of the audience in order not to let the receivers feel a gap between what they have raised and what they watch.

Detective Conan, My Daddy's Long legs, The Twins and many others are good instances of cartoons that need much change and alternations to suit children between 11-14 years old because there are many scenes that have indecent clothes, smoking, drinking and violence.

3.1.4 The Visibility and/or Invisibility of the Translator:

Bassnett (2003) thinks that "The visibility of the translator has become a key idea in current translation theory". Venuti (1995) on the other hand focuses on the "textual invisibility", and he refers to the low position of translators within society. He thinks that there is a strong relation between the translator and the text within a socio-cultural context.

What is noticed through our previous discussion on the three factors that influence the translation of children's animated cartoons: the institutional, the cultural and the audience age factors, reveals that the translator is bound by a commission. This means that the same translator can translate for Disney and Venus. He/she has license to delete certain parts and to compensate losses, but in general, it seems that he/she has some guidelines to follow.

Conclusion:

This chapter has shown that when translating for children, the main factors that may influence the translation strategy are the translation policy of the producing institution, the culture content in the ST and the age of the target audience. It is important to concentrate on the ST message; therefore the translator should choose a translation strategy that helps the target audience to understand the translated work easily. He/she uses words, proverb, name and expressions that exist in the target culture and can serve the main purpose of the translation.

Concerning the translation policy of the production company, it is evident that the Disney policy of translation is completely different from Venus's. Disney uses a word for word translation strategy therefore, ending up as a transfer of the content as it is. The company focuses on the work itself rather than the source and the target audience. The translators of Disney works usually don't interfere in replacing words, deleting scenes or

explaining the difference in values between the original and the target environment. On the other hand, Venus uses naturalization as a translation strategy by which it adapts the whole English work to meet the needs and the Arabs' nature of living with their values and religion. They use this strategy specially when dealing with controversial issues such as religion or taboo.

With respect to the culture of content, Disney translates words rather than culture, whereas Venus translates sense rather than surface text. Culture according to Venus, can predominate the whole process of translation. The work usually is adapted to be more like the target culture. Venus is concerned with bridging cultures by domesticating the original animated cartoons. Venus helps the Arab child to watch several shows but in his own language and culture. It entertains and educates at the same time. But on the other hand, aims at shaping children with how they should think and see life. Nawar (2001) in her article "Imagination in children's Fiction" (published in Arabic) clarifies the role of imagination in the psychological development of children. She thinks that "the lack of imagination is caused by the multiple taboos and the traditional educational and religious concerns which restrict the process of writing for Arab children." This, of course, does not mean that Westerns do not have taboos, but what is accepted in certain cultures and avoided in other cultures is sometimes different.

Finally, when talking about the audience factor, the age of the targeted children is very important in the translation process. As mentioned before, there are three main age stages for children through which a child faces and experiences something different from the other. When he/she is so young, his/her main need is to watch and listen to funny and short shows which are accompanied by songs and music, but while growing older, what he/she watches on TV contributes to build his/her personality, beliefs and way of thinking. Therefore, the translator should become more careful when he/she translates for children between 11-14 because any mistranslation might let the child feel the gap between what he watches and what he/she already experiences in his/her community.

Chapter Four

Translation Controllers in Family Animated Cartoons

4.0. Introduction:

Watching television is such a major part of most people's lives. Families usually enjoy sitting in the living room and watching an entertaining family TV program or a series on television that represents their own culture and value system or makes them laugh. If we look at today's generations, some people's values and traditions have changed over time, but others have not and are not ready for change when it comes to their own value system. Therefore, families usually search out the TV channels to find the type of family program they want to share with their children, which obviously is the one that suits their different ages and is culturally non-threatening. Watching these family animated cartoons is a chance for the family members to communicate and share opinions and ideas. The setting is encouraging for all family members to share their views possibly.

Newmark (1988: 94) defines culture as "the way of life and manifestations that are peculiar to a community that uses a particular language as its means of expression".

Every society usually enjoys its own culture usually accepted by the majority. This culture includes forms of habits, activities, beliefs, rules,

values, etc. It may also be strongly influenced by the racial and ethnic condition in which the family lives.

The culture of the society is reflected in how people dress, what food they eat, what things they do and say and what things they avoid. Culture also influences the way people think of themselves and of others.

Each culture has four main cultural attributes: values, norms, traditions and conformity.

1. Values consist of ideas passed down from generation to generation. Such ideas greatly influence human behavior and attitude towards work, love, play, social and family relations and other sides of human interaction. Thus they determine what is known as the cultural norms.
2. Norms are the spoken and unspoken rules of a culture. They set the way how the family members dress, talk and behave. They guide people to what is allowed and what is not. So, they are limited in how they act in and outside their homes.
3. Traditions are passed by one generation to the following one, and if the extended family lives in one place, the traditions influence their behaviors when these traditions still have their hold.

4. Conformity or lack thereof may cause conflict. Some families tolerate the fact that some of its members are different in their culture and norms, but others do not.

The family animated cartoons affect how families receive cultural ideas presented on TV like the perceptions of marriage, brotherhood, friendship and so on. Such shows affect how children and adults perceive family life and values. Bandura (1977) explains how people learn from what they see and experience in their surroundings. Those shows have an impact on their viewers especially children. They start to understand life and the environment within the parameters of their own culture.

Because of this influence, families prefer to watch TV programs that are similar to their culture including values, norms, ways of dress and religious beliefs. Some Arab families seem to be so careful when they decide to watch a wholesome translated series. They are aware that it is not only a fictional series, but it is a source of spreading culture and lifestyles that may affect all family members.

The main obstacles of translating family animated cartoons from English into Arabic is the cultural and religious terms which do not exist or match the cultural and religious background of the majority of the audience.

The Arab culture is known as a conservative one. Therefore, when any animated cartoon which encourages illegal relationships, drinking beer

or 'Islam violence' gets translated into Arabic, it is translated in a way that excludes those elements.

The religious challenges that the translator faces in translating English family animated cartoons come on the surface because most of Arab people are Muslims, whereas, the English shows are assumed to reflect Christianity. When English family animated cartoons, here *The Simpsons*, get translated, the Christian references and terms are likely to be getting rid of.

Dubbing is one type of film translation. It allows the translator to adjust the ST and make it more accessible to the target audience through adaptation. This way helps the target audience feel like they were listening to actors speaking their language.

This chapter focuses on the dubbing strategy which is used in translating some family animated cartoons. This strategy makes it easier to all the family members to watch this cartoon as it depends on listening rather than reading captions for those who are incapable of reading or cannot read fast enough. Children, for example, prefer to listen to characters talking in their own language rather than reading captions.

The material for this chapter includes twenty seven translated episodes of *The Simpsons* from seasons 1, 2, 3 and 4. This animated cartoon has been chosen because it is watched by adults as well as children.

The Simpsons is a family animated cartoon which is created to entertain people. Attention was paid to the exceptional amount of culture sites and situations that need translation compromise such as names, idioms, food and religion. When I started writing this chapter on the translation of those cultural components in *The Simpsons*, I paid more attention to the dubbing strategy while watching the episodes, and I liked how the translator was able to change most of it to suit the target audience; it made me even more interested in investigating the kind of translation compromises he/she used rather effectively.

The Simpsons is a show that targets children and adults. Lorenzo et al (2003: 275-276) states that the series has two readings: a simple and straightforward one for children, and an ambiguous one for adults. It appears as a straightforward comedy series, but it has really a deep nature. Actually it provides a humorous image of a typical American family; in addition, this series criticizes many aspects of American culture.

