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**The Educational Aspect in the Translation of Animated Cartoons**  
**Case Study: Three Scenes from “The Simpsons”**

**A dissertation submitted in partial fulfilment of the requirements for the**  
**Master's degree in Didactics**

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## **Abstract**

In this modern era, technology has developed rapidly, and the screen has become a friend of societies, the children are the most important category in all societies, because they are the generation of tomorrow, and when we deal with cartoon mostly seen by children, a high level of sensitivity is required, because the cultures differ from one society to another, and some scenes may not be accepted for their inappropriate content that are immoral for the target audience. This study aims at examining the impact of the animated cartoon 'The Simpsons', which has been translated using audiovisual strategies and techniques focusing on the educational aspect during the audiovisual translation process. In this prospect, the study scrutinizes the path of the translator in translating the source speech and the Western culture to the target speech and Arabic culture and the way to deal with untranslatable items. The study involved three (03) scenes from the American animated cartoon 'The Simpsons' that we have subtitled from English to Arabic. This study follows the descriptive and qualitative approach in order to observe the foreignization and domestication of the Simpsons' speech and culture. The results show that the translators have a considerable responsibility in conveying the cartoon by transferring the right message using the different techniques of subtitling taking into account the differences between the culture and religion which has an impact on the educational side and the values of the Algerian children.

**Keywords:** Audiovisual translation, Subtitling, Culture, Animated cartoon, The Simpsons

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## **Dedication**

I would like to dedicate this work to my parents Omar and Khadra ,my sisters and brothers and all the family of Raskef and Derrouiche . A special thanks to my husband Mokhtar and my daughter Douaa Dalila .Thank you so much for everything .Words can not describe my thanks and appreciation to you. You have been my source of inspiration, support, and guidance. I am truly thankful and honored to have you in my life. I love you all always and forever.

Raskef Hanane

## **Dedication**

I dedicate this modest work to my beloved family My superwomen my mother and my father , my dear husband , my sisters and brothers and the one who has been my everything my son Racim , my friends and all who supported and encouraged me through my academic career

Thank you from the deep of my heart

For helping and standing with me despite all the hardships

Neggaz Marwa

## **List of Acronyms**

- **AVT** : Audiovisuel Translation
- **SL** : Source Language
- **TL** : Target Language
- **ST** : Source Text
- **TT** : Target Text
- **CSIs** : Cultural Source Items
- **CBTs** : Culture-bound Terms
- **MAPs** : Multi Animator Project
- **SE** : Subtitle Edit

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## General introduction

Translation contributed to the development of media and facilitated communication in the world, and the primary means of communication is “the screen”. The main factor that led to this interaction and the success of this field is the audiovisual translation , which linked the image and sound in different languages , like TV shows , films and music ,television series and animated cartoons , in order to fully express the content conveyed , by using several techniques as dubbing which means replacing the sound track or dialogue from the original version with a new one that is recorded in a different language or dialect , and subtitling which means transferring the spoken speech from source language (SL) to a written speech in the target language (TL) which appears at the bottom of the screen . This study analyses the complexity theory of the audiovisual translation composed of both verbal and non-verbal components in order to explain the meaning of communication , for the other side to understand .

This study deals with the educational dimension of the translated animated cartoon, the case of the study is the American animated cartoon “The Simpsons” which is translated from English to Arabic. It is an American animated cartoon created by Matt Groening in April 19, 1987 The most famous cartoon, It sparked widespread controversy.This study aims to evaluate the impact of this translated cartoon on the educational perspective of the children from different perspectives by analyzing the appropriate techniques and the right path that the translators should follow to subtitle it and transfer the right message by adaptation or adoption of the culture, in addition to the untranslatable items from the Western world to Arab world.

The value of this study will be about the impact of translated animated cartoon on society in general and children specifically from educational side, and how can the translation deal with cultural, religious and educational differences to maintain the integrity of the translation to the benefits of the viewer to watch safe scenes according to his community.

The present research uses descriptive and qualitative approach. The data obtained from the English version of the animated cartoon ‘The Simpsons’, translated and subtitled to the Arabic language by using the appropriate strategies are analyzed based on the quality and the acceptability of translations in the target language. As a result, the adopted data impacts many dimensions especially the educational side by affecting the cultural, religious and social values .

This study attempts to answer the following questions:

- To what extent does audiovisual translation contribute to the children’s education?
  - a- What role do audiovisual translators play in facilitating education and learning through the medium of animated cartoons?
  - b- What are the implications and challenges faced by translators when translating animated cartoons?
  - c- What are the multifaceted aspects of translation in the context of educational animated content?

The suggested hypotheses for the previous research questions are :

- The relationship between translation and children's education in the context of animated cartoons can significantly contribute to cultural understanding and language acquisition.
  - a- Audiovisual translators play a crucial role in enhancing the educational value of animated cartoons by preserving cultural references, humor, and educational content.
  - b- Translators encounter unique challenges in the educational dimension of translating animated cartoons, including balancing linguistic fidelity and cultural adaptation.

The present study includes Three chapters. The first chapter represents the theoretical part which is the literature review, it consists of the previous studies about the subject starting by

the translation. The main concepts and notions in the translation studies. The second important element in our research paper is the audiovisual translation which is a specific field in translation, focusing on two main types (subtitling and dubbing), displaying their techniques and methods. The second chapter scrutinizes on the relation between culture and translation, highlighting the linguistic and cultural differences between the source text and the target text, and the awareness that the translators should have regarding those necessary elements when conveying a message to the target language. The last chapter is the practical one which includes an overview about the case of study “The Simpsons” and deals with the techniques and the program used to subtitle the three chosen scenes of the cartoon, giving the techniques used in subtitling the speech and analysis of each scene’s speech and its impact on the education of the Algerian children.

## **Chapter One**

### **Presenting The Audiovisual Translation**

## 1.1 Introduction:

This chapter deals with Translation ,which defined by mentioning its history , techniques and methods used by the translator to eliminate language barriers , taking into consideration it's necessary type the audiovisual translation which linked between image and sound throughout subtitling or dubbing in order to understand all the languages

Mostly, we are going to focus more on the process of subtitling, were we discuss the main strategies of subtitling also the obstacles and difficulties which faced the translators.

## 1.2 Translation

### 1.2.1Definition

According to Ghazala (1995,p01), "*Translation is generally used to refer to all the process and methods used to convey the meaning of the source language into the target language*".

The focus of Ghazala's definition is on the idea that meaning is a crucial component of translation. Meaning is translated in connection to syntax , style and sounds because it is crucial to comprehend the meaning of the ST during translation in order to have an adequate equivalent in the TL.

According to Catford (1995,p.20) "*Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)*". He also defined it (1965, para. 01)as "*An operation performed on language : a process of substituting a text in one language for a text in another*". Nida and Taber (1974) said that "*Translation involves reproducing the message in the TL to its closest natural counterpart, first in terms of significance and then in terms of style and method*". This definitions shows that translation is a process which happens when difficult words and phrases are changed into simpler ones through rewording and paraphrasing. It also shows that words can be translated from its



original into various languages. However, translation is a product that informs people about other civilizations, cultures, old societies, and civilized life.

The SL is the language that needs to be translated, whereas the target language is the language which necessitates to be translated or arrived at target language. The translator should convey the author's intention, original views, and opinions in the translated version as accurately and faithfully as possible, so he or she needs to be well-versed in both the source and the target language

### **1.2.2 History of Translation**

Since the beginning of the earliest translations, language has been "spread across" in a variety of different ways. For instance, Saint Jerom is credited with coining the phrase "sense for sense", which means that translations should convey a text's meaning rather than its exact words.

Martin Luther, a German pastor, author, and theologian, argued that translation should work from the origin language into his home tongue rather than the other way around. Johann Gottfried Herder, a poet and translator later supported his position. In England, when Thomas Malory translated *Le Morte Darthur* into English towards the end of the 15<sup>th</sup> century, literary works were pushing the boundaries of verbal precision, it would be more accurate to refer to Malory's rendition as an adaptation rather than a translation, this strategy persisted for generations, with translators frequently believing that modern readers would want to read a book in their own manner and interpretation rather than the strict adherence to the original. The emphasis shifted to reading simplicity. However, things took a different turn in Italy. The New Testament translations by Desiderius Erasmus Roterodamus and the writings of Plato by Marsilio Ficino marked the beginning of translation endeavors. In which correctness took precedence over all other consideration. The words of Jesus, Plato and Aristotle were being

translated , and since so many theological and philosophical convictions and beliefs were linked with them , readers became particularly interested in their accuracy in comparison to the source texts.

