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## THE CULTURAL CONSIDERATIONS CHANGE THE MESSAGES OF THE CONTENT IN ARABIC CARTOON DUBBING

### A B S T R A C T

Each language is unique with some cultural considerations distinguishing it from other languages. These differences stem from the heart of its society's traditions, customs, and religions; drawing the borders where the translator stands. This study investigates the issue of dubbing cartoons from English into Arabic in relation to cultural and audience factors. It points out the translation strategies and procedures used in this process by examining a number of translation attempts for selected cartoon texts. It also focuses on the barriers and problems that face Arab translators when translating such content. A descriptive and analytic approach is followed to examine the corpus of the study. Examples from American cartoons are collected, translated, classified and analyzed depending on the cultural gap between the two languages. In some cases, more suitable translations are suggested. The study tries to override certain difficulties and obstacles in translating the real meaning behind these problems. The main aim of this research is to illustrate the importance of analyzing expressions in their original language before rendering them to target language. This process makes the translator realizes the original message which is the most important thing in the whole process.

## الاعتبارات الثقافية تغير مضمون رسائل المحتوى عند دبلجة الرسوم المتحركة الى العربية المستخلص

تنفرد كل لغة باعتبارها ثقافة تميزها عن اللغات الاخرى، إذ ينبع هذا الاختلاف من قلب عادات ومعتقدات وديانات مجتمعتها لترسم حدوداً يقف عندها المترجم . تناقش هذه الدراسة مشكلة دبلجة الرسوم المتحركة من الانكليزية الى العربية بالرجوع الى العوامل الثقافية لدى الجمهور العربي. كما تطرقت الى استراتيجيات الترجمة والاجراءات المتبعة في هذه الدبلجة من خلال تحليل عدد من محاولات ترجمة لنصوص مأخوذة من حلقات مختلفة للرسوم المتحركة، كما ركزت على العوائق والمشاكل التي تواجه المترجمين العرب اثناء عملهم على مثل تلك الاعمال. اعتمد البحث على المنهج الوصفي والتحليلي لفحص مادة البحث ، حيث تم جمع وتحليل ومناقشة عينات البحث المأخوذة من حلقات رسوم متحركة امريكية تم ترجمتها من قبل طلبة الدراسات العليا في قسم الترجمة بناءً على هذه الفجوة الثقافية بين اللغتين . وفي بعض الحالات تم اقتراح تراجم اكثر مناسبة للسياق.

تحاول الدراسة تجاوز بعض الصعوبات والعوائق للوصول الى ترجمة المعنى الحقيقي المقصود من قبل الكاتب الاصلي للنص والذي يختبأ خلف هذه المشاكل . الهدف الرئيس من هذه الرسالة هو توضيح اهمية ودور تحليل هذه العبارات في بينتها الاصلية قبل نقلها الى اللغة الهدف ، اذ تمكن هذه العملية المترجم من ادراك الرسالة الاصلية والتي هي اهم ما في الامر.

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**Introduction:** Language is deeply rooted in culture. Simultaneously culture is delivered by the language, it is difficult to isolate these two concepts as they are continually interconnected. So, it is impossible to isolate one from the other in

translating process. Lotman & UsPENky (1978: 211) argued that "no language in the full sense of the word can exist unless it was steeped in the context of culture; and no culture can exist which does not have, at its center, the structure of natural language". For that it is not astonishing when talking about translation that necessarily manages languages, to take into consideration the variety among cultures. As Bassnetti & Lefevre (1998:122) illustrate that "A translation always takes place in a continuum, never in a void."

Through the past decades, translation theorists and scholars produced numerous methods by which they tried to manage the cultural elements of language that hinder the translator from going through the translation process. In 1970s, the world witnessed a new phase that is the emergence of the concept 'cultural term', focusing on the significance of culture and its connection with language through the studies specialized in translation issues.

As a sequence for these studies, Itmari Evan-Zohar submitted in 1976 a new method in dealing with the content as was explained by Bassnetti (1998:1123-139) that Evan-Zohar invites to the obligatoriness of treating the text more than just a group of words and must go beyond that to start a new age of analyzing the source text through its cultural context before going to be translated to the target language .

It is well known to all those who are interested in translation studies that this tendency has not completed yet. The culture takes incontrovertible turn in the translating process. However; studies continued specially those which focus on the cultural elements and their counterpart procedures .