Examples are taken from ten episodes of this cartoon to spot the difference between the ST animated cartoons and the TT ones and to check which strategies are chosen by the translator to render the original text. One criterion for data collection is that they contain many culture specific references. The focus is on the types of culture specificity examples that refer to names of persons like Homer, Bart, Krusty and Mr. Burns, name of places bars and certain names of schools, names of food such as maple logs, milkshake and Swedish meatballs, names of pets like Santa's Little

Helper (Simpsons' dog) and Snowball (Simpsons' cat) and others will be analyzed and compared with the original ones then examined to know which strategy is used in translating them and why.

The Simpsons addresses cultural issues such as fatherhood, spinsterhood, friendship, and generation conflicts. In addition, such shows come in simple and comic plots. They also focus on social problems that family members face every day.

4.1. Translation Compromise and Compensation:

Compromise usually arises from the need to relieve the effect of translation loss. When there is a rather costly compromise then there is a need for compensation. Compensation is a translation technique which is used by translators to make up for the loss of a ST effect in the TT. The translator then focuses on controlling loss. The loss can be minimized via compensation.

Zabalbeascoa (2005) defines compensation as a strategy that is applied to compensate for the non-availability of a literal translation (that is stylistically or pragmatically appropriate) by doing something rather drastic. It can be also defined as a cause-effect relationship between one or more levels of inequivalence and equivalence in a given solution. In other words, the intended level of equivalence is the cause and justification for the compensation opted for by the translator. Thus compensation becomes the only means of achieving equivalence at the desired level.

The need to compensate often originates from the desire to bridge cultural gaps. These gaps determine the source of inequivalence, its nature, and the best ways to compensate for the losses in meaning.

When the TT context rules out an obvious communicative translation, the usual solution is to use compensation to reduce the loss in meaning. The translator's job is not to eliminate loss but to reduce it by making conscious decisions about which ST features to respect and which ones to sacrifice.

To illustrate how compensation works, examples which are taken from the translated work of *The Simpsons "Al-Shamshon"* are introduced and compared with the original text in the following sections. Of course, we acknowledge that deciding what another translator's decisions have been is mostly guesswork, yet it is possible to analyze ways in which translation loss has actually been compensated for. This does not mean that compensation should be a matter of guesswork for the translator. As I have mentioned above, freely choosing a solution entails carefully checking the possibilities and making conscious, deliberate decisions.

Hervey, Loughridge and Higgins (2006) divide compensation into two types: The semantic compensation which is used as a means to compensate for sense losses in culture-bound texts. The other type is the stylistic compensation which is employed to compensate for stylistic losses. For example, when an idiom is not possible to be translated into TT,

the translator should compensate an idiom by omitting that and putting an idiom in another place, thus maintaining the stylistic effect of idiom usage in the ST.

Compensation also has five main means which the translator uses in order to bridge the gap between the S & TL. The five means are: adaptation (paraphrase, addition, and omission), substitution, extended explication, displacement and rearrangement. In the following sections I will talk about each one separately using illustrations from *The Simpsons* episodes.

4.2. Strategies Used in Translating *The Simpsons*:

In the following, a number of translation strategies used in translating *The Simpsons* are analyzed.

4.2.1 Adaptation:

In adaptation, the translator adjusts the content of the ST to conform to the target community culture and norms. Adaptation is a good strategy which is used to deal with cultural terms and images in translation. The translator, then, rewrites the SL text according to what fits in the TL text. To summarize, adaptation is based on paraphrase, addition and omission. Examples will be given on each type in the following pages.

When the MBC channel decides to introduce *The Simpsons* to the Arab audience, some fundamental changes are made in the series and it is adapted in order to suit the Arab families. For example, "Homer Simpsons"

who enjoys eating bacon, drinking beer and spending his time in bars with bums and lowlifes, becomes as عمر شمشون who eats hotdogs, donuts and drinks soda.

The name of the series becomes ال شمشون which means the Shamshon family. The original *Simpsons* animation is dubbed into Arabic (Egyptian dialect), and some of the scenes have been adapted or deleted to make the show more acceptable to the Arab audience.

Paraphrase and addition are procedures of adaptation that aim at overcoming all cultural hindrances that the ST may present. The translator adds some words only when he sees it is necessary. He/she does so to give a better explanation to the target audience. He/she does not add too much, otherwise his/her translation would be judged different from the original.

On the other hand, the omission strategy depends on omitting a word or words from the SL text when translating. This can be used when there is a cultural conflict between the SL and the TL. Translators do omit when they do not find equivalents in the TL. Arab translators usually drop English words that are considered taboo words. Arab translators, for example, usually replace taboo words such as "fuck" and "shit" with other words or delete them completely when translating family animated cartoons into Arabic. American animated cartoons are full of taboos and cursing words. Such words are considered offensive, rude, insulting and inappropriate to use in a family setting. Those words refer to things that are

not to be talked about publically in the Arab culture, and people usually use them to hurt others, to show an angry attitude and to start fights.

The translator prefers to delete sentences that do not agree with the Arab culture, and he deletes scenes that refer to sex or churches. He/she wants the show to appear very friendly to the Arab audience rather than to keep the original American culture.



Figure (19): A deleted scene from *The Simpsons*.

Cursing and swearing are used spontaneously in people's language. People usually feel that they need to release tension and express strong moods such as anger, surprise and frustration. Here we see how the translator finds more appropriate words that fit into the context and don't hurt the audience culture.

The translator, then, is aware of the fact that the Arab audience does not bear the use of such words. The following examples from *The Simpsons* explain the use of this strategy by the translator.

4.2.1.1. Adapting "Ass, Butt and Hump" Expressions:

Those words come in phrases and compounds such as 'asshole', 'ass kisser' or 'to be pain in the ass'. Here, the translator drops these words and adapts the sentences to be accepted in the target culture.

Example 1:

Homer: Bust my hump all week. Stupid grass!

عمر: طول الأسبوع شقيان !

In Example 1, Omar (Homer) is complaining and talking to himself. He is doing the grass work in the garden while his son is resting in his room. He uses "Bust my hump" to express his anger. As a lazy man, he would love to sit all the time eating donuts and watching TV, but he ends up working alone. The translator omits "Bust my hump" that means "working hard" and offering a new word "شقيان" which provides the same meaning. The translator might use the word شقيان because it implies hard working. This word gives a similar meaning but not similar humorous effect of the original. What makes the humorous effect disappear too is the deletion of "stupid grass". The "stupid grass" has a semiotic value. There is a paradigmatic relation between "stupid" and "grass". The paradigm is "stupid ass" but "ass" is replaced paradigmatically with grass. Hence, a different connotation is produced within a certain social context. I think, if the translator had kept it, the sentence would have been funnier. The

translator uses a partial compensation for the original sentence which serves transferring the content to the Arab audience, but not the effect.

Example 2:

Homer: Your wife's butt is higher than my wife's butt.

عمر: مراتك ألطف من مراتي.

Homer is talking to his neighbor Ned Flanders. He is claiming that his neighbor is so lucky to have a perfect loveable family and to get beer in barrels. He has a prettier wife too and a lovely obeying son. In this quotation, Homer envies his neighbor for having a wife who has a sexy body.

To make it less offensive, the translator omits the word "butt" that refers to a sensitive part of the body. He/she expresses the idea with a gentler sentence which is "your wife is kinder than my wife". Kindness refers to a moral (spiritual) quality instead of a body one. The translator uses a dynamic translation strategy to render the original message. In the original episode, Homer's neighbor kicks him out of his house because he is talking about his wife's body, while only expressing that his neighbor's wife is kinder than his, doesn't make Flanders feel so angry to expel Homer out of his house. I think that the translator failed to match the translation with the actions. He was not so faithful to the original text. His priority of translating it in this way is to make it fit in the TL and be accepted by the

Arab audience but with a loss of the message. A translation alternative would be مراتك مدورة موش زي مراتي مدحبرة

Example 3:

Homer: He's gonna mop up with your son's butt.

عمر: هيمسح أرض الملعب بابنك.