Translation is the act of moving or converting one set of symbols into another. Although historians and scholars have long argued about the history of translation , it is generally acknowledged that it predates the Bible . Translation has advanced continuously since the dawn of human communication , and it is now more easier than ever to interact and engage in cross-cultural trade , economic globalization , and information sharing . the world has become more of a melting pot . As a result , the need for translation services across many philosophies , media , and civilizations increases .

According to legend, the Hebrew Bible underwent the first significant translation around the third century ,With the growth of spiritual philosophies and religious books, the demand for greater translation grew.The effect of religion was the desire to develop faith and promote religion, which necessitated the translation of religious literature into numerous languages.

The Old Testament Bible's translation into Greek in the third century BC is one of the first recorded religious translations,The Bible was translated from Hebrew into Greek and is known as the "Septuagint." The Greek translation of the Bible served as the model for all subsequent translations of the Bible into other languages.

Jerome was designated as the leader of translation by the early church because religion played a significant role in the development of translation. The Latin version of the Bible gained popularity in the Roman Catholic church with Saint Jerome's translation in the fourth century AD. With the advent of Protestantism, it became necessary to keep translating the Bible and other religious texts into various languages. The contrast between key sections and the divergence in the translation were two key differences between Catholicism and

Protestantism. While most translators were anonymous figures, a few persons helped lead the path for translation, which made some of the biggest contributions to the spread of ideas and information throughout history. Because translating was risky at the time, some translators went nameless. Some people lost their lives as a result of translation, like as William Tyndale, who translated the Bible into English. In Holland, he was hanged in 1536. Among the well-known translators is Constance Garnett, who in the 19th century translated into English a number of Russian classics including Tolstoy and Gogol. Another example is Xuanzang, a Chinese monk who is credited with translating Buddhist literature from India into Chinese.

There is no language barrier between nation-states, and commercial and cultural interaction are both possible because to the widespread use of translation. The idea is to promote understanding amongst these nation-states. Nida (1969, p. 12) maintained that "*Translation entails rendering the receptor language as closely as possible to the source language's natural equivalent, first in terms of the language's means and then in terms of style*". When we talk about preserving the style and meaning in fact, we say that it makes it easier for a reader to relate to the textual content and comprehend the references in his own tongue. Cultural variations have a significant impact on translations, and the accuracy of any translated text is directly correlated with the translator's understanding of the target culture. This suggests that translation evaluates a translator's cultural awareness in addition to his or her linguistic proficiency.

### **1.2.3 Types of Translation**

Using Peirce's theory of signs and meaning as a foundation, The Russian linguist Roman Jakobson (2012, p. 114) postulates that "*The meaning of any linguistic sign is its translation into some further, alternative sign*". The linguist distinguished three types of translation, he declared that "*All cognitive experience and its classification is conveyable in any existing*

*language*". Each one of the three types serves a specific purpose. Understanding their distinctions will help the translator take a more conscious approach to translation as the production of cultural content. Those three types are:

### **1.2.3.1 Intralingual Translation**

According to Roman Jakobson (1959,p.233) "*Intralingual translation or rewording entails elucidating a word's meaning using comparable language words. It is about Using other signs from the same language to interpret verbal signs.*" Intralingual translation is similar to what we could find in a language dictionary. This kind of translation clarifies a word's meaning for speakers who either don't comprehend the language or do so just in part.

Shuttleworth (1997,p. 87-88) stated that "*There are different variations of expert-to-layman communication, kid-friendly books, sign language subtitles, summaries, some forms of news reporting, and fresh translations of classics are just a few examples of the various intralingual translations*". Although interesting, Gambier is one of the few who genuinely talks on intralingual translation, yet the piece is not supported by empirical research and does not contrast with interlingual translation.

#### **1.2.3.1.1 The Function of Intralingual Translation**

Intralingual translation can be used as a reference for the translators. Even for sinologists who are translating ancient Chinese writings into foreign tongues. A phase of intralingual translation has been introduced to the translation process; the original text may be in classic Chinese, the translated text may be in modern English, and the intermediary text may be in modern Chinese. In this instance, the benefit of earlier intralingual translations served as a correction for his reading of classical Chinese writings. This method does not reflect poorly on a translator; rather, it shows competence, honesty, and responsibility. The second function

is the case of adaptation. The condensed or paraphrased form can be used by teachers to provide in-class instruction, which is often reserved for senior students.

Xuanmin (2014) proposed the third task of intralingual translation, which is a function of shaping a country's modernity. Swinge wood (1998,p140) stated that "*It deals with the alteration of entire societies, ideologies, social structure, and culture . Modernity confirms the promise of scientific reason to unmask irrational forces and point to the way to necessary social change.*" In addition to its various uses, intralingual translation was utilized to create a country's vernacular. This is particularly true when a society is weak and backward. Using China as an instance , modern vernacular was created using intralingual translation. A classic text or a text written in a dialect that only people who understood it well in the immediate area can serve as the ST in this situation.

### **1.2.3.2 Interlingual Translation**

One of the most popular translation kinds in use today is the interlingual translation.

According to Roman Jakobson, interlingual translation or translation proper is an interpretation of verbal signs by means of some other language. Which means that it entails translating a text's meaning from the original language into another in order to produce a target text that is as accurate to the original text's meaning and aims as possible. Similar to other translations, the main objective of interlingual translation is to convey documents and speeches from one language into another, and to aid people in understanding one another. The practice of interlingual translation dates back as far as translation itself. As a result, we can state with ease that interlingual translation is used frequently today. One of the results of the globalizing world, it is feasible to say that the need for translation is much intense, especially when it comes to the interactions that persons have with institutions or other people. As a

result, it increases our knowledge and provides us with the chance to interact personally with people from diverse cultures.

However, there are many less obvious instances, particularly when it comes to ambiguous or idiomatic expressions, such sayings, which are frequently challenging to translate.

### **1.2.3.3 Intersemiotic Translation**

The most difficult and exciting type of translation is the intersemiotic one. It entails converting a text to another format. The intersemiotic translation occurs, for instance, when turning a book into a movie. Such as using body language or translating from words to images, numerical code, or to non-verbal sounds.

When doing this kind of translation, translators must make deliberate and logical decisions regarding how to recognize a text's essential components and how to faithfully translate them into the target medium.

### **1.2.4 Techniques of Translation**

Fundamentally, translation is the process of conveying a written text's meaning from the original language to another. While the translator will only use one methodology to translate the entire text, there are a variety of methods that can be applied to specific words and phrases. The translator can accurately transmit each linguistic aspect by selecting the appropriate technique carefully .

Here are eleven standard translation methods that translators can employ to translate your text accurately.

#### **1.2.4.1 Direct Translation Techniques**

When the theory and grammatical structure of the source language may be used in the TL , several translation procedures are employed.

### **1.Borrowing**

When words or phrases are directly translated into the target language from the original text, this is known as borrowing. This method can help to preserve the cultural context of the source material and is frequently employed when there is no equivalent in the target language, such as with food or clothing. There are many foreign words in English that are now used often. Italics are typically used when a borrowed term hasn't yet become widely accepted.

Example: hamburger (German), kimono (Japanese) and kimchi (Korean).

### **2.Calque**

The calque occurs by literally translating a sentence from one language into another, a new term is created in the target language. In other words, this is a borrowed word that has been translated exactly. For instance, the French word "gratte-ciel" is used to translate the English word "skyscraper."

### **3. Literal Translation**

Each word is translated verbatim when utilizing a literal translation. The target text must be idiomatic and adhere to the source text's word choice, meaning, and style. This method is only practical with extremely similar languages and cultures, and it can overlook subtleties in the original text.

For instance, the Arabic equivalent of the English phrase "I want a glass of water" is

"انا اريد كأسا من الماء"

#### **1.2.4.2 Indirect Translation Techniques**

When the two languages and cultures are more dissimilar, indirect or oblique translation methods are used. In order to maintain the text's meaning and nuance, these strategies alter conceptual and structural features.