Translating a content flavored with numerous cultural elements means a real problematic situation that includes difficult decisions that must be taken by the translator in this process: how to manage these issues.

Along these lines, it will not be astonishing that the cultural issues are the most complex elements to be translated. The mission will be more complicated when the content is related to an artistic genre dealing with specific categories of audience such as children, teenagers and youths. In such case, the translator should deal in a particular way with the content. Also, the process is encountered by many obstacles that stand in front of the translator's management way.

## **1. Culture and Translation**

In spite of the fact that some theories do not mention the cultural aspects straightforwardly in their translation perspective and treat them as less valuable issues that does not reduce the significance of reviewing their fundamental hypotheses to pave the road to evoke a full comprehension for the impediments that the translator counters during the translation phases.

However it is interesting that the theories produce a wide variety of concepts for their strategies for translating process. It is not difficult to recognize the interference of their typologies. Additionally, the majority of translation theorists present a dichotomous opposite translation orientations;

through them the translator may travel with the target content to the original environment or make the content travel to the target environment. Although the existence of these binary conflict orientations that coincide with every translating process, it required hundreds of years to term these concepts.

## **2. Venuti's Perspective**

The terms Domestication and Foreignization were produced by the American researcher Lawrence Venuti in his book "The Translator's Invisibility: A History of Translation" in 1995. He (1995:16) illustrates that the first concept defined as "an ethnocentric reduction of the foreign text to receiving cultural values, bringing the author back home". The last one is "an ethno-deviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad". These two fundamental translating techniques provide the translators with both cultural and linguistic assistance.

Venuti (1995:15) argues with the German philosopher who mentioned in his book Friedrich Schleiermacher's lecture (1813) titled "On the Different Methods of Translation", that the translator has only two choices, without space for the third one, either he sticks to the author's flavor, departs from it or adds his/her audience flavor which both of them consider as a violence of the content under any condition. Anything but an occurrence as Schleiermacher inspired by the impact which interpretation has on the crowd, guaranteed that interpretation ought to truth be told by all methods sound unfamiliar as it is just a more unfortunate variant of the unique. Yang (2010: 2) shares his perspective with Venuti as, the domestication method in translation leads for losing the origin characters of the content and produces content with new characters. Venuti (1995: 6) insists that there is only one authentic version for the content which is the original one, and called the translated content with a fake or false edition, he believes that it is impossible to produce a real translation which means an inevitable loss of meaning must take place in transferring process. Consequently, he expresses his preference for foreignization method and insisting on it to follow as an ideal solution to reduce the inevitable loss of meaning caused by linguistic, cultural, and social elements.

## **3. Cultural Problem in Translation**

Rendering content from one language into the next one, subsequently from one culture to another, is unquestionably a very difficult errand. Particularly when the source content is loaded with cultural expressions and references, so the interpreter faces not just the quandary of how to approach the unique content (regardless of whether to make it more open for the intended interest group by changing the source text to an analogical socio-cultural edge in the target language or to hold its weirdness and by doing that hazard absence of seeing) however needs to likewise make many little choices about how to render a specific cultural parts.

Numerous scholars of interpretation manage this issue, proposing the potential arrangements of how to deliver an interpretation when the first content is "stuffed" with social components. Certainly, the more hypothetical foundation the better for individuals intrigued by this matter. Then again, because of the way that there as of now exist various arrangements of methods with respect to interpreting social perspectives which present normally comparable ideas and within the same time different terminology, arising confusion.

#### **4. Tomaszkiwicz's Techniques with Cultural Elements**

In her book "Areas of Untranslatability in Audiovisual Transfers", Polish translation theorist Teresa Tomaszkiwicz introduces her opinion about the techniques that apply in narrowing the cultural gap in rendering the cultural elements into TL. These techniques deal totally with audiovisual translation. It is urgent to specify that as Tomaszkiwicz (2010: 94) do by illustrating that the translation difficulties can be overcome in general through the use of many well-known procedures such as "definitional, extensions, paraphrases, translator's footnotes, etc". However, it appears that the application of these procedures in AVT is limited.