"Mop up someone's butt" is a phrase that is usually used for humiliation. Homer is making fun of his neighbor, Ned Flanders and his son. He is insulting him by using low level words. He bets that his son "Bart" will win the baseball competition. Concerning the translation, the translator partially uses an equivalent phrase in Arabic that gives the same meaning of the original one, but does not include a taboo word. The researcher thinks the translator succeeded here in transferring the original message and the intended effect to the target audience. Compensation took place with no loss here.

Example 4:

Homer: Marge, get your butt out here!

عمر: منى اتلحي شوية.

Homer is waiting for his wife "Marge" in the car and asking her to come quickly. He becomes so nervous because of the long wait. The translator uses اتلحي شوية. This phrase is used in Arabic, sometimes, to ask

a person to hurry up. The translator chooses اتلحي although he has some other choices like استعجلي، اتحركي، or تعالي بسرعة. In my point of view, the translator is not so successful in his/her choice here. I think he does not keep the same humorous effect as the original one. Simply, he/she could have used هزي خصرك which has the same words, meaning and effect of the original, and it is still acceptable to the target audience. It also carries the humorous effect like the "butt" word. The Egyptians use the word "قففا" which has the same meaning as "butt". Literal translation can be used here. Therefore, I think that the literal translation here might not harm the meaning or the feelings of the audience as this word is not so offensive in Arabic.

As noticed, the translator does not succeed in preserving the humor in the translation of this example. Funny expressions are culturally based. The translator uses gentler ways of insulting. Hence the translations do not work properly. The compensation, to some extent, is not possible because it does not transfer the intended meaning. Arab audiences may laugh then.

As it is noticed, all the "butts" and "asses" words are completely omitted because the translator is taking into consideration that this show is a family animated one which should meet the taste and abide by the Arab culture constraints.

To summarize, deletion is pervasive where a speaker is referring to taboo body parts or commenting on those parts either seriously or

humorously, etc. as we can see, loss is relative in the above mentioned examples. Sometimes the original meaning is partially achieved like "get your butt out here". Other times, the meaning and effect are fully achieved like "He's gonna mop up with your son's butt". Both the original sentence and its translation express Homer's irony of his neighbor and his son. The humorous effect is preserved, and the two sentences sound equally humorous.

4.2.1.2. Adapting "Bitch" Expression:

Swear words are treated in a similar fashion. The word "bitch" is another common insult in English culture. It has its strict sexual sense, but sometimes it is used as a spontaneous word as a reaction to a bad situation just as the following example.

Example 5:

Bart: Bitchen!

بدر: أحسن.

Example 6:

Homer: Don't you ever, ever talk that way about television. You lousy, ungrateful.

عمر: اياكي تتكلمي عن التلفزيون بالطريقة دي.

In Example 5, Bart is showing his excitement and happiness after the electricity had gone off by saying "Bitchen". This word means "good", "amazing" and "fucking great". The translator used the word أحسن which literally means "good". I think he/she is not so successful in his/her choice because this word reflects his dissatisfaction but not his anger

In Example 6, Homer is talking to his daughter Lisa. He is insulting and shouting at her because she complains about the invention of TV because her dad spends long hours watching it and forgets about his family. Homer expresses his anger by using the word "lousy" and "ungrateful". The word "lousy" means worthless and dirty according to the context. English "lousy" may translate as بلية as an equivalent to "worthless". The translator chooses to delete it, and never translates it into Arabic because he/she thinks that وسخة in Arabic has a bad connotation which may mean "slut". Of course, it would be unacceptable to be transferred in the translated version. The translation shows Homer as a dad who is just asking his daughter not to talk about the TV in a bad way. But, he/she could have used بلية or يا قليلة الأدب which implies the meaning of rudeness without any offensive effect towards the target audience. There is no real need for deletion.

Example 7:

Bart: Know where this bastard lives? His parents aren't married.

بدر: وعندك فكرة الضايعة حنلاقيه فين؟ هو فعلا ضايع و بندور عليه مغلطتش يعني.

In Example 7 above, Homer is driving his car to look for his lost brother. His son, Bart, keeps calling the lost uncle "bastard" because his grandfather had him out of wedlock. The translator omits the word "bastard" and replaces it with "lost" because "bastard" is an unacceptable insult in the Arab World. It has a very bad connotation. The translator's choice of strategy here is successful as he/she does not want to offend the target Arab audience.

As we can see, the words "bitch", "lousy" and "bastard" are completely omitted in the Arabic translation because they would not be acceptable in the TL culture. This results in having an original sentence and a translated one not conveying the same meaning and effect. The translator was not so successful in compensating for the loss. Substitution is a better strategy here than deletion.

In short, undoubtedly, adaptation is one of the procedures that come under compensation. It is a way to help the TL audience understand the ST ideas, images and culture in their own mould. Paraphrase, addition and omission offer several choices for translators too.

Religious references are other instances where deletion happens with no compensation. Speeches are localized here, too. Concerning the above two mentioned examples, much loss happens in the translation process. The translations appear semi equivalent to the original ones.

Example 8:

Marge: I turned bacon, eggs and toast into nice smiley face.

منى: عملت البيض على شكل وش جميل.

In Example 8, Marge is talking with her daughter Lisa. She tells her that she makes a cute looking sandwich for her husband Homer and her son Bart. The original text has the word "bacon" which is a type of meat that is prepared from a pig. If we look at the translation, the translator deletes it totally. The translation turned it to be عملت البيض (Lit. "I prepared the eggs"). The translator chooses the omission strategy to delete the word "bacon". He/she thinks that this does not harm the original meaning. The intention of the source message is the "preparation of the food", so he/she offers the same idea in the translation. He/she does not want to harm Muslim audiences' attitudes as eating bacon is prevented in Islam. The translator could have used substitution instead of deletion here. شرايح اللحم, for example, can be used in the place of "bacon". It is still a meat type which is eaten by Muslims; or just the word "meat". It would look like, عملت توست, بشرائح اللحم والبيض ع شكل وش جميل. The main intention of what Marge said is to show her creative way in making lovely sandwiches for her family who eat them without even noticing their nice shapes. The translator has not transferred this in his translation, so I think there was no success in choosing the omission strategy here.



Figure (20): A smiley face sandwich made by Marge.

Example 9:

Samantha: I love Saint Sebastian's school.

سميرة: أنا بحب المدرسة دي.

Samantha, Millhouses' former girlfriend was sent to the "Saint Sebastian's school" because her father caught her and Millhouse kissing. The translator intends to delete "Saint Sebastian". This school is a Springfieldian Christian school. It is a Catholic school which is run by French nuns. This school is for wicked girls. From what we see in the series, Samantha falls in love with Millhouse which makes her spend most of her time with him kissing and playing together.

The translation of this sentence is أنا بحب المدرسة دي which means "I like this school" does not have any reference to the name of the school because it is a Christian school, and the translator assumes that there are no such schools in the Islamic world. The translator originally deletes the

"kissing" words and scenes, so mentioning the name of the school might offend the audience. The translated sentence has no religious or cultural references.



Figure (21): A deleted scene from *The Simpsons*

The translator's choice for deletion was partially successful as he/she transfers the idea of moving to another school, but it is just a normal new school. The translator could have replaced the name of the school with another one that does not have a Christian reference, but still serves the meaning as أنا بحب المدرسة الخاصة دي. In English "I love this kind of private school".



Figure (22): Saint Sebastian's School for "wicked girls".

The above given example shows that deletion is used because it does not harm the meaning, but transfers the idea. The translator just wants the new version of the series to seem so natural for the Arab audience. Because bacon is *haraam* in Islam, and the name of the school has a Christian connotation, the translator feels the necessity of deletion.

The translator uses the omission strategy not only for religious references, but also for cultural ones. This idea will be explained in the following example.

Example 10:

Homer: Better yet, you have to mow my lawn in your wife's Sunday dress!