## **1. Transposition**

A transposition is a change from one grammatical category to another that keeps the meaning intact. When translating across languages with dissimilar grammatical structures, this strategy is frequently required.

Example: The English translation of the Arabic phrase "رأيتها قبل الدخول المدرسي" is "I saw her before school started." as a result, "الدخول" becomes a verb.

## **2. Modulation**

This calls for a shift in viewpoint, modifying what has been written to convey the same notion while maintaining the meaning. This translates the text in a manner that follows the target language's natural patterns.

"الطابق الاخير" in Arabic refers to the final stage (literally), whereas the "top floor" refers to this meaning in English.

## **3. Equivalence**

This technique enables the translator to retain the meaning of the source message by locating an equivalent in the target language.

For instance, the French expression "être sur son 31" (literally, "to be on one's thirty-one") is identical to the English expression "to be dressed to the nines."

In this example and according to the meaning in both source and target messages, 31 in French is equivalent to 9 in English.



## **4.Adaptation:**

Cultural aspects from the source language are replaced with equivalent cultural elements from the target language, a process called as cultural replacement. This makes the language more recognizable and simpler to grasp, particularly when it comes to measuring units.

## **Further Techniques**

According to the theory of Newmarks (1988) there are 17 strategies for translation of cultural items , the most used from this strategies are :

### **1.Compensation**

This technique makes up for the inability to translate a single nuance or word by expressing the information. In contrast to English, which only has one way to say "please" French has two: «s' ilte plait" (informal) and "s' ilvous plait" (formal).

The translator can make up for the loss of nuance by using certain word choices in other parts of the text.

### **2.Reduction**

When employing reduction, the translator decides which words from the source text are unnecessary in the target language.

For instance, the English word "politics" can be used to translate the Arabic term , " العلوم السياسية " which means "political sciences."

### **3.Expansion**

This is the contrary of reduction—it involves adding words to maintain meaning. This could be brought on by variations in terminology, language, or phrase construction.

Example: Politics in English would be translated as "العلوم السياسية" in Arabic, which is the opposite of reduction. Translation from English to Arabic naturally expands since Arabic also utilizes gender articles. The best approach will differ depending on the type of text, the intended audience, and the goal of your translation. Our team of linguists will select the best

method for your material based on their knowledge of both languages and years of experience to provide you with the most accurate translation possible.

### **1.3 Audiovisual Translation**

In this period of globalization, beneficiaries can access the cultural heritage of the majority of countries from anywhere in the world. Additionally, it includes audiovisual content like movies, TV shows, or cartoons. It is made feasible by translation.

When compared to other methods of translation, audiovisual translation differs significantly. As a result, there are variances in the translation process and the finished output, as well as various credentials and abilities required of audiovisual translators.

#### **1.3.1 Significance**

One of the most common types of translation studies is the audiovisual translation, which is generally a process of translating the spoken elements found in audiovisual works and products from one language to another, in other words, it is a translation of verbal and non-verbal components, AVT works with other aspect of media arts which are polyphonic nature , not only with texts. Gotlieb (1998) differs four main channels of knowledge which are:

- 1) verbal audio channel : songs , off-screen voices , dialogues ...etc
- 2) non verbal channel : off-screen sounds , music , sound effects
- 3) verbal and visual channel: signs, notes and subtitles which appears on the screen.
- 4) non verbal visual channel : pictures on the screen

According to Gonzalez (2014,p.13) "*The AVT is a branche of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture* " .

Also Dias Cintas (2016,p.13) stated that "*Audiovisual translation refers to the translation of products in which the verbal dimension supplemented by elements in other media*", according

to them the work of audiovisual is to translate media content so that it is understandable to all social groups.

### **1.3.2 Types of Audiovisual Translation**

There are Two main types of audiovisual translation: dubbing and subtitles, although there are other popular techniques, such as voice –over, simultaneous interpreting of live events.

#### **1.3.2.1 Dubbing**

##### **1.3.2.1.1 Definition**

It also called revoicing, voice over or narration, it is the earliest form of AVT. According to Luyken (n.d ,p.39):

*"The replacement of a programs voice track by a version, either of the same or new dialogue , translated into another language or dialect , the visual appearance of the program remains unaltered from the original but is usually edited so as to accommodate optimum lip-synchronization" .*

According to Chaume (2012 ,p.01) "*Consists of replacing the original track of the film's or any audiovisual text source language dialogues with another track on which translated dialogues have been recorded in the target language*". Also according to Neynava (2015,p.54) "*Dubbing refers to any method including the original sound in an audiovisual product with just another sound*". Revoicing or dubbing entails replacing the sound track or dialogue from the original version with a new one that is recorded in a different language or dialect.

##### **1.3.2.1.2 History of Dubbing**

Despite the rapid proliferation of subtitled films, several nations or countries did not accept them due to the high rate of illiteracy. Firstly, two engineers from paramount pictures made

the first effort at dubbing in 1928 for the film *Beggars of life* for William A. Wellman . In 1929, the film *Rio Rita* was dubbed by radio pictures. Along with Disney movies, many production organizations including United Artist and Metro Goldwyn Mayer also favor dubbing films. The initial attempts were rejected because of the low quality .Dubbing was required by legislation as a result of the perception that the widespread distribution of north American production being seen in their cinema posed a serious threat for national identities.

### **1.3.2.1.3 Types of Dubbing**

Choosing a dubbing technique that is appropriate for a project is crucial when releasing media in international markets. Some types of dubbing are more suited to certain works than others.

The three basic types are as follows:

#### **a/ Lip-Sync Dubbing**

It is also called the Voiceover Translation, this type occurs when an actor in the target language re-records the voice and the translation is synchronized with the person's lip movements on screen. This form of dubbing is most frequently utilized for television programs, movies, and animated cartoons. It does not phrase the differences in speech patterns between the target language and the source language.

This type of dubbing is the most famous one, lip-syncing is exactly what it sounds like the goal is to match the new dub to the original audio as nearly as possible, right down to the speaker's exact on-screen mouth motions (lip flaps),It might be challenging for a voice actor to lip-synch in a regular booth, thus a dubbing studio with specialized tools will probably be required for the talent to read their line while simultaneously seeing the action on screen.This kind of dubbing is the most difficult since it demands for a careful rewriting of the scripts to translate the dialogue into the target language while preserving its meaning and timing,

according to Agost (1999) "*The articulatory speech movement and the sounds are synced while being presented to viewers in an appropriate manner*".

### **b/Time-synced Dubbing**

Time-synced dubbing is similar to lip-syncing because it emphasizes timing, but instead of trying to match the speaker's precise mouth movements, the dubbing must simply match the duration of the spoken line.

The level of immersion is probably going to decrease because the speaker is visibly dubbed, but the screenwriter is less constrained in the capacity to translate, making this a small but important change. For instance, when dubbing a 10-second audio clip, it is no longer necessary for the speech to completely match the mouth flaps; only that the voice fit the 10-second time limit.

Depending on the language, a faster speaker can take in more words in 10 seconds, requiring some advanced script modifications. Because of the shorter amount of time spent in the booth and a quicker recording procedure, a time-sync will probably be less expensive than a lip-sync.

### **c/ Non-synced (Wild)**

Non-synced dubbing distinguishes itself from the preceding varieties of dubbing voice-over by not being tied to timing constraints. Whitman Linsen (1992, p. 21) illustrates how until the 1960s, lip-sync was the undisputed truth, but later studies revealed that audiences were more interested in isochrony, which is the matching of a sentence's beginning and conclusion to the sound it makes, than they were with the movements of lips during actual speech, according to Chaume (2004, p.44) "*open vowels, bilabial, and labio-dental consonants are some of the more difficult and obvious synchronization issues, they need to be treated with significant*

*care to ensure a naturalized and less foreign outcome*". Although it is necessary to maintain the quality of the source language in the translated dialogue, dubbing can take longer or less time depending on the target language. In this form of dubbing, matching a "speaker" to the voice-over is not particularly important since narrators are rarely seen on screen and the voice-over doesn't need to be perfectly synchronized with the original version. It doesn't really matter so much as long as the main points are accurately communicated in the dubbing.