Tomaszkiwicz (ibid: 95-100) identifies numerous fundamental procedures to solve the cultural components problems:

- a) Omission: when there is no importance for the existence of the cultural element, omitting it doesn't affect the contextual situation of the text. Such as the proper names.
- b) Periphrasis and definitional extension: by this kind of translating, the geographical position of the names that are toponyms is described. It also refers to anthroponyms. This procedure is also used in the case of political, parties, newspapers, periodicals, TV program's names.
- c) Equivalence: according to Tomaszkiwicz (ibid: 98) "is the relation of identity established by 'translator' between two translation units whose discourse function is respective languages". She distinguishes three kinds of equivalence:
  - Terminological equivalence: Tomaszkiwicz (ibid) submits that "the translator should explore a name in the TL that is similar to the SL social function".
  - Functional equivalence: when the interpreter attempts to summon in the intended interest group response and affiliations like the impact which the ST has on its crowd.
  - Contextual equivalence: at the point when a social component is deciphered in various habits in different circumstances relying upon its unique situation.
- d) Adaptation: a limit type of comparability, when SL culture component is subbed in the TL by a component which may contrast insignificance. It is normally applied in the circumstances in which the target holding the



humorous impact when the first message may not summon a similar impact on the intended interest group consequently interpreter adjusts a component of the target culture to keep up the diverging perspectives.

Tomaszkiwicz (2010: 102) emphasizes that, this is just an outline of the manners by which translators can conquer the problems associated with cultural issues transfer. The writer gives one seriously intriguing comment, expressing that in spite of the way that unique social components are consistently a test for the intended interest group, there is one fundamental benefit of film translation, to be specific the picture which can fill in the holes in the beneficiary's information concerning his newness to an unfamiliar culture.

## **5. Dubbing**

Maluf, (2005: 6) states that the dubbing term, or in Arabic "الدبلجة", has only become known in the Arabic world when children programs needed to be dubbed into the Arabic, later this process started developing. Instead of that, the dubbing technique still not familiar as subtitling for aesthetic and financial reasons. In other countries like France, Germany, Spain, and Italy, they prefer to use dubbing than subtitling to raise their national identification, also the audience's desire, where they prefer to listen to their language than reading the subtitles, even the voices that try to impersonate the actors/actresses being sometimes inappropriate for the original characters. Dubbing also makes the translators face many problems when they want to keep the original plot and idea of the audiovisual, furthermore the problem of lip synchronization. For that, we can notice that most of the dubbed cartoons were dubbed into MSA while the others were dubbed into Egyptian.

Dubbing is started in the late 1920s when the world of cinema has been changed from silent into a talking mood (Parkinson, 1997: 86). While Ivarsson (1992: 15-16) states that dubbing started in 1927 synchronized with the audience's able to hear the characters' sound, which led to spread dubbing studios all over Europe in 1929. Dries (1995: 9) mentions that dubbing saw the light for the first time when the sound is adding to the movable pictures. With starting the talking cinema age, a problem of movies exporting to foreign countries which they are not speaking the same language which creates the need to introduce dubbing as one of this problem solution.

## **6. Dubbing in Arabic World**

Dubbing in the Arabic world can be traced back to the year 1963. Maluf (2005: 7) mentions that 'Al-EtiHAD Al-Fanny', the first production house, dubbed into Arabic media programs in 1963 based in Cyprus. Its first work was the Jane Eyre episode for BBC radio channel into Arabic, and the first dubbed video, according to Maluf (2005: 8) the cartoon of Sindbad in 1974 by the Lebanese Filmali com., which was possessed by Nicolas Abo Samah, and followed by the children cartoon Zina wa Nahool in 1975, which also dubbed the first Mexican series into MSA in 1991, that has been displayed at private LBC and make a

success. Then we have the Police Academy film experience in 1999 at MTV in Beirut, which we could say was a disappointment.

Recently, the major dubbing companies in the Arab world have tended to dub the famous international films that product by the great productions Organizations, as the Egyptian Masria Media establishment, specialized in dubbing Disney's productions into Arabic with Egyptian dialect as the famous Monsters movie.

Another great and popular dubbing and translating company is Image House for production in Beirut, this company displays its works exclusively on the Arabic Network Channel using the modern standard Arabic. Many famous Arabic companies dubbed several cartoons such as UFO Grendizer and Sandibell which dubbed by Tele Leban com.

Maluf (2005:6) indicates the reason of staying dubbing without development in the Arab world, that everybody knows that dubbing is more expensive than subtitling, and that is the reason why the channels preferred subtitling movies than dubbing them. Which was a major reason for the delay in the emergence of dubbing movies or TV creations in the Arabic society, notwithstanding an enormous market and a high list of lack of education, assessed at higher than 40% of the 285 million populaces, and which ought to, in any event hypothetically, prefer dubbing over subtitling. The blooming of contending Pan Arab stations, numbering around 270 out of 2008, has likewise neglected to trigger an expanded interest in the exercise, aside from children cartoon.