عمر: تقصلي الجنينة بفستان مراتك.

Homer bets his neighbor Flanders on winning the baseball competition. The bet states the loser will mow the grass of the other's lawn in his wife's Sunday's dress. Sunday clothes (dress) are a person's best or newest clothing. Those clothes are usually saved for Sundays and special occasions.

In Example 10 above, the translator omits the word "Sunday", without any compensation because there is no special dress for Sunday in the Arab culture, and it is not a holiday either. The use of the omission strategy transfers the idea without the culture reference word. I think that the translator could have used the word "Eid" which means holiday in

Arabic to replace the original word. The translation would then be **تقلي** الجنينة بستان مراتك العيد. Eid is a special occasion in the Arab culture and religion in which people wear their newest clothes and dress up nicely. The translator was not so successful in choosing the omission strategy. He/she would rather use adaptation here to serve the intended message and meet the cultural background of the target audience.



Figure (23): Homer mowing the lawn in Marge's Sunday dress.

Example 11:

Bart: A long-lost half-brother. How Dickensian!

بدر: أخ نصف شقيق و ضايع، دة فيلم هندي.

Example 11, taken from Episode 1 "Oh Brother. Where Art Thou?" clarifies how the translator substitutes "Dickensian" with an "Indian film". Dickensian refers to Charles Dickens known for his Victorian long tales. The translator uses the substitution strategy here because Indian films in the Arab World are known of their complicated plots. The translator wants to

serve the intention and the original message of Simpson's discovery of having a brother after thirty years.

4.2.2 Substitution:

Substitution takes place when the translator uses TL equivalent words instead of the SL terms or expressions. Those equivalents usually play the same role as those which exist in the SL. This means, the translator replaces the SL cultural words by the TL ones. The translator usually uses substitution when dealing with culture-specific expressions. When translating family animated shows, translators do come across proverbs, verses, historical events, legendary people, names of places, people, food, etc. that are known in a specific culture but not in a different one. The translator should be more sensitive to the ST and more familiar to its culture because he/she has to convey language and culture.

Cultural substitution of names is clearly seen in the translation of the names of persons, places and food items which are taken from a number of *The Simpsons* episodes.

4.2.2.1 Substituting Names of Characters:

Characters' names in animated cartoons and series work quite differently from personal names in daily communication. They are not only simple signs for addressing people, but they usually reflect these people's character. If the characters' names in the animated cartoons are used in

people's daily life, those who are familiar with the sources of these names can easily understand the proper associations. Thus, the frequent usage of these names makes them a part of their culture.

Hermans (1988) divides names into two categories: conventional names and loaded names. The conventional ones are those which are unmotivated for translation. Such names do not carry a semantic load; or they are known on an international level such as Michael Jackson and Charlie Chaplin in *The Simpsons*. The loaded names are seen as 'motivated' for translation because they carry a meaning. Such names can be historical or cultural ones.

Furthermore, Hermans mentioned four ways for translating names as follows: copying, reproduction, transcription or adaptation.

In *The Simpsons* animated cartoon, the translator attempts to find similar Egyptian equivalents for the characters' names that have the same rhythm in Arabic or the same meanings.

"The author of *The Simpsons*, Matt Groening, named the characters of the Simpsons' family after a number of his own family members. Except for "Matt", he substituted it with "Bart" with it. It is also an anagram of the word "brat". This means that there is so much meaning behind the names of the characters. In addition, some people think that the name "Homer" comes out of "home" because Homer is a lazy man who likes to spend his time at home, watching TV and eating his favorite donuts. "Bart" is given

this name because the author sees that he is a misbehaving and an annoying child character. He is always rude and calls his father by his name instead of saying dad. He usually gets an "F" at school because he spends his time playing and hanging out with his friends" (Retrieved from http://simpsons.wikia.com/wiki/Bart_Simpson on 12 September 2012).

The translator then, thinks that there is no much meaning in the names to be rendered. They are unmotivated names, so he/she gives the characters Arabic Egyptian names that have the same sounds or rhythm of the original ones such as: Homer عمر, Selma سلمى, Marge منى and Patty بتة. I believe that the translator succeeds in the translation of names as they go so naturally with the Egyptian version of the series. But referring to Bart, the translator fails to transfer the meaning behind his name. He/She names him بدر that has nearly the same letters of "Bart", but not the intended meaning. بدر in Arabic which is one name of the moon. This name carries the beauty meaning. So, it is totally different from the original name. The translator could have given him مشاكس as a name in the translated work which means naughty, so the Arab audience can get the message. Moreover, I think that the translator does not go deeply beyond the surface. The translator does not succeed in translating the name of the humorous character, "Krusty" also. It is worth noting that the name of this character is inspired by a real-life clown "Rusty Nails". This name means "dirty", "unclean". It is said to a person who does not have a shower. The translator does not take this into consideration. He/she gives him a name that has the

meaning of "crispy" not "krusty". I would say that if he/she names it بهلول, it would be more appropriate as this name means idiot, fool and a person who keeps laughing without reason.



Figure (24): Krusty the Clown.

Mr. Burns, for example, was translated as محروفي باشا. This is a literal translation for the name. As باشا in the Egyptian language means Mr. and محروق means burned. To some extent, the translator was successful in translating some names and not successful in others.

4.2.2.1.1 Substituting Celebrity Names:

The series contains the names of TV, radio and movie figures like Troy McClure (Actor), Rainer Wolfcastle (Movie Star) and Scott Christian (TV Reporter), legal and political celebrities like Bill Clinton (US President), Chancy Wihhum (Chief of Police) and Joe Quimby (Mayor of Springfield) and names of special guest stars like Britney Spears, Bill Cosby, Arnold Palmer and Michael Jackson.

It seems that those names do not have much meaning except for the local and international celebrities. Therefore, the translator finds it good to render the names of the intentional or known characters into Egyptian famous ones and leaves the known ones without any kind of modification. One would, however, think that he/she succeeds in both kinds of renderings as those names do not have much meaning or connotation in themselves.

As noticed above there is no universal rule for translating personal names. But on the other hand there are certain methods, strategies or rules which can be followed:

When the translator finds it difficult to find equivalent names with the same connotations of the original names, he/she may decide to use a hypernym, (his/her title) e. g. Georgia O'Keeffe, Susan B. Anthony and Marjory Stoneman Douglas=women (سنتات), Principal Skinner=المدير / الناظر.

4.2.2.1.2. Substituting Names of Pets:

There are a number of pets which appear in the series such as, dogs, cats, fish and monkeys. The main two pets are Santa's Little Helper (Simpsons' dog) and Snowball II (Simpsons' cat). Both pets have strong roles in several episodes. The dog was originally a racing dog which Homer took home from his original owner who dumped it as a Christmas gift for the family because he and his wife Marge were short on Christmas money. Concerning the cat, her name is slightly ironic because she is black unlike the original snowball or an actual snowball that is white. The

translator does not take so much of these connotations in his/her translation; therefore, their names have not been mentioned.

4.2.2.2. Substituting Names of Places and Items:

Translators use substitution as a means of translating names of places. Especially when there is a difference in culture and religion to which the source animated cartoon and the target one refer.

There are many good examples on this kind of substitution in *The Simpsons*, consider the following:

Example 12:

Krusty: This guy walks into a bar.

مقرمش: الواد دة دخل القهوة.

In Example 12, Krusty is talking about a guy who enters a bar which is a taboo in the target culture. The translator substitutes the word "bar" with "café". Here, there is a successful substitution which does not offend the Arab/Muslim audience.

Example 13:

School Principal: So, Patty, tell me, tell me more about your trip to Egypt.

مدير المدرسة: احكي لي عن رحلتك لإفريقيا.