### **1.3.2.2 Subtitling**

#### **1.3.2.2.1 Definition**

O'Connell (2007,p.169) said that dubbing is "*Supplementing the original voice sound track by adding a written text on the screen*" also Shuttel Worth and Cowie (1997,p.161) said that "*The process of providing synchronized captions for a film or a television dialogue*". Subtitling is transferring the spoken speech from source language (SL) to a written speech in the target language (TL) which appears at the bottom of the screen. The main goal of subtitles is to facilitate international viewers' ability to consume and comprehend audiovisual content that is produced in a different language.

#### **1.3.2.2.2 History of Subtitling**

The 1929s release of the first movie with subtitles in Copenhagen; for the first time ever. subtitles were utilized in a television program when Arthur Robinson aired his film *Der Student Von Prague*; On BBC. Unfortunately, the subtitles created for movies were inappropriate for television necessitating the creation of TV-specific subtitles. with the aid of technicians who frequently had no prior understanding of the source text, trained translators undertook the challenging task of subtitling. In 1980, this industry saw a significant

transformation, notably with the advent of subtitling software that allowed translators to do their tasks independently of technical assistance.

### **1.3.2.2.3 Subtitling Strategies**

Strategies refer to the techniques or the methods used by the translator to render a word, phrase, or speaker's speech in another language. Henrik Gottlieb is an experienced translator in the domain of audiovisual translation who formulated a number of subtitling strategies.

According to Gottlieb (1992,p.166 ) there are ten strategies included under these classifications . Although Gottlieb does not give much detailed and enough explanation on each of those ten strategies. Therefore, other writers have put efforts to explain more those all strategies. The following are Gottlieb's subtitling strategies as exemplified by SugengHaryanto (2005) , Widiasturi (2010), Astuti and Rina (2009), Munawaroh (2008),and other writers. Those strategies are :

#### **1.Expansion**

Expansion means giving additional meaning in the target language.It is employed when the audience needs help understanding speech in the original language (SL) because they are unable to understand the cultural details source speech . For example the number 911 in the USA and Canada ,it means a phone number used to contact the emergency services , in the arabic translation it could be (رقم الطوارئ) ; instead of 911 .

#### **2.Paraphrase**

In this strategy, the translator provides further clarification for the relevant portion of the text; based on his/her own point of view .The paraphrase is used when the phrase in the SL cannot be recreated syntactically in the same manner in the TL. In other words, although the TL translation is syntactically different from the SL translation, the audience may still understand the message.

### **3. Transfer**

Transfer strategies are translating the source language speech completely and correctly to the target language speech .

### **4. Imitation**

The target text was created by reworking the source material. This method is typically used when translating a person's or a place's name.

### **5. Transcription**

This technique involves rewriting specific terms to reflect how they should be written for textual purposes. The subtitling, for instance, will show how a statement is spoken in the source text.

### **6. Condensation**

The source text is shortened as part of the condensing approach. By this method, the translator cuts out the unnecessary words. But, this approach frequently results in the loss of pragmatics that should be conveyed to the target language.

### **7. Decimation**

Decimation is an extreme condensation. This strategy is typically employed to translate an argumentative character's discussion or utterance, particularly when the actor speaks loudly and quickly.

### **8. Deletion**

Deletion strategy indicates that some portions of the source texts have been omitted because the translator considers them to be unimportant. The key distinction between deletion and condensation is that while in condensation no sections are removed or condensed, in deletion technique some elements are deleted by the translator.



## **9. Taming**

Taming strategy is used to translate the offensive or taboo words into the target language to make them acceptable.

## **10. Resignation**

Resignation is done when there is no other way to send the message from SL to TL. The meaning of the original text is automatically lost when it is translated into the target language, making it "untranslatable."

### **1.3.2.2.4 The Subtitling Difficulties:**

Sugeng Haryanto (2005) stated that in translating a movie, the translator usually encounters difficulties in language and culture. Language difficulties might be related to pragmatics, idioms, diction, humor, and cultural references; whereas a translator's lack of familiarity with the cultural practices of the SL society is referred to as a cultural problem. The translator may not be recognized that the translated text contains an implicit humor teasing allusion, or the translator may not be able to find an appropriate translation in the target language since the humor's cultural implications are specific to the source language. The problem in pragmatics, on the other hand, refers to the difficulty in determining the proper equivalent in connection to the actor's relation in dialogue composition, particularly when the dialogues utilized a specific dialect. According to Sugeng Haryanto (2005), the limited time and layout of movies makes them tough to translate as well. There are some rules for subtitling layout, such as the translation should be at the bottom of the screen, it can only have two lines and a maximum of 35 characters per line, it must be in Helvetica or Arial sans Sheriff, the font color and background must be white, the text should be in the middle, and the conversation should start right flat without a dash. Furthermore, it occurs when an inappropriate diction is used when translating idioms. An idiom can be highly challenging to translate because there are few

words that have the same meaning in both the source and target languages. The translator's next difficulty is with humor-teasing allusion and pragmatic meaning.

## **1.4 Conclusion**

This chapter aimed to define all of translation and audiovisual concept , confirmed on subtitling and dubbing , it focused more on the strategies used by the translator in the subtitling techniques , finally , the difficulties of this type has been discussed in this chapter.

## **Chapter Two**

### **Culture and Animated Cartoon's Translation**

## **2.1 Introduction**

This chapter emphasizes the role of the concept of culture within translation, then illustrates the crucial interplay between culture and language barriers, in addition to cultural differences between source language and the target language. This chapter highlights the effective methods that the translator needs to adopt when dealing with these differences and cultural specificities in order to preserve both source and target cultures.

Translation is completely related to the culture, and this chapter focuses also on translatability and untranslatability as two main concepts that are related to the translation of cultural items from one language to another. It displays also a set of procedures that should be followed by the translator in order to overcome the untranslatability of cultural items. In addition to the importance of the translated animated cartoons in the English language acquisition of non-English children.

## **2.2 The Concept of Culture in Translation Studies**

The term "culture" refers to three important aspects of human behavior: the "personal" in which we behave and think as individuals; the "collective," in which we operate in a social setting; and the "expressive," in which society expresses itself.

Translation takes a process of cultural de-coding, re-coding, and encoding to translate thoughts stated in one language by one social group into the appropriate expression of another group. Multicultural issues are taken into account to an ever-increasing extent when civilizations are brought into closer touch. These modifications affect our ability to understand a message before translating it.

It is crucial to remember that we are not just dealing with words that were written in a particular place, time, and geopolitical context; we also need to consider the text's "cultural" context. To ensure credibility in the eyes of the target reader, the process of transfer, orre-

coding between cultures, should thereafter allocate relevant traits in relation to the target culture.

### **2.2.1 Translation Theories on Culture**

The first theory to be established in this area was presented by Mounin G. in 1963. He emphasized the significance of the connotation of a lexical item and argued that the translated item will only properly perform its role if this idea is taken into account. What a translator should do in the case of cultural implications which are implicit in the prior knowledge of SL readers is a difficulty with this idea as all cultural factors do not include merely the things.

In 1964, Nida discussed the issues with correspondence in translation, gave equal weight to linguistic and cultural differences between the SL and the TL, and came to the conclusion that cultural differences may pose more serious difficulties for the translator than linguistic ones. It is further noted that despite major formal shifts in the translation, cultural similarities frequently help people comprehend one another.

The "cultural turn" might be stated that the initial idea in cultural translation studies was the cultural turn, which was predicted in 1978 by Even-Zohar's work on Polysystems and Toury's work on translation standards. They discredit linguistic theories of translation by claiming that they only go from word to text as a unit and not farther. They themselves transcend linguistic boundaries to concentrate on context, history, convention, and the relationship between translation and culture. They also discuss how culture affects and restricts translation.

Therefore, the shift from translation as a text to translation as culture and politics is what they refer to in translation studies as a "cultural turn," and it served as the foundation for a metaphor that was adopted by Bassnett and Lefevere in Actually, "cultural turn" is a term used in translation theories that are oriented toward cultural studies to describe the analysis of translation in its cultural, political, and ideological context.