TV channels or producers may use unqualified translators to save the budget which may affect the quality of translation or may be the producer pay less money to the translator for less hours of work which may also affect the quality of translation. This means that the cartoons are a unique field that demands dubbing in the Arabic world according to channels' desire.

## **7. Dubbing Obstructions**

Dubbing obstructions can be classified into three fundamental categories, the first category related to culture, the second category related to aesthetics, and the third one related to lip synchronization that can be sub-classification related to content, character, what's more phonetics.

### **9.1 Cultural Obstructions**

Cultural obstructions could be considered as a frequent obstruction a translators face in audiovisual work especially in Arabic Dubbing. Every society has its own culture, which differs from others. This gap between societies' cultures creates a distance between the characters and the audience that keep the audience in alienation and listen to fake characters (speaking TL) that does not belong to the source culture. In this respect, the issue about society

might clarify that disappointment of Police Academy, as states by Maluf (2005:8): The explanations behind the accomplishment of the Mexican series and the disappointment of the generally well known “Police Academy” movie series to draw in a wide crowd in Arabic were social. The plot and the script of the previous were socially adequate to Arab crowds as conceivable Arab stories with Arab entertainers, while the last were considered an artificial translation of plots and scripts that do not affect the Arab reality.

The researcher joins his opinion with Maluf in this aspect; everyone can notice the Arabic channels’ substitution for the dubbed Mexican series with the Turkish ones for their nearest culture to our Arabic one that lead to increase the number of their audiences especially through the female category which is the main target of any channel and producer.

## **9.2 Aesthetic Aspects and Obstructions**

The aesthetic aspect in dubbing is the major point because the success of the dubbing and the product in the target language depends mainly on the acceptability of the dubbing which is based on the aesthetic aspects that attract the audience. This is because dubbing makes a sort of association between the viewers and the imitating voices, particularly if these voices are familiar to the viewers, subsequently, if the activities and words negate the picture that the viewers have attracted their brains about those characters, at the point a boundary between the viewers and the audiovisual article may result. Fodor (1976:15) keeps up that a complex public which associates discourse furthermore, outward appearances promptly feels the logical inconsistency between French facial articulations and English voices hence dubbed on to it. To outline, the most well-known translated and followed audiovisuals in the Arab world are activity once and the entertainers in such audiovisuals are normally known to the crowd who might want to watch them communicating in their mother language. That's means, to listen to Sylvester Stallone or Nicolas Cage talking Arabic, which creates a logical rejection to the watcher's mind and makes them feels that they are following something foreign or strange. This may be another reason for the Con Air (1997) failure, where the viewer imagined that it was funny to hear Harrison Ford, for example talking Arabic with Egyptian dialect. Arabic dubbing, particularly MSA, could be suitable for social, romantic, and historical plots. The explanation is that such classes may in some cases have shared a common view with Arab culture and may sound more reasonable than action movies, particularly that they talk about human relations (love, disdain, envy, and so on). In this manner, when such characters communicate in Arabic, their sounds satisfactory and persuading. This could be one reason for the achievement of Mexican, cartoons, and animation movies just like "The Lion King (1994)", the Arabic version of this movie was released in the colloquial Egyptian dialect in 1994 with the performance of several well-known Egyptian actors to cinemas TV that achieved success in the whole Arab world.



### **9.3 Synchronization Obstructions**

Martin (1994: 324) defines synchronization as the matching of the character lips movements that appears on the screen with the length of the utterance and the stopping point of the sounds which is one of the vital factors at a pillar in audiovisual translation especially with regards to dubbing. It is regularly considered as the separating character of this kind of translation, indeed, it just addresses one significant region (along with others like orally or the connection between picture furthermore, word) which is step by step losing the in reinforce of both dubbing experts and audiences.

It is undeniable that synchronization has a direct effect on the translation products and process, and so, it must be given due thought in translation studies, specifically, in audiovisual translation studies. Synchronization obligates the translators to use their maximum abilities and full of their skills, that synchronization keeps the translators going away from literal methods of translation and raise confidence in their abilities to improve their products and move away from the original text to concentrate on the messages of the content and the audience's identity.