In Example 13, the school Principal wants to know more about Marge's sister's Patty's life as he wants to ask for her hand. In the original context, he is asking her to tell him about her journey to Egypt, as of course they live in America. Here Egypt is substituted by Africa because the translator proposes that the characters are already living in Egypt, so the journey should be to another place. There is not much loss and gain here, but Americans generally see Africa as a strange world with a strange way of life. It is more interesting for them to hear about it. The substitution translation strategy here was a good choice by the translator because it makes the series look as if its events were taking place in Egypt rather than some exotic country. If Africa was replaced with another place, it would be better and more meaningful "America" for example.

In Example 14 below, the translator uses the transliteration strategy in dubbing other names of places like "Detroit". He/She translates it as "ديترويت" without trying to find an equivalent or substitution for it.

Example 14:

Orphanage official: Your brother could be anywhere, even Detroit.

اخوك ممكن يكون في أي حطة ، حتى في ديترويت.

In other places, the translator uses literal translation strategy in dubbing names of places, like the name of the fictional town where the Simpson's family lives, "Springfield" is translated as "مدينة الربيع".

Example 15:

Homer: Grab a plane to Springfield. We got a couch that folds out.

خد أول طائرة لمدينة الربيع. عندنا كنبه بتتفرد سرير.

Example 16:

Powells Herbert: What's the name for our new car?

Engineers: You'll love this. The Persephone!

Powells Herbert: Persephone? What the hell kind of name is that?

هانى عوني: اخترتوا اسم للعربية الشعبية الجديدة؟

المهندسين: ابوة يا زعيم ، بيرسيفونى.

هانى عوني: بيرسيفونى؟؟ احسن انكم تشدوا عليه الميا.

Example 16, Powells is asking his assistants to give him a name of the new car they produce. The translator does not render the original meaning literally. Instead of the anger effect in the original name, Powells, in the translated version, "Persephone" is substituted by which is a familiar word to the Egyptian audience. In Arabic it is used to refer to toilet button to flush toilet. To show his refusal of the name in a funny way, the translator uses the dynamic strategy to make Arab audience laugh.

4.2.2.3. Substituting Names of Food:

Each culture has its certain food items which are symbolic of that culture. Shortridge (1998: 6) argues that food habits differ from one culture to another. This makes translating a food menu an uneasy task, especially if the translator is not able to create faithful, accurate and attractive translations for the original food items.

Concerning food items in *The Simpsons*, the translator uses substitution with the name of the dishes and food items that the target audience is not so familiar with. Some of the dishes which occur in the series are Frosty Milkshake, Oatmeal, Burger, Swedish meatballs, Hoagie, etc. Such dishes are not found in Egyptian food menus. This makes the translator attempting to find substitutions for these names to compensate for the loss in meaning. Those foods are respectively translated as شوكولاتة بالحليب و حمص الشام , بليله , كفتة , كفتة بالصلصة (كفتة داوود باشا) , كبسه. But, the translator does not succeed in rendering the correct names of the food. Those foods are known in the Egyptian culture, not totally different from the original ones. He gains the audience acceptance of the translated food names, but he/she loses denotation of the original dish.

I would suggest a translation for the mentioned food in the ST like كبة , رز بحليب , صفيحة

Both meatballs and كفته refer to "meat", but the substitution takes place in the word "Swedish" because it refers to a Western country, but داود باشا is a proper name in Arabic.

Example 17:

The Mayor: Coffee and maple logs in the lobby.

رئيس البلدية: أفضّلوا القهوة و العصير في القاعة.

This is another clear example in which the translator substitutes "maple log" with "juice" that is completely different from the original food item. There is a loss, but no appropriate compensation for it. Rather than translating the concept, instead he/she replaces the original with something completely different but fits better with the new target audience. The translator could have used the word كعك to substitute "maple logs" as both are sweets which can be served in meetings and workshops.

It is worth that noting that the translator in one place does not translate the name of the food item; he/she uses transliteration strategy. This leads to a distortion of the original.

Example 18:

Lisa: Dad, eat something. It's got mustard on it.

بيسه: كول دي يا بابا , أنا حطتلك عليها مستردة.

Consequently, substitution is also used with the translation of proverbs and expressions that reflect culture-specific concepts which are unique to that culture. This goes with the saying "If you want to know a people, know their proverbs". Studying these proverbs proves that there are similarities and differences between cultures. Therefore, the translator rarely finds a one-to-one correspondence for proverbs. He/she manages this by translating the message of the phrase or the concept instead of a word by word translation. The following examples from *The Simpsons* illustrate how the translator deals with a number of proverbs.

Example 19:

A gentle answer turneth away wrath.

الكلمة الطيبة تلين الحجر.

Example 20:

The loser's mating call.

الشماعة اللي بيعلق عليها الخسران.

Example 21:

Now that unpleasantness is over.

راح و كسرنا قلة وراه.

The translator has not rendered the proverb literally because this kind of rendering does not offer a sufficient sense to the Arab audience. In my

opinion, those proverbs were rendered successfully. However, some of the English proverbs have equivalents in the Arab culture like:

Example 22:

Beggars can't be choosy.

ابقا شحاد وأتأمر.

Example 23:

I flunked the turn-the-other-cheek test.

أدر له خدك الأيسر.

Substitution as a means of compensation is also used when dealing with cultural aspects in order to overcome the cultural hindrances in translation. As we know, culture is a mosaic of different manifestations of life. Sapir (1927) stated that "all human groups are cultured, though in vastly different manners and grades of complexity". The complexity lies in what is considered acceptable in one culture can not always be accepted in another. In Islam, for example a man is allowed to marry up to four wives, but it is so strange and not allowed in the West. It is fine to have a girlfriend whom you live and even sleep with in the West, but it is totally prevented in the Islamic religion.

If the translator literally translates such cultural concepts, the translation would arrive to the target audience with a partial or total blur.

To overcome this, translators compensate the source terms to make the idea clearer. (Garcia, 1996: 64) claims that "When the languages involved are so distant that the same figures do not exist in one or the other, different procedures for the translation are implemented to achieve a partially successful transfer. In this case, compensation is nearly always resorted to".

The American culture tolerates talking about sex, dating and kissing. Drinking beer and hanging out with girlfriends are common things that are accepted there, but can't be tolerated in the Arabic Islamic culture.

Example 24:

Homer: I'll buy you a corsage!

عمر: حشتريلك تيشيرت جديد.

In this example, Homer is promising his wife "Marge" to get her a corsage. In the American culture, a corsage is a small flower usually pinned on the dress or worn on the wrist for formal parties, wedding etc. The translator substitutes the clothing item "corsage" with a "shirt". The translation becomes "I'll buy you a new shirt". If we look at the meaning of corsage word in Arabic, there is a meaning as الصدرية , الصدرية. I think that one reason for using substitution strategy is because the translator misunderstands the real meaning of this item, he/she thinks it is a corset, not a corsage. He/She thinks that it is a female private clothing item, and it is not so acceptable to be literally translated into Arabic. Culturally the idea

of a woman been gifted a corsage by a man is not welcomed. The other reason is that the translator may think that "corsage" is not so known here in our culture. People do not wear it on their wedding parties, so he/she finds it is better to replace it by a shirt. I think the translator's adaptation of this sentence is to some extent successful, but not so faithful to the original text. I would rather say he/she could have used شكلة which has a close meaning to the original item.



Figure (25): A floral corsage

Example 25:

Bart: What if I want to strut around nude?

بدر: احنا ولاد و نحب نلعب براحتنا.

In Example 25, Bart tells his friend that he wants to take off his clothes and walk around nude to prevent him from inviting his girlfriend to come and join them in playing. While the translation replaced all this with saying "we are boys and we would like to play freely". As it is noticed,

there is verbal humor in what Bart says, but the translator was not successful in compensating for the humorous content. The word "nude" which is omitted is the key word for the ironic effect. The translator uses adaptation to substitute the whole original sentence with a new one as nudity is not acceptable in the Arabs' culture. Figure 26 below shows a Millhouse and his girlfriend kissing each other.