## **2.2.2 Cultural Items**

Generally, culture consists of two necessary components, non-material culture type which includes ideas, symbols and beliefs, and a material type which covers the physical object of each society such as tools, foods and clothes.

### **2.2.2.1 Material Culture**

The term "material culture" describes the tangible items, materials, and environments that people use to identify their culture: homes, communities, cities, schools, mosques, churches, synagogues, temples, offices, factories, plants, tools, production equipment, goods and commodities, stores, and so on are examples of material culture. All of these outward manifestations of a culture help in defining the attitudes and behaviors of its people. For instance, in modern-day, technology is an essential component of material culture.

### **2.2.2.2 Non material culture**

The term "non-material culture" refers to people's non-material conceptions of their culture, such as their beliefs, values, conventions, and linguistic, organizational, and institutional systems. A set of ideas and beliefs about God, worship, values, and ethics, for instance, make up the non-material cultural concept of religion. So, how the culture reacts to its religious topics, issues, and events is determined by these beliefs. Sociologists refer to a number of techniques that a culture use to mold the thoughts, emotions, and actions of its members when discussing non-material culture. Among these, symbols, language, values, and norms rank as the top four.

#### **a/ Symbols**

Symbols are depictions of reality in culture. Every culture has a unique set of symbols connected to various understandings and experiences. So, a symbol's meaning as a

representation is neither automatic nor instinctual. Members of the culture must interpret the sign and, through time, reinterpret it.

Symbols can be verbal, nonverbal, written, or unwritten, among other things. They can be anything that expresses meaning, including written words, images, drawings, gestures, Consumes, goods, housing, and clothing serve as emblems of various socio-economic status.

For example :

- @ means "at"
- © means "copyright"
- \$ means Australian dollar (AUD), Canadian dollar (CAD), New Zealand dollar (NZD), United States dollar (USD)
- € means "euro"
- ∞ means "infinity"
- % means "percentage"
- ® means "registered"
- ¥ means "yen"

## **b/ Language**

language is one of the most important set of non-material culture, it isa system of culturally distinctive verbal and occasionally written representations that convey meaning about the outside world. In 1930s, Edward Sapir and Benjamin Lee Worf suggested that language influences perception, while this Sapir Whorf hypothesis also called the Linguistic relativity hypothesis is contentious, it properly implies that a person is more likely to notice differences if they have the vocabulary or concepts to characterize them.

For example :

- spoken Arabicor English

- signs of the spoken language
- The words you are currently reading and speaking

### **c/ Norms**

Different global spaces have different norms, and this variation enables different civilizations to express themselves differently through normative actions.

For example :

- Not to stealing from others.
- Wearing clothes in public places.
- Attacking others physically or verbally

### **d/ Rituals**

Some societies do behaviors that have a specific meaning through rituals. Many rituals are common throughout many societies and cultures; However, they may be performed in various ways. For example, funeral rites in India are very different from those in other countries.

## **2.2.3 Relation between Culture and Translation**

The cultural implications for translation can come in many different shapes, from the lexical content and grammar to the ideologies and way of life of a particular society. Everything related to translation is cultural because translation is a phenomenon of culture; therefore, the relationship between culture and translation is a valuable point.

Nida(1964,p.130) assumed that *“Differences between cultures may causes several complications for the translator than do differences in language”*, which means it is more challenging for translators to translate a text from one language into another when they don't take the target text's culture into account. The act of translating is relevant to the translator's ability to understand various cultures.



The translator's job is to make it easier for messages, meanings, and cultural elements to be transferred from one language into another and elicit an equivalent response from the receiver. The translator's main goal is to foster understanding among people from various nations, as well as to make cultures universal and enable cross-national communication. Another major goal of translation is to ensure cultural equivalence between the source and target texts.

## **2.2.4 Strategies of Translating Cultural Items**

It is way important to concentrate on the translation of cultural items (CSIs) because they are deeply ingrained in all global cultures. In his work "The Translator's Invisibility", Lawrence Venuti (1995) identifies "Domestication" and "Foreignization" as the two main translation procedures that should be used to achieve the good translation of a message. To make their translations simple, translators employ a variety of techniques. Domestication and foreignization are the two basic ones for translating Culture-bound terms. The term "Domestication" describes a strategy in which the TC adopts the ST's CBTs. Although foreignization is a strategy that helps the translator maintain the original text's cultural identity by keeping its CBTs.

### **2.2.4.1 Domestication**

Domestication is the process of translating a text into the target language as closely as possible using reader-recognized terms and making substantial adjustments to the text to ensure that the message is appropriate for the target text's audience. (Venuti, 1995, p.20) claims that domestication is an ethnocentric reduction of the foreign text to the cultural values of the target language, taking the author back to their native land. Domestication involves a number of forms, that will be listed below. Venuti believes that Anglo-American translation culture was dominated by domestication. The phenomenon of domestication has been decried by Venuti in the same way as post-colonialists were aware of the cultural implications of the imbalance in power relations between colony and ex-colony. To lessen the TT's foreignness, this means translating in a transparent, fluid, unobtrusive

manner. Venutti also believes that a translator should, to the greatest extent possible, leave the reader alone and should draw the author closer to him.

### **2.2.4.1.1 Forms of Domestication**

#### **a/ Preservation**

Preservation is used when a cultural item does not have an equivalent in the target culture, it is divided into two categories: preservation of meaning and preservation of form, each of which is comprised of the visual aspect of how something is written and the phonetic aspect of how it is pronounced.

#### **b/ Addition**

When a conserved cultural item becomes unclear, the addition is used by adding more details as an explanation of the given CBT, so the translator can avoid the ambiguity in this case.

### **2.2.4.2 Foreignization**

The term "foreignization," according to Lawrence Venutti (1995) refers to "*an ethnic deviant demand on those cultural norms to reflect the linguistic and cultural difference of foreign material, sending the reader abroad*". On the other hand, foreignization means selecting a foreign text and creating a translation strategy along lines that are rejected by the prevalent cultural values of the target language. The foreignization technique pushes the cultural values of the target language in an ethno-deviant manner in order to make the reader aware of the linguistic and cultural differences in the foreign text. He believes it is highly desirable in an effort to curb the violence that is ethnocentric in nature. The foreignizing strategy of translation, which Venuti also referred to as "resistancy", is a non-fluent or estranged translation style created to highlight the foreign identity of ST and shield it from the target culture's ideological dominance.

### 2.2.4.2.1 Procedures of Foreignization

**a/ Omission:** Omission is utilized to avoid losing meaning and its cultural context as well as when the translator is unable to adequately portray a cultural reference's original meaning.

**b/ Localization:** Localization is the opposite of globalization procedures; it is also defined as the process by which a translator makes a source text appear to have originated in the target text. This means that the translator can replicate the original cultural item's effects by substituting a locally relevant cultural item for it.

**c/ Transformation:** It is the modification or destruction of the original cultural object, yet occasionally it can help with the translation of intricate cultural objects.

**d/ Borrowing:** It involves maintaining every word in the target text exactly as it appears in the source text. When the target tongue lacks an analogous term, translators will frequently borrow. This method aids in clearly locating a text within a particular cultural context. One of the main justifications for borrowing is to maintain the original text's flavor. This is best illustrated in literature. For example, in Ernest Hemingway's 1951 novel *The Old Man and the Sea*, we see that he uses some French words to let the reader know that the story is about a French character: however, the book is initially written in English with some French words, so when it is translated into Arabic, we have to know these words to give the idea that we are speaking about a French character to the readers, who are obviously Arabs, we must continue to use the same words in French. Here, the flavor has been left alone. The French character is depicted in the two languages ST and TT with the French circumstances. In addition, the flavor is also apparent in some cultural features; some terms cannot be translated and are therefore borrowed as they are to maintain the flavor.

### **2.2.4.3 Foreignization and Domestication's Values in Translation**

Several elements, including translation aim, translation function, reader acceptance, and other translation limits, affect the translator's decision regarding the best translation technique during the translation process. We should dialectically approach foreignization and domestication when we translate because each has its own effects. Foreignization preserves the original message while also enhancing the culture of the target language. Extreme foreignization, to some extent, veers away from the original goal of cultural exchange and fails to successfully communicate the culture of the source language. The intended audience finds it challenging to comprehend, losing interest in the content or perhaps the culture. But, readers must learn about the customs of other nations, which is another reason they read. And for the same reason, people choose reading related versions. Translation can be used to foster cross-cultural communication, which opens the door to domestication.