Fodor (1976: 10) illustrates that: to get a successful dubbing process we need to focus on three requirements, these requirements are content synchrony, lip synchrony (phonetic), and character synchrony.

## **8. Translating and Social Perspectives**

Expressing that interpretation exercises ought to be considered as having a social significance, Toury attests that it is a need for the interpreter to have some arrangement of standards inside a social climate. He (2000: 199) explains that translation is a process that is subject to different restrictions and to varying degrees that may go beyond the original text. Translation is subject to the systematic difference between the languages, which is included in the process of understanding and perceiving the translator as a mediator between the two languages. Social and cultural factors also influence this perception and thus affect the process of transmitting the content. Therefore, a difference could be noticed in the translators' performance trends and strategies, and thus their output will be differs.

As in artistic interpretation, in AVT there are a few factors that force the interpreter with the source text. These limitations or standards are in each phase of the interpretation. Toury (2000: 207) characterizes them as "initial, preliminary and operational" standards. In the event that the interpreter is dependent upon the standards of the source text, the interpretation will tend to be "adequate" or source-arranged. Then again, if the interpreter is dependent

upon the standards of the objective content, the interpretation will in general be "acceptable" or target oriented. Preliminary standards portray the overall systems embraced towards interpretation. They have to do with interpretation strategy which is about the kinds of writings to be imported to the objective culture through interpretation and their place in that specific framework. Preliminary standards are the ones that the establishment or the organization builds up for the interpreter to adjust. Establishment, preceding interpretation of the content gives data about the film and sets out its assumptions and interpretation standards and expectations that the interpreter agrees with them. The standards that the interpreter ought to adjust to may be lexical decisions, some political concerns, and taboo words and so on. Normally, every one of these things affects interpretation measure. Another worry of preliminary standards is the straightforwardness of interpretation which alludes to deciphering from dialects other than a definitive source language. On the other hand, operational standards shape the choices made during the demonstration of interpreting and partition into two as matricial and literary semantic standards. Matricial standards address the objective content in general and manage area, expansion and cancellation of its parts. Printed phonetic standards apply to etymological and elaborate inclinations.

## **9. Adopted Model of Translation Assessment**

In this study Venuti's (1995) model is used as a model of translation as he mentioned in his book "The Translator's Invisibility: A History of Translation", this model is very appropriate for this study because it helps the translators to take their decision in the way of treating the problematic cultural elements found in the data of the study. Also the researcher adopted Tomaszkiwicz's (2010) techniques as a linguistic model to analyze the categories of the procedures the translators adopted in their ways of dealing with these cultural elements in their translations.

## **10. Data of the Study**

The data used in this study were taken from different cartoons series or movie broadcasted on the MBC3, Nickelodeon and Cartoon Network satellite channels, they are (Madagascar, Sponge Bob Square Pants, and Rick & Morty), which were produced and distributed by pioneer American companies. That makes them full of American flavor to be rendered by the English Arabic translators during the process of translation for the sake of dubbing.

### **ST. 1**

Marty: **Tip your cabbie because he is broke.**

**Context:** Marty talking with the zoo visitors to take a taxi and come to see his show every day which is a funny thing.

**Analysis:**

This expression is taken from Madagascar movie that its scenes played in the New York City where it is normally a custom of citizens of this city to give a tip for a cab driver in the end of their trip. So it is a funny thing when someone ask them to give a tip to a cab driver, it is one of humor styles. But the issue is different in the Arabic society where it is rare to give a tip for a taxi driver, and the message will be upside down here. If the translator wants to succeed in rendering this message he/she must find another idea which has the same message to save the plot of the movie.

### TTs:

- ١- اعطِ بقشيشاً لسائق التاكسي كونه مفلس.
- ٢- ادفعوا بقشيشاً لسائق سيارة الاجرة انه مفلس.
- ٣- ادفع بقشيشاً لصاحب التاكسي لانه مفلس.
- ٤- بقشش سائق التاكسي لانه من المساكين.
- ٥- اعطِ السائق بقشيشاً انه مفلس.
- ٦- ادفع بقشيشاً لصاحب سيارة الاجرة لانه مسكين.
- ٧- ادفع البقشيش لسائق التاكسي لانه مفلس.
- ٨- ادفع بقشيش لصاحب النكسي لانه مفلس.
- ٩- اعطِ البقشيش لسائق التاكسي لان المساعدة واجبة.
- ١٠- اعطِ البقشيش لسائق التاكسي فهو مفلس.