Figure (26): Millhouse and his girlfriend.

Example 26:

Teacher: In order to explain why your hormones will soon make you an easy target for every smooth talking lothario I will now show a short sex education film.

المعلمة : ولاد هوريكو فيلم قصير عن الهرمونات.

The Arabic translation here is "I will show you a film on hormones". The translator uses the dynamic translation strategy to express what is originally said by the teacher. The translator was not able to offer more

explanation on this because in Arab culture, school children are not familiar with "sex" or such relationships even if it is introduced in an educational way.

Example 27:

Ator Troy McClure: I am here to provide the facts about sex.

ممثل في التلفاز: أهلا انا الممثل خوري فهلوي دلوقتي حقولكم الحياة بطريقة سهلة ومباشرة قوي.

In Example 27, "sex" is substituted by "life". The translator uses a very general word that does not give the meaning of the original one. I think if he were to use the word تكاثر which means "breeding" it would be closer to the original meaning.

Those examples are taken from Episode 23 "Bart's friend falls in love". The episode's theme is about friendship and love. A new girl that joins the class of Bart, and by time, Bart's friend falls in love with this girl and spends time with her instead of Bart. In the middle of the episode, their teacher shows them an educational film which has a humorous presentation of sexual relationships; two rabbits get married and have 14 little bunnies. This makes Bart's friend and the girl look at each other while watching this film and starting their love relationship. Bart is complaining because he feels so lonely while the only thing his friend does is kissing.

This episode is severely edited, some scenes are totally removed and the humorous effect has nearly been omitted from the translated version of

the series. The translator attempts to compensate for the loss in a way that makes the content acceptable for the Arab families with their different ages but with a loss of the original.

Example 28:

Patty: All right,

but no tongues.

Bob: Though kissing you

Is like kissing some divine ashtray...

بتعة: ماشي بس عالخد.

هيلاهوب: مع ان خدك زي الخوخ الطازة.

Example 28 is taken from Episode 21 "Black Widower". In this scene Bob is trying to kiss Selma. There is a metaphor. He likens kissing her on lips as a (divine ashtray) which is substituted by (delicious peach). In the original sentence, Bob is making fun of Patty because she smokes, and her mouth tastes like this because of the smoke while the translator does not translate this metaphor and replaces it by (delicious peach) because he/she does not want to refer to a lip kiss, so he/she makes Patty say "ok, but my cheeks" not lips. Cheeks look like peach. Therefore, he uses a dynamic strategy her, not a literal one to make a less offensive effect on the audience' ears. A better translation would have been دة بق و لا بلوعة.



Figure (27): Sideshow Bob kissing Selma.

The following examples show some culture specific terms which are not so popular here. The translator replaces fraternity and wind chimes by more familiar words in the Arab culture.

Example 29:

Flanders: one of my wife's homemade wind chimes.

شفعي: مفرش من اللي بتعملو مراتي.

"Wind chimes" is replaced by "a cover". Wind chimes are chimes that are made of tubes, rods, bells or other objects. They are often made of metal or wood, and hung outside houses. It makes sound (rings) when the wind plays it. Therefore, the translator deletes this word and compensate for it with another word that does not carry the same meaning, but it is more popular in the Arab World. Dynamic translation strategy is used here. The translation was not as successful as he/she could have used دولاب هوا, صنع مراتي

Example 30:

Homer: Reminds me of my old fraternity days.

عمر: بتفكرني بالمعسكرات الخيرية.

"Fraternity days" is replaced by "charity camps" as it is more popular in the Arab culture than the other. There is an appropriate meaning, but not exactly what the author intends to say. I think the substitution strategy is acceptable here as he/she does not change much in the original.

Here, the following examples show how the translator substituted some words, phrases and sentences with new ones that have an Islamic touch and connotation.

Example 31:

Flanders: The Lord's given us a beautiful day, huh?

شفعي: واضح ان النهاردة يوم جميل.

Example 31 is taken from Episode six "Dead Putting Society" which is said by Ned Flanders. Flanders is an extremely religious man and a faithful Christian. This can be inferred from his speech. He always speaks nicely and thanks the Lord for everything. The context in which this sentence is spoken is so serious, but the translator does not reflect the religious effect of what Flanders says, at least he could have used Allah instead of God. There is no need for deletion and substitution here.

Example 32:

Flanders: Lord, we beseech thee.

Homer: No use praying.

عمر: ما فيش فايده من الدعا يا شفعي.

Flanders and his family are holding each others' hands and pray for his son to win the baseball competition. Homer makes fun of him and says that there is no use of praying because he is so confident of his son.

What Flanders said is totally omitted in the translation, therefore, the pious personality of Ned's Flanders is lost. The translator deletes without a good reasons without any compensation taking place. The serious situation transformed into an ironic one by what Homer says. A better translation would have been نحن نلتجئ إليك

Example 33:

Homer: Holy cow, you're as big as a house!

عمر: الله بقيتي كنبه اسطنبولي.

Example 31 is taken from Episode 12 "I Married Marge". The translator deletes "holy cow" as there is no equivalence for it in Arabic. He/she uses the metaphor (a sofa that is made in Istanbul) to refer to his big wife's size because of her pregnancy. As we noted, the original meaning is lost, and what is gained is a close meaning of what the author wants to say

but not an exact reflection of it. But still, the "Istanbul sofa" thing preserves the humorous effect of the original word "big as a house". It is more appealing for the Arab audience. A better translation would have been "ايه
 دة , دة انتي بقيتي بلدوزر"

Example 34:

Flanders: I feel like I've violated Matthew 19: 19.

شفعي: ما عملتش بنصايحك الإنسانية.

Again, Flanders here is calling the church vicar at night. He can not sleep because he thinks that he violated one of Matthew's (Bible) doctrines.

The translator changes the context and even the job of the man whom Flanders calls. He introduces him to us as an advisor rather than a religious man who works at a church. The translator is not so successful in compensating for the meaning loss here.

Example 35:

Homer (on phone): The hospital? Hello?

عمر (على الهاتف): المستشفى؟ يا ساتر يا رب.

In Example 36, Homer's father is calling his son to tell him that he is at the hospital. The translator dubbed the original as it is, but he/she added an Islamic touch and adapt the saying by adding purposely يا ساتر يا رب. This phrase is used a lot by Muslims in case something bad happens.

Example 36:

Homer's dad: that heart attack made me realize that I'm going to die someday.

Homer: Oh, Dad! You and your imagination.

والد عمر: عمر , الأزيمة دي يا ابني نبهتني لحاجة مهمة , انو حبيجي يوم اموت فيه.

عمر: يا بابا ربنا بيديك الصحة وطولة العمر.

In Example 35, the translator uses addition translation strategy to render it. He adds the word *يا ابني*. This expression used by old people who want to give young people a piece of advice while avoiding being too harsh. In this example too, the expression makes a warm relationship between the father and his son; something typical in the Arab culture. The adaptation strategy was used by the translator to render Homer's reply to his father instead of what Homer originally said, "dad and your imagination". The rendering is "oh dad. May Allah (God) give you good health and long life". The translator finds it better to introduce what the son says to his father as a prayer not sarcasm.

Names of Christian holidays have also lost their religious and cultural connotations in the translation. Christmas and Thanksgiving are replaced by Eid without having any reference to a specific one. This makes so much loss without gaining any meaning.

The translator does not translate the name of this holiday as عيد الشكر for example although this was necessary because of the turkey which is served in the episode because of this special occasion. It is not enough to say Eid only.



Figure (28): Bart messed things up on Thanksgiving.

The translator chose to delete most scenes and words that have bad connotations and may influence people's behavior, like drugs, drinking and so on.