Domestication can avoid outside cultural influences, making it simpler for readers to comprehend the original text after translation. The domesticating strategy can help the target readers understand the author's meaning more readily, but it also removes the ST's socio cultural and linguistic traits by incorporating the cultural style of the target language.

### **2.2.5 Cultural Translatability and Untranslatability**

The problem of translation or untranslatability is inextricably linked to man's understanding of the nature of language, meaning, and translation.

The concepts of translatability and untranslatability have received a lot of attention. Researchers have taken two opposing perspectives on the concept of untranslatability, the monadist perspective and the universalist perspective. The first strategy was employed by Nida, Jakobson, Bausch, Hauge, and Ivir. They claimed that the presence of linguistic universals, such as syntactic and semantic categories shared by all languages, ensured translatability. Numerous

researchers adopted the second technique, which contends that translatability is hampered because different linguistic communities interpret differently. This technique is known as the Sapir-Whorf hypothesis after the work of Edward Sapir and Benjamin Lee Whorf.

States that a person's perception of the world and how he experiences the world is determined and influenced by the language he speaks. Whorf (2021, p.252) states that :

*“Every language is a vast pattern-system, different from others, in which are culturally ordained the forms and categories by which the personality not only communicates, but also analyzes nature, notices or neglects types of relationships and phenomena, channels his reasoning and builds the house of his consciousness”*

Language and culture cannot be translated into one another. The disparities between the source language and the target language are the cause of linguistic untranslatability. The lack of situational elements in the target language, on the other hand, makes a culture untranslatable.

When there is no analogous text or speech in another language, a text or any other utterance in a given language has the attribute of being untranslatable.

When the translator encounters words or concepts in the source language that are absent from the target language, Nida refers to this situation as a loss in translation. Such issues, as translational deviation, are acknowledged by Newmark . The topic of untranslatable remains debatable. At the moment, it is thought that translation is a task that is achievable, but there are still several that are difficult to translate which give rise to the problem of untranslatability.

*“Failure to find a target language equivalent is due entirely to the differences between the source language and the target language. Some example of this type of untranslatability would be ambiguity, play on words [puns], polyglosemy the quality or state of having a few meanings, as opposed to having a single meaning or many meanings etc.”(Catford,1965,p.98)*

### **2.2.5.1 The signification of Translatability and Untranslatability**

It might be challenging to accurately translate every meaning of a text from the source language into the target language during a practical translation procedure. Typically, only one or two of these meanings can be translated, and occasionally, none of them can be. In many cases, despite the employment of translation techniques such as exact translation, transliteration, and interpretation, meanings are lost or changed. This condition is known as untranslatability. In other words, untranslatability means the degree of difficulty of translation depends on their nature, as well as on the translator's abilities.

An initial definition of translatability in translation studies (TS) is the ability to convey the meaning of a text written in a source language (SL) into a text written in a target language (TL). It is important to keep in mind that translating is a communicative process immersed in a TL socio-cultural context, even if one views translatability as formal correspondence. It is a (communicative) process as well as a product (translated text).

Throughout the history of translation, philosophers, linguists, translators, and translation theorists have constantly questioned and disputed the topic "Is translation possible or impossible?" Some academics and artists feel that almost anything can be translated. For example, Newmark (1989,p.17) contends that "untranslatable" can be translated indirectly by transferring the source item and explaining it if no corresponding item in the target language can be discovered and no compensatory effect can be achieved within the same paragraph. As a result, any possible meaning in a source language text can be translated directly or indirectly into a target language, and therefore everything is translatable.

Others, like von Humboldt, Quine, Virginia Woolf, and Jacques Derrida, argue that translation is essentially impossible. For example, Von Humboldt (1991,p.10) contends that all translations appear to be attempts to solve some unsolvable problem.

To expand Hassan's conception of the "limits of translatability" that modern translational literature alludes to, Berman's description of translatability as a constructive tension and distance that a work experiences in connection to its language; is crucial. As opposed to Hassan, who defines "translatability" as "interlinguistic cross-cultural communication," this definition is essentially the "transfer of the rhetoricity of one language into another, recreating not only sense but also cultural-linguistic phenomena." In other words, Berman conceptualizes translatability as embracing the specific rhetoricity of literature and literary form as medium, whereas Hassan defines translatability in terms of the rhetoricity of specific languages and linguistic forms. For example: In Arabic, "brother" is often translated into أخ (akh) . However, while this word may describe a brother who shares either one or both parents, there is a separate word (shaqeeq) شقيق to describe a brother with whom one shares both parents.

Arabic contains separate words for "mother's brother" خال (khal) , and "father's brother" عم ('am) . the closest translation into English is "uncle". which gives no indication as to the lineage, whether maternal or paternal. Similarly, in Arabic, there are specific words for the father's sister and the mother's sister.

### **1.2.5.2 Types of Untranslatability**

Catford and Popovič(1965) differentiate two kinds of untranslatability, that are, linguistic and cultural.

#### **2.2.5.2.1 Linguistic Untranslatability**

According to Catford(1965), linguistic untranslatability arises when there is no lexical or syntactical substitute for a source language item in the target language. Popovič also differentiates between two types of problems. He defines the linguistic untranslatability as: “A situation in which the linguistic elements of the original text cannot be replaced adequately in

*structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation”.*

Language systems differ significantly from one another, and are reflected in the process of translation; therefore, untranslatability on linguistic level is a common issue that often happens in translation. Mainly the untranslatability happens on vocabularies, and there are also untranslatable sentences and passages.

#### **2.2.5.2.2 Cultural Untranslatability**

Cultural untranslatability is a situation where the relation of expressing the meaning i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation. It means the absence of a meaningful situational element for the source text in the target language culture causes cultural untranslatability.

Dealing with the untranslatability brought on by cultural aspects is more challenging. Language is a carrier of culture as well as its result. Finally, cultural untranslatability is expressed on a linguistic level. But still, whereas linguistic untranslatability, which results from a lack of similar words, cultural untranslatability is caused by the incomparable contents of various cultures that are conveyed through various languages. This cultural divergence may be referred to as incommensurability. Different cultures that have developed through the hundreds, even thousands of years of histories of various countries are to blame for this kind of untranslatability.

#### **2.2.5.3 Procedures to Overcome the Untranslatability**

The translation procedures that are used to overcome the untranslatability items are:



## **A /Adaptation**

An adaptation, also known as a free translation, is a translation procedure where the translator exchanges out a sociological or cultural reality in the source text for a new one that would be more familiar to the target text's audience.

## **B /Borrowing**

It is a technique of translation where the translator directly transfers a word or expression from the source text to the target text.

## **C /Calque**

Calque is the process of taking an expression, breaking it into its individual components, and then literally translating each component into the target language (word by word).

## **D /Compensation**

It is a method of translation in which the translator solves the issue of aspects of the source text that cannot be expressed in the same way in the target language by replacing these parts with other elements or forms in the source text.

## **E / Paraphrase**

In this process, which is also known as periphrasis, a word from the source text is changed to a group of words or an expression from the target text.

## **F / Translator's note**

It is a note that the translator adds to the target text to give additional explanation about the translation's limitations, the cultural background, or any other explanations. Such notes are allowed or required in some translation exams.

## **2.3The Translation and Animated Cartoon**

The animated cartoon is a TV show or a short film that uses drawn characters and imagery rather than actual ones, and is typically humorous. Simply put, it is a film created with created and drawn characters and pictures.

The earliest known animated film, Humorous Phases of Funny Faces, was produced in France in 1906 using chalk drawings. Other brief cartoons followed, but Walt Disney's 1928 production of Steamboat Willie was the first to use synchronized animation. This and similar cartoons continued to be produced, and they were utilized to amuse viewers with jokes and character charades. Nine years later Disney released the first feature-length future film, Snow White nine years later. And in 1993, software for 3D animation was created, and there are a lot of famous cartoons as the case of this study 'The Simpsons' which is a famous one according to its widespread controversy due to its inappropriate content.