### **Discussion:**

All the translators in this case follow the foreignization strategy in their translations and present correct translations but they lose the comic style that the original content has. They fail to evoke the same effect on the target audience that the original one has. The domestication strategy in translating this phrase is required to evoke the same impact on the target audience and presenting the intended message of the original author to reach the maximum level of honesty in translating the source content from all aspects.

**Table no. (1): translation analysis of ST.1**

| SLT                     | TL T | Foreignization |                          | Domestication |              |             |            | Acceptability |
|-------------------------|------|----------------|--------------------------|---------------|--------------|-------------|------------|---------------|
|                         |      | Loan           | Liter al                 | Omission      | Periphr asis | Equivalence | Adaptation |               |
| 1- Tip your cabbie beca | 1-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 2-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 3-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 4-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 5-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 6-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 7-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 8-   |                | <input type="checkbox"/> |               |              |             |            | -             |
|                         | 9-   |                | <input type="checkbox"/> |               |              |             |            | -             |

|       |    |  |  |  |  |  |  |  |
|-------|----|--|--|--|--|--|--|--|
| use   | 10 |  |  |  |  |  |  |  |
| he is | -  |  |  |  |  |  |  |  |
| brok  |    |  |  |  |  |  |  |  |
| e.    |    |  |  |  |  |  |  |  |

**Suggested translation:** اطلبوا من سائق التوكسي الضغط على دواسة البنزين

The researcher here gives this phrase for the original one according to the adaptation strategy to save the comic style used by the author in asking something which is usual and no need to tell anybody about to do.

## **ST. 2**

Rick: Alright fine, but you're not touching **my CRISPR**.

**Context:** A hot conversation holds between Rick and his daughter Beth because her husband was poisoned with the mutant bacteria that her father put in a cherry can and save it in the freezer drawer.

### **Analysis:**

This word CRISPR in this case is vague and is not found in dictionaries. After the researcher investigates about it by the internet sites which illustrates that it has two meanings. The first one is a drawer in a fridge that is used to keep veggies. And the second one is a new technology of DNA to treat cancer disease which is very dangerous for it causes the killing of viruses. The author in the original text selects this word for more jokes to anyone who can understand it is both meanings, because it holds them both in this case. For this reason it is very difficult to find an Arabic word that holds these meanings together.

### **TTs:**

- ١- لا تقتربي من الكريسبر الخاص بي.
- ٢- لا تلمسي الهش.
- ٣- لن تلمسي الكريسبر.
- ٤- انك لا تشعرين بالالم الذي اعانيه.
- ٥- لن تقتربي من تقنية تعديل الحمض النووي!
- ٦- لن تلمسي ممتلكاتي.
- ٧- طالما لن تقتربي من مجر الثلاجة الخاص بي.
- ٨- لكنكي لن تلمسي مجموعة ابحاثي الجينية.
- ٩- طالما لن تقتربي من مرطبان الكرر خاصتي.
- ١٠- لن تقتربي من ابحاثي وتقنياتي.

### **Discussion:**

In this sample the majority of the translators follow the foreignization orientation in their translations as in the texts (1, 2, 3, 5, 7, 8), where as in the texts (1, 3) they use the loan procedure, and in the text (2) the translator

translates the word literally from an Indian word which produces inaccurate translation. But the translators in the texts (5, 7, 8) follow the literal procedure and produce accurate meaning but they could not evoke the accurate message that the author gives in the original content that has compound meaning which has no equivalent in Arabic language. The other translators in the texts (4, 6, 9, 10) follow the domestication strategy and use adaptation and periphrasis strategy as shown in the table below, but the translator in the text (6) tries to use the generic meaning and replaces the word CRISPR with the word properties to present an explicit meaning.