Figure (29): A deleted scene because Marge appears pregnant.

4.2.3. Zero Compensation Points:

Salem (2008) defines untranslatability as the place where the intercultural equivalence is absent. Catford (1965) believes that the intercultural non-equivalence appears when there is a term that exists in the SL text but does not exist in the TL culture. The more disagreements there are in the source culture and the target ones, the more the translator finds it difficult to achieve an intercultural translation. This can make hard or even impossible to find equivalences.

The impossibility of translation could take place because of the untranslatability of life habits, values and traditions which exist in the SL text, but completely strange to the TL audience. Globalization and technology have bridged the gap among the countries, and they helped people to get closer and know more about others' cultures. This contributes in raising the awareness of the TL audience on others. Thus, Al-Najjar states:

The receptor-culture audience may share with the source-culture audience knowledge about the life patterns of the source culture. He may have been informed previously about the source culture. He may have read an anthropological study of the other culture, or may have lived for a certain time with the society of the source culture. (Al-Najjar, 1984: 25)

The role of the translator is to rewrite the SL message and analyze its intended meaning. He/she is responsible to find equivalents in TL to match

the original message. His/her knowledge, background, culture, and experience play a major role in translating even the most complicated cultural terms. His proficiency in translation can give him/her the ability to make the translated work acceptable and attainable by the target audience.

The issue of translatability depends on the translator's skills and experience. A skillful translator can translate terms that seem to be untranslatable and offer meaningful texts in the TL even with the most difficult texts. This part deals with untranslatability issue. Untranslatability occurs when an equivalent in the TL text does not exist for a specific SL text. Depending on this, a particular English cultural item is considered difficult to be translated unless a translator can offer an equivalent or a semi one in the target culture.

This section focuses on translating forms which don't correspond to or have equivalents in the TL- culture specific items. I will support what Nida has said and raised the awareness to the dynamic strategy that is used by the translator to find equivalents for cultural and religious specificities.

Each culture is specific and therefore contains a number of items which are unfamiliar to another culture such as names of people known only in that particular culture, names of food, values, idioms, proverbs etc.

Culture specific items need the translator's ability to translate them to a totally different culture and to use alternatives. By using such alternatives, the meaning is shifted, adjusted and changed for better

understanding. Translation strategies such as addition, omission, substitution, paraphrasing should be employed to make the text more comprehensible

It is true *The Simpsons'* translator has found certain English lexical items that do not equivalents in Arabic because what they refer to, is absent in the Arab culture. For sure, such terms are cultural or religious ones. The following examples explain the issue of untranslatability in certain situations. Those examples are taken from Episode 16 "Bart the Lover", Episode 9 "Life on the Fast Lane", Episode 14 "Principal Charming" and Episode 3 "Homer's Odyssey" from *The Simpsons* show.

First we begin with an example from Episode 16 "Bart the Lover" to clarify the above idea.

Example 37:

But you've got a butt that won't quit.

Maybe it's the beer talking.

Homer is telling his children about his memories with their mom, Marge. There is no Arabic translation for those sentences because the translator chooses to take them off totally from the Arabic version. He/she thinks that there is no appropriate compensation for this scene as it has much sexual connotations and beer is already against Muslims' religion.

Example 38:

Artie: Just this.

Marge: Artie, please.

Artie: Come on, kiss me. Please.

Marge: No, really, I mean it! Now stop it!

Example 38 is taken from Episode 9 "Life on the Fast Lane". Artie, a man whom Marge knows at a bowling hall is trying to kiss her. As a married woman, the translator omits this scene also from the translated work and does not compensate for it. Of course, the reason beyond this is the cultural barrier between American lifestyle and the Arabs' way of living.

Example 39:

Policeman: People see movies like McBain,
and they think it's all.

الشرطي: الناس بيتفرجوا على افلام الاكشن و بيفتكروا انه شغل الشرطة كدة.

This example is taken also from the "Separate Vocation" episode. McBain is a fictional action movie hero and a famous cop in the McBain movies. The translator deletes this name because it is not a familiar name to the Arab audience. If he transfers it as it is, the idea will not be understood

by most Arabs. This is why he uses action movies only. There is a loss in the original meaning, but the connotation is gained through the translation. In other places, like "have you taken care of McBain?" "McBain" is translated as رامبو / Rambo; who is a fictional action film character. He is known in the Arab World as a person who is skilled in weapons and hand to hand combat. Because Arab audiences are more familiar with the "Rambo" character rather than "McBain", the translator uses the substitution strategy here.

Example 40:

Lisa: I want to be a blues musician.

بيسه: انا عايزة ابقى عازفة جاز.

This is another example from the same above mentioned episode. In this example Lisa expresses her wish to be a jazz player. "Blues is the name given to both a musical form and a music genre that originated in African American communities of primary Deep South of the United States in the nineteenth century" (Retrieved from <http://sab0006.wix.com/blues> on 6 June 2012). The translator omits the name of the band and substituted it with the type of music they play because this band's name is not known in the Arab World. We can notice deletion with zero compensation here because there is no cultural equivalence.

Lexical and conceptual gaps; either cultural or religious ones and the lack of equivalence between the two languages make it not easy to translate these words and scenes. From the examples above much is lost and only little information gained. The translator is not so faithful to the original text. He omits, adds with or without compensation according to his own point of view.

Conclusion:

To conclude, compensation considers a difference between the ST impact and the TT impact. It may also make the explicit and acceptable in one culture implicit in another. Substitution may be applied on one word, or sometimes on a whole text. Consequently, compensation is needed throughout the text, specifically to make the whole content of the animated cartoon eligible and coherent for all the audience with their different ages and same cultural backgrounds.

Context, style, culture, the purpose of the ST (cartoon), and the TT audience are the main factors that influence the compensation process and the chosen translation strategies.

Finally, whenever these factors face the translator, compensation is needed. In other words, compensation is preventing any serious meaning loss by replacing it with expressions that have a closer meaning. So, translators should know what is lost first and why we should compensate before they decide to compensate for the loss. What is important is to know

if the compensation helps the TT to be more acceptable and understandable for the target audience or not?

Chapter Five

Conclusions and Recommendations

The overall aim of this study was to explore various translation strategies in relation to audience and culture considerations through the translation of children and family animated cartoons from English into Arabic. It also examined how the translator overcomes cultural barriers such as comprehensibility, cultural specifics, the audience's age, and their level of awareness regarding the S & TL. In addition, it tackled how the translator captures the ST message and emphasized the need to understand the audience's cultural background. Moreover, the study analyzed the compensation strategies executed to translate the selected animated shows.

Based on the analysis, it was shown that several translation strategies are applied in rendering English animated cartoons. These translation strategies may differ depending on the content of the cartoon, the type of audience and the culture specificities in the selected animated cartoons. Translators are responsible to render the content and the effect of the original text to the target audience by using several translation strategies such as addition, omission, substitution and adaptation.

5.1. Conclusions:

This study has revealed a group of findings as follows:

1. The translation of children's animated cartoons is influenced by three major factors: the translation policy of the production institution, the culture content in the original, and the age of the target audience. It is important to focus on the ST message. As a result, the translator must develop an approach that helps the target audience to understand the content easily. He/She might use specific strategies (words, proverbs or names) that are better known in the target culture and can serve the main purpose of the translation.

Concerning the translation policy of the production company, it is evident that Disney's principles are entirely different from Venus's. Disney uses literal translation strategy resulting in a transfer of the content as it is. The company focuses on the work itself rather than the source and the target audience. The translators of Disney's works regularly do not interfere in replacing words, deleting scenes, or explaining the difference in values between the original and the target environment. On the other hand, Venus uses naturalization as a translation strategy to adapt the entire English children work to meet the needs of the Arab children and their way of living, values and religion. They use this strategy especially when dealing with controversial translation such as religious issues or taboos. With

respect to the culture content, Disney translates words rather than culture, whereas Venus translates sense rather than sentences. Culture according to Venus, can dominate the whole process of translation. The work usually is cultivated to be similar to the target culture. Venus is concerned with combining cultures by joining the works of the English speaking community's culture to the Arabic children audience but in a domestic form. Venus helps the Arabic child to watch several shows but in his own language and culture. It entertains and educates but simultaneously shapes the thoughts of children.