### **2.3.1 The Importance of Animated Cartoon**

Thanks to animation, people are able to tell stories and share emotions, even ideas can be easy to perceive in a special manner that both young children and adults can understand. Animation has served to connect people all around the world in ways that writing and live-action films cannot do. Anyone may now pick up a drawing tablet and share his thoughts with the globe. Drawn figures can be amusing, or they can give something sad or serious a humorous, less threatening feel to make the spectator feel more at ease. At times, it allows people to be joined by a shared passion, such as a fandom, and collaborate on large projects (called MAPs, which stands for Multi Animator Project) about their desire to create something as high-quality as a professional film, regardless of how different views and opinions are. People can create biases based on the appearance and real-life characteristics of an actor playing a role in live-action movies. However, the character feels like their own

entity as an animated character. Despite its precise purpose, animation is one of the most powerful creative tools, and people keep using it to bring everyone together regardless of their different ideologies and interests.

### **2.3.2 The Translation of Animated Cartoons**

Animated cartoons may appear childish, but they can play an important part in a child's mental, emotional, and educational development. The primary ways of animated cartoon translation are dubbing and subtitling. Each of them interjects to some amount into the original version in order to make it sound natural, educational, and amusing to the target audience.

### **2.3.3 Technical Difficulties in Translating Animated Cartoons**

Animated cartoons and their messages must be translated in order to be accessible to children all across the world; however, cartoons provide numerous difficulties for translators. To begin with, most children's cartoons are dubbed rather than subtitled because their audience is typically too young to read or focus on both the text and the show at the same time. This necessitates not only that the translation be exact, but also that it be playable by actors and synchronized with the animation. Cartoons broadcasted on TV have smaller budgets than animated movies. Due to this, translators are often less involved in the production and are left to simply translate, without the context of the show and lip synchronicity cues. The translation process will be challenged by isochrony (the time during which the character speaks in audiovisual translation) and lip synchronicity: the output must look and sound realistic. In contrast to movies, cartoon figures, human or otherwise, frequently have exaggerated characteristics and facial expressions. Even if the translation is proofread by the publisher, it might be done poorly and affect the original message of the show when the publisher did not correct the mistranslation, and it is only when the fans of the show complained that the error

was corrected. This leads to another aspect of the domestication of cartoons called content adaptation.

The translator, just like in dubbed movies, will need to adjust the text to the dialogues: the outcome must sound natural so that viewers can completely immerse themselves in the universe of the show. This is known as domestication. Translators utilize their own ingenuity to adapt the language to the target culture, rather than translating as closely as possible to the original material, in order to make it seem more natural to local ears. Domestication includes colloquial idioms, any slang used in the program, and charatonyms (translations of character names with significance in the original language).

This type of adaptation can sometimes affect the message itself. Different cultures have different morals and values, and parents may not want their children to see or learn something unsuitable. Children are a protected audience, thus toning down some sequences in cartoons may be necessary. Translators must decide for themselves depending on their own ideas about what is appropriate for children.

### **2.3.4 The Impact of Translated Animated Cartoons on children**

Foreign or second language teaching has advanced significantly in recent years as a result of tremendous advancements in science, technology, and media. The function of language classes, in particular, has changed drastically their ability to give understandable input, which leads to subconscious language acquisition because of the increased emphasis on communicative features of language use. As a result, such visual resources have been enhanced with subtitles in either the mother tongue or the target language in order to improve their comprehension. The animated cartoons for children provide a large amount of vocabulary at a high level. However, language exposure in natural situations without any planned intervention is the optimum source of language learning since language receivers experience

language characteristics in a significant way. Koolstra and Beentjes (1999) stated that "*when language learners encounter words in diverse semantic settings, the whole meaning of the term becomes comprehensive*". Translated animated Cartoons, in general, affect children not only in terms of language and social behavior, but also in a variety of other ways.

#### **2.3.4.1 The Impact of Cartoon on children's Language Acquisition**

In applied linguistics, an increasing number of scholars from around the world are noticing the impact of English-language content on the quality of learning English as a foreign language. English-language resources were not always as easily accessible as they are now.

Nowadays, Internet technologies enable children to immerse themselves in English for optimal learning. They can watch movies, TV shows and cartoons that allow them to refresh their vocabulary, study grammar, improve their listening and writing skills, and so on. D'Ydewalle and Van de Poel (1999) showed that there is undoubtedly significant incidental language acquisition simply by watching a short subtitled TV program. Many experts have emphasized the significance and usefulness of cartoons in the practice of teaching and learning a foreign language by a young kid. It is a source of authentic audiovisual language input that has been shown to be beneficial in enhancing the motivation of language learners. At first, the characters on the screen use live spoken language, so the youngster hears how the language is used, i.e. how its primary communication function is achieved. Furthermore, the youngster notices tone, gestures, and facial expressions that enhance the linguistic component of interactions. The child not only hears but also sees the speech in action, learning to sense the naturalness and ease with which certain phrases are used. Second, the youngster learns acquainted with the culture of native speakers as a result of the cartoons, the child can notice peculiarities of national cuisine or British (American) clothing in the cartoon, learn simple suggestions on how to order food and drink like a local in a different country, how to address

adults, how to be courteous, and so on. Third, cartoons drive children to learn a language because they want to grasp what is happening on the screen. Harmer (2004) stated that a youngster frequently links himself/herself with the characters on the television (princesses, travelers, pirates, superheroes, and so on), wishes to be like them, and so wishes to communicate in the same language as they do. Poti(2015) stated that:

*“The Lithuanian researcher, notes that children who have watched cartoons in English since childhood have excellent pronunciation and communicate much more fluently in English than those who have not been immersed in this language since early childhood. Simultaneously, no one forced youngsters to acquire a foreign language. They did it on the spur of the moment, diving into the fascinating world of animation, favorite characters, and intriguing stories. This completely captivated their attention and resulted in a comfortable sense of a foreign language. The desire to comprehend what is going on the screen has proven to be the most effective motivator for learning a new language. Furthermore, the author observes that youngsters who grew up watching American cartoons have a distinct American accent. It is a noteworthy finding since pronunciation is the fundamental feature of speech, serving as the foundation for the development and enhancement of all other types of speech activity. Mastering pronunciation is a critical step in the practical acquisition of the pronunciation mechanism and standard, as well as the development of speech abilities. It is quite difficult to improve one's pronunciation as one gets older. As a result, it is critical to immerse the child in English during his/her early childhood, first and foremost, in order to properly acquire a correct pronunciation” .*

In particular, children learn new words ,the advantage of cartoons is visualization, which allows the child to simply guess what is on the screen without having to rely on a direct translation, builds phrases, asks questions, and uses them appropriately. For example, Bayez.E and Farhad.K(2016) evaluated the impact of English cartoon watching on primary pupils' grammatical accuracy. The researchers discovered that cartoons have a positive impact on language acquisition, specifically grammatical structure. However, as the findings of their study revealed, watching cartoons does not increase writing skills.

### **2.3.4.2 The Impact of Cartoon on Children's Vocabulary**

First people' vocabulary growth is linked to their exposure to target words in a specific context (in subtitled cartoons).Nation and Waring (1997) said that “ *It is one of the most significant vocabulary acquisition strategies and an integral component of any vocabulary learning program*”.Based on this information, De Ridder (1999)suggested that “*Incidental vocabulary learning happened as a result of the incorporation of target words into the cartoons that served as a context, which is evidently a core concept within the process of incidental vocabulary learning*”. It is also favored by teachers because teaching words alone fails to produce the intended benefits.Vocabulary development is a long-term process that requires contextual cues to be sustained. It is because the possibilities of inferring meaning from context is greater. Words in isolation provide no clues to the learner and are so difficult to guess from context. The conclusion for teachers is that new vocabulary items should be provided in context rather than isolated. Frequent exposures with novel words cause learners to become acquainted with the words. Even though the vocabulary is new for the child, he can make a guess regarding the unknown word. This familiarization was undoubtedly aided by repetition. As a result, whether the episodes were watched with or without subtitles, vocabulary increase happened unintentionally.Similarly, Lekkai (2014) found that watching TV shows in a foreign language assists learners to acquire language accidentally. Poti (2015) discovered that pupils born in non-English countries who grew up watching American cartoons developed an American accent over time. This crucial development happens with little effort and practically without their knowledge. As a result, viewing cartoons allows a young learner to immerse himself in a foreign culture, creating an environment conducive to learning and mastering the English language. Several researchers as San Jose ,Vicencio (2018) and Alsolami ,Farooq(2016) have stressed that viewing TV cartoons is interesting and

entertaining for children, and that it develops an instinctive drive to see and continue watching.