**Table no. (2): translation analysis of ST.2**

| SLT          | TL T | Foreignization           |                          | Domestication |                          |             |                          | Acceptability |
|--------------|------|--------------------------|--------------------------|---------------|--------------------------|-------------|--------------------------|---------------|
|              |      | Loan                     | Liter al                 | Omission      | Periphrasis              | Equivalence | Adaptation               |               |
| 2- My CRISPR | 1-   | <input type="checkbox"/> |                          |               |                          |             |                          | -             |
|              | 2-   | <input type="checkbox"/> | <input type="checkbox"/> |               |                          |             |                          | -             |
|              | 3-   | <input type="checkbox"/> |                          |               |                          |             |                          | -             |
|              | 4-   |                          |                          |               |                          |             | <input type="checkbox"/> | -             |
|              | 5-   |                          | <input type="checkbox"/> |               |                          |             |                          | +             |
|              | 6-   |                          |                          |               | <input type="checkbox"/> |             |                          | -             |
|              | 7-   |                          | <input type="checkbox"/> |               |                          |             |                          | -             |
|              | 8-   |                          | <input type="checkbox"/> |               |                          |             |                          | +             |
|              | 9-   |                          |                          |               |                          |             | <input type="checkbox"/> | -             |
|              | 10-  |                          |                          |               | <input type="checkbox"/> |             |                          | +             |

**Suggested translation:** طالما لن تلمسي درج إبحاثي

It is untranslatable word because there is no word in the Arabic language has these two meaning in the same time, which makes the researcher to put them both in this translation.

### ST. 3

#### Chum is fum.

**Context:** Patrick wrote this foolish advertisement phrase for Plankton's chum restaurant as an advertisement.

#### **Analysis:**

It is difficult to find the meaning of English slang words, especially the contextual meaning. They are ambiguous matter. According to the electronic Cambridge Dictionary, chum means fish, meat cut into small pieces, or bait consisting of chopped fish with fish oil to attract fish. And there is no existence



for the word fum in this dictionary. But according to online YOUR DICTIONARY fum means obsolete. The translator here must take into account the contextual situations to determine the correct substituted words that must be chosen in the difficult situations. The plot of this case that any foolish utterance used in an advertisement could attract people.

### TTs:

- ١- البقايا ممتعة.
- ٢- يا له من صديق حقير.
- ٣- الصاحب مثل الدخان.
- ٤- مرعى المرح.
- ٥- الصداقة مرحة.
- ٦- اللعنة!
- ٧- تناول السمك ممتع.
- ٨- الطعم لذيذ.
- ٩- البقايا مغذية.
- ١٠- لقيمات السمك ممتعة.

### **Discussion:**

As can be seen in the table below, the translators in the texts (1, 7, 10) are only able to render this phrase into acceptable phrases in the target language, while the other translators in the texts (2, 3, 4, 5, 6, 8, 9) go far away from the correct meaning, the noticeable thing that all the translators follow the domestication method in rendering this phrase. The translators in the texts (1,9) use the functional equivalence procedure, while in the texts (4,5) they use the contextual equivalence procedure, the translators in the texts (2,7,8,10) use the periphrasis procedure, while they use the adaptation procedure in the texts (3,6). The translator could use more than one procedure to render the same phrase to obtain a good result.

**Table no. (3): translation analysis of ST.3**

| SLT                  | TL T | Foreignization |         | Domestication |                          |                          |                          | Acceptability |
|----------------------|------|----------------|---------|---------------|--------------------------|--------------------------|--------------------------|---------------|
|                      |      | Loan           | Literal | Omission      | Periphrasis              | Equivalence              | Adaptation               |               |
| 3-<br>Chum is<br>fum | 1-   |                |         |               |                          | <input type="checkbox"/> |                          | +             |
|                      | 2-   |                |         |               | <input type="checkbox"/> |                          |                          | -             |
|                      | 3-   |                |         |               |                          |                          | <input type="checkbox"/> | -             |
|                      | 4-   |                |         |               |                          | <input type="checkbox"/> |                          | -             |
|                      | 5-   |                |         |               |                          | <input type="checkbox"/> |                          | -             |
|                      | 6-   |                |         |               |                          |                          | <input type="checkbox"/> | -             |
|                      | 7-   |                |         |               | <input type="checkbox"/> |                          |                          | +             |
|                      | 8-   |                |         |               | <input type="checkbox"/> |                          |                          | -             |
|                      | 9-   |                |         |               |                          | <input type="checkbox"/> |                          | -             |

|  |    |  |  |  |  |  |  |   |
|--|----|--|--|--|--|--|--|---|
|  | 10 |  |  |  |  |  |  |   |
|  | -  |  |  |  |  |  |  | + |

### Preferred translation: لقيمات السمك ممتعة

This case expresses an advertisement expression. So it must have an attractive aspect with little vague, where the translator evokes in this translation.

### ST. 4

Marty: Check out **the zebra taking care of biz**. That's right.