Concerning the institution factor, children's animated cartoons are translated by Disney or Venus. The institutional ideology usually affects the translation of the animated cartoons for children. Censorship and manipulation are practiced on the ST. These two companies have different ideologies in relation to the selection of texts to be translated and the treatment of the social and cultural content in the original. Each one of them has its own translation policy, aims, and reasons beyond choosing a specific translation strategy.

Disney usually tends to use dubbing in translating its cartoons and uses the Egyptian Arabic dialect because it has become the most familiar to the Arab audience due to familiarity with Egyptian films and series. It also considers dubbing for little children who are not

able to read the subtitling on the screen since it is easier for them to listen and understand. Dubbing can also transfer not only words, but also feelings to the audience which makes viewers interact with the show.

Venus translates with great liberty. Its translators are able to play with the source text in various ways by changing, bridging it or by deleting or adding to it. In addition they can reproduce the text with its components like proper names, context, language and culture.

Disney always transfers the animated cartoons exactly as they are with the same plots, clothes and values. They do not take the culture of the target audience into consideration. Disney usually introduces to children new culture thoughts, values and religious aspects.

2. Concerning the cultural factor, Venus always attempts to make the culture of the ST or the content readily available to the target audience. When translating a text that has culture-specific content, they take into consideration the culture, religion and values of the Arab society.
3. Referring to the audience factor, the age of the targeted children is very important in the translation process. As mentioned before, there are three main age stages for children through which a child passes. When he/she is so young, his/her main need is to watch and listen to funny and short shows which are accompanied by songs and music,

but as he/she grows older, what he/she watches on TV contributes to build his/her personality, beliefs and ways of thinking. Therefore, the translator should become more careful when he translates for children between the ages of 11-14 because any mistake in translation might lead the child to feel the gap between what he/she is watching and what he/she already experiences in his/her community.

Children are put into three major age groups according to their cognition; the early years of birth to six years (six to seven years old in most societies represents the beginning of formal schooling); the middle years of seven to eleven (11 to 12 years old in most societies represents the average age of the onset of puberty and the beginning of adolescence); and the early adolescent years of 12 to 14.

4. The translation of family animated cartoons is never easy. The translators should take into consideration that they translate for a mixed audience. Therefore, they should guarantee translating the ST message and effect to the target audience, in addition to the cultural references.
5. To render the English ST into Arabic, translators use different translation strategies such as addition, omission and substitution or they just transfer it literally to achieve rendering the original message

and effect. It is used when there are equivalents in the TL and culture, so the audience can get the idea.

6. Choosing a translation strategy to compensate for the loss in translation depends on culture specificity that the ST has. There are five main means of compensation which the translator uses in order to bridge the gap between the SL & TL. The five means are: adaptation (paraphrase, addition and omission), substitution, extended explication, displacement and rearrangement.

Concerning taboo and cursing words like "bitch", "ass", etc. Deletion is pervasive where the speaker is referring to private body parts or commenting on those parts either seriously or humorously, etc.

The translator uses substitution in translating characters' names, places and food. They replace them with alternatives that fit more into the translated text and make them more familiar to the Arab audience.

Deletion is used also in religious contexts and concepts because the translator assumes that the target audience is a Muslim one.

7. In zero compensation cases, the translator chooses to delete whole scenes or words because there is no appropriate equivalent in the target culture that covers the loss in meaning.

Compensation nearly always reflects a difference in kind between the ST effect and the TT effect. It may involve making the explicit in one culture implicit in another. Substitution may be applied on one word or sometimes on whole text. Consequently, compensation is needed throughout the text, specifically to make the whole content of the animated cartoon eligible and coherent for all the audience with their different ages and same cultural background.

The question whether and how to compensate can never be considered in and for itself, in isolation from other cultural factors: context, style, genre, the purpose of the ST (cartoon), the source of the TT (cartoon) and the TT audience.

Compensation is needed whenever consideration of these factors faces the translator with an unwelcome compromise. Simply put, it is a less unwelcome compromise, the reduction of an unacceptable translation loss through the calculated introduction of a less unacceptable one. In other words, compensation prevents any serious meaning loss with a less one. So, before deciding on how to compensate for a translation loss, it is best to know first the loss should compensate. Then to use an appropriate translation strategy to cover the loss and suit the target audience.

5.2. Recommendations:

Translating animated cartoons is a process that requires Arab translators to be more creative and sensitive to the original text. Translation as a task is a kind of rewriting the original work beyond the boundaries of the original culture. This thesis recommends the following for the benefit of children and family animated cartoons translators in particular and for the translation process in general:

1. The researcher recommends translators to be more familiar with the culture of the ST and the intention of the author. Of course, it is good to have a translated work that matches the values and the expectations of the target audience and conveys the original message.
2. Cartoon translators are recommended not to let censorship amount to prejudice, cultural blindness and xenophobia. Translators should respect other religions and admit that the Arab audience are not Muslims only.
3. The Arab World should produce something that is both entertaining and educational. Borrowing from outside may have some disadvantages no matter how hard translators try to domesticate them.
4. The researcher thinks that sympathy with animals should be implanted in Arab children, especially Muslim ones. For example,

Muslims do not eat pork, but they should not antagonize and hate pigs. This kind of attitude may lead to antagonizing other animals such as dogs and cats because Muslims do not eat them. Children should not be taught to hate God's creatures.

5. Since few works have been done in the Arab World regarding translating (dubbing) children and family animated cartoons into Arabic (standard or Egyptian dialect). The researcher recommends conducting more research in this area so better in-depth understanding of translated cartoons may be acquired and developed.

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جامعة النجاح الوطنية
كلية الدراسات العليا

الاعتبارات الثقافية والجمهور الخاصة بترجمة برامج الأطفال والعائلة للعربية

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

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الملخص

تناقش هذه الرسالة مسألة ترجمة الرسوم المتحركة للأطفال والعائلة من الانجليزية الى العربية بالعودة إلى العوامل الثقافية و العمرية لدى الجمهور. كما وتنطرق إلى استراتيجيات الترجمة المتبعة في ترجمة هذه المسلسلات. كما أنها تركز على المعوقات و المشاكل التي تواجه المترجمين العرب أثناء ترجمتهم لمثل هذه الأعمال. اعتمدت الباحثة على المنهج الوصفي و التحليلي لفحص مادة البحث، حيث تم جمع وتصنيف و تحليل الأمثلة من أفلام الكرتون الانجليزية و ترجماتها بناء على الإستراتيجية التي اتبعتها مترجمو هذه الأعمال أثناء الترجمة.

في بعض الحالات، قدمت الباحثة اقتراحات لترجمة أفضل. أما فيما يتعلق بالنتائج فقد اظهر تحليل الأمثلة ان الترجمة الحرفية هي الاستراتيجية التي تتبعها شركة ديزني، في حين تعتمد شركة فينوس (الزهرة) إستراتيجية تكيف النص. علاوة على ذلك، فان الباحثة تركز على إستراتيجيتين للتعويض، وهما: تكيف النص و الاستبدال حيث يستخدمهما المترجم لنقل الفجوة بين النص الأصلي و الجمهور المستهدف. وهذا يدل على أن المترجمين يقومون بإعادة صياغة النص الأصلي أو الإضافة إليه أو الحذف منه لإيصال المعنى المقصود للجمهور بطريقة لا تخالف خلفيتهم الثقافية و الدينية و لا تؤذي مشاعرهم.