**Context:** Marty the zebra performs his show as a popping dancer.

### Analysis:

According to the Oxford English Dictionary, biz is the abbreviation of the English word business, and what a business a zebra could do in a zoo except standing in his zone, sitting, eating, drinking, and running sometimes. hence, this combination of words goes beyond the literal meaning, depending on the scene when Marty took a sip of water, ran around, and performed some popping movements, then sprayed the park visitors with water, which reflect a very nice show with wonderful and interesting movements the zebra decided to do it.

### TTs:

- ١- خلي بالك من الزبيرا وحركاته.
- ٢- قذيفة الحمار الوحشي.
- ٣- يعتني بسمك الدانيو المخطط.
- ٤- الحمار الوحشي ينفذ اعماله.
- ٥- يتولى الحمار الوحشي اموره.
- ٦- الحمار الوحشي يتغوط.
- ٧- يقوم الحمار الوحشي بالاعتناء به.
- ٨- المخطط وحركاته الجميلة.
- ٩- الحمار الوحشي يهتم بالبرز.
- ١٠- الحمار الوحشي يدير الاعمال.

### Discussion:

Half of the translators in this case (4,5,7,9,10) go with the foreignization orientation, rendering the sentence literally and gain

inaccurate translations, before rendering any audiovisual text the translator must understand the plot of the scene and captures the intended meaning of the author then being able to render it to the target language with any suitable translating procedures. The other group follows the domestication orientation and choosing the contextual equivalence procedure by the translators in the texts (1, 2, 8) to translate the text in a different manner depending on its context and evoke the right meaning. The rest of the translators in the texts (3, 6) translate the text upon the adaptation procedure and substitute it with unrelated words and unrelated meanings which make then failed.

**Table no. (4): translation analysis of ST.4**

| SLT                                    | T<br>L<br>T | Foreignization           |                          | Domestication |                          |                          |                          | Acceptability |
|--|-------------|--------------------------|--------------------------|---------------|--------------------------|--------------------------|--------------------------|---------------|
|  |             | Loan                     | Liter al                 | Omission      | Periphrasis              | Equivalence              | Adaptation               |               |
| 4-<br>Taki<br>ng<br>care<br>of<br>biz. | 1-          |                          |                          |               |                          | <input type="checkbox"/> |                          | +             |
|  | 2-          |                          |                          |               |                          | <input type="checkbox"/> |                          | -             |
|  | 3-          |                          |                          |               |                          |                          | <input type="checkbox"/> | -             |
|  | 4-          |                          |                          |               | <input type="checkbox"/> |                          |                          | -             |
|  | 5-          |                          |                          |               | <input type="checkbox"/> |                          |                          | -             |
|  | 6-          |                          |                          |               |                          |                          | <input type="checkbox"/> | -             |
|  | 7-          |                          |                          |               |                          |                          | <input type="checkbox"/> | -             |
|  | 8-          |                          |                          |               |                          | <input type="checkbox"/> |                          | +             |
|  | 9-          | <input type="checkbox"/> |                          |               |                          |                          |                          | -             |
|  | 10-         |                          | <input type="checkbox"/> |               |                          |                          |                          | -             |

**Preferred translation:** المخطط وحركاته الجميلة

The translator here take into his consideration the aesthetic aspect with humor style substituting zebra with (المخطط) to give a humor sense to his script.

## 11. Conclusions

In the light of the analysis and discussion of the data, the following conclusions can be brought out.

- 1- Venuti's model can be applied successfully in dubbing cartoons from English into Arabic. This agrees the hypothesis of this study by following the domestication strategy in dubbing the cartoon.
- 2- Context assumes as a significant part in deciding the real meaning of the original text in the cartoon dialogues.
- 3- Dubbing facilitates managing some cultural issues, because the translator is freer to dubbing due to the absence of the original text. The audience is unable to compare between them.
- 4- Analyzing the cultural texts with their own language as a pre-translating step is an important factor. Which creates the best outcomes and implications are very close or identical to the original.
- 5- Some phrases may lose their pragmatic meaning by literal translation. So, this may effect on the original plot of the cartoons.
- 6- Colloquial expressions cannot be translated with their Arabic colloquial equivalents. Because the multiplicity of Arabic dialects dictates the use of MSA to prevent misunderstandings.
- 7- The Procedures of Tomaszkiwicz (2010) which are direct translation, omission, periphrasis, equivalence, and adaptation are very significant in
- 8- audiovisual translating, particularly in TV cartoons.

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