#### **2.3.4.3 The Impact of Cartoon on Children's Pronunciation**

Pronunciation is an important ability for the speaker to learn since it serves as the "bridge" between written and spoken communication. In fact, mispronunciation impedes dialogue and debate. According to research, mispronunciation causes substantial difficulty in English schools, but good pronunciation improves language learning. Having grown up watching translated cartoons (subtitled) is important since it allows a child from a non-English speaking family and nation to gain good pronunciation skills because the child faces less obstacles in learning the language. The procedure begins at a young age, which is ideal for language acquisition, and the materials offered are engaging. Watching English-language cartoons from an early age provides an opportunity to learn and practice English pronunciation. This method of learning is preferable to beginning English at a later stage of development. The factor of watching a subtitled cartoon program is related to motivation, which is important in language acquisition. According to Prosic-Santovac (2017) "*when a young child watches cartoons with pleasant content, the child develops intrinsic drive, allowing him or her to be interested in learning English as a foreign language*". Furthermore, the author observes that such cartoon shows are essential instructional tools because the content incorporates repetition. Creative and entertaining activities, such as media, help learners improve their English pronunciation. In addition, Aloglah (2018) states that the Arab learners face pronunciation difficulties because they are ignorant of spelling errors. The inference is that when Arab children watch English cartoons, they can spot spelling faults and rectify them when speaking the language since they have learnt proper pronunciation through watching cartoon shows. Parents should set aside specified times for their children to watch English cartoons at home and before starting school to prepare them for studying English in school. Because his mother tongue is



the main language in use, this period has no bearing on L1 acquisition. An early start allows children to learn the language, discern between sounds, and reduce pronunciation problems. Thus, watching cartoons is a key commitment that will allow the children to have good foreign language pronunciation despite interference from first language.

## **2.4 Conclusion**

Since the animated cartoons are used for educational purposes, it is way important to take into consideration the cultural differences during the translation process in order to preserve the receiver's culture. For this end, some procedures, related to the foreignization and domestication strategies, have been suggested as a means to face the problem of cultural differences in translation.

# **Chapter Three**

## **Data Analysis**

### **3.1 Introduction**

This chapter deals with techniques and strategies used in the subtitling of the translated animated cartoon « The Simpsons », This case of study includes three scenes that have been chosen because of their popularity and controversial scenes. The type of subtitling translation used is related with culture, by respecting world cultures. In addition, the analyzed data collected from the English version shows the differences between the Western and Arab world. Therefore, we need to take into consideration the target culture and the acceptability by the target audience. This translated animated cartoon benefited the society and children from several sides; for instance, political, religious ethical and educational, the last one gives the opportunity of learning on both linguistic and cultural level.

### **3.2 The Simpsons**

The Simpsons is an American animated cartoon created by Matt Groening in April 19, 1987 .The most famous cartoon, It sparked widespread controversy due to its inappropriate content. The Simpsons are a small family consisting of parents, first there is the father, Homer, who works at the nuclear power plant and he is a neglected and careless character , He embodies the stereotype of many of the American working class. He is gruff, fat, inept, reckless, and an intoxicating person. the mother is Marge Simpson, American Housewife She is the kind-hearted and patient matriarch of the Simpson family, She runs her Eccentric family.The couple has three children ,Bart is a naughty child, and his sister, Lisa, is two years younger than him. She is eight years old, a very intelligent girl, And the baby girl Maggie , The family has a dog named Santa's Little Helper and a cat named Snowball II , those two animals have an important role with the main characters . The writer implemented the idea for a short series about Matt Groening's family Who made it in the form of cartoons , Titled Life in Hell , But he realized that copyright would cancel it. Therefore , he edited and wrote the names of personalities according to his family

members. Most parts of the animation are concerned with showing the relationship of each individual to the other .

### **3.2.1 Translation of The Simpsons**

Generations of TV fans all throughout the world have absorbed the Simpson way of life over the past 18 years. The movie was dubbed in 31 languages, while the show is dubbed in 15 languages : French, German, Italian, Russian, Spanish, Sweden, Arabic, Chinese, and has subtitles in another 27. For the first time in theaters, Marge, Homer, and the gang may be heard conversing in Dutch, Mandarin, Cantonese, Thai, and Greek.

According to Matt Groening, the Quebec and French versions of the series are the best versions of the program ever produced in a foreign language. The Quebec dub is used for the Region 1 DVDs' French audio.

### **3.2.2 The Reason of Choosing “ The Simpsons” as Corpus**

We chose this animated cartoon the Simpsons as a corpus of our study because it is one of the most watched TV shows because of the wide controversy it caused, Despite the inappropriate events and scenes, Simpson was able to deliver a political, cultural and educational message, Simpson also gives valuable lessons and tips, for example ,when you fail, you can learn a valuable lesson. Resilience is required to attempt again after failing. After years of learning from his own failures, Homer has become fairly adept at managing expectations. He may come out as extremely direct with his kids, but he's actually preparing them for life in the real world, and like any good father, he also celebrates their accomplishments when they do, too. The Simpsons is one of the most reachable sitcoms on television thanks to Homer's wise and amusing counsel. Also homer gives advices on ethic for instance, Homer about Work Ethic said "If You Don't Like Your Job, You Don't Go On Strike. You Just Go In Every Day And Do It Really Half-Assed." We also choose it for the

negative side, especially the offensive scenes of politics, religion and science, which are not suitable for children and cause educational problems, as well as some words that are inconsistent with Arab society and which we cannot translate, We chose this animated cartoon to analyze the scenes and the translation that the child watches and reads, and we can also change it to match other societies, and this is what is called translation honesty,

### **3.2.3 Political Aspect in the Simpsons**

Translation makes international relations because its contributed to understanding the content through each country and its language, which led to some conflicts between them through struggle meanings, in making exchanges and encounters visible and comprehensible. For instance, For instance Politics is a common theme in the animated cartoon The Simpsons, Because it contains important political passages, coinciding with what is happening at the present time in America , This led to the opposition to the cartoon broadcast , As the writer predicted some events and they actually occurred for instance In the fourth episode, Part 20, Homer was trying to vote for President Obama, but the voting machine automatically voted for his opponent ,and Several episodes seem to be critical of the way elections are conducted. For instance, Mr. Burns outright lies about a three-eyed fish in his governor campaign, characterizing the mutation as a result of lax safety measures at the Springfield Nuclear Power Plant. Sideshow Bob launches a hostile campaign against Mayor Quimby in "Sideshow Bob Roberts," and in the end, Bob rigs the election (although Homer and Krusty's votes for Bob over Quimby hinted that Bob would have won even if he hadn't rigged it). also In episode 16, season 25, a FIFA official was arrested at the Simpson family's house, and after that, it really happened in 2015, he was arrested and imprisoned with his group on charges of corruption and money laundering, then America's case with Syria predicted by the animated cartoon Simpson. Then through government authority. The Simpsons occasionally depicts complaints

about excessive taxation, such as in "The Trouble with Trillions," where Mr. Burns, Homer, and Smithers really depart the US while saying it was because of the country's taxes. The FBI apparently had Burns on its wanted list for "grand grand grand grand larceny," therefore it was probably for this reason why they fled. In addition to Iraqi War , Kang and Kodos invade earth towards the conclusion of "The Day the Earth Looked Stupid" in "Treehouse of Horror XVII" following the notorious fictional invasion reported on the radio by Orson Welles in 1938. Kang and Kodos argue about the occupation of Springfield as the episode comes to a close. They were not welcomed as liberators when they eliminated Earth's arsenal of weapons of mass destruction during "Operation Enduring Occupation," which is a reference to Operation Enduring Freedom. This side is important according to Rt Hon George Osborne(2019)

*'The great thing about a political cartoon is that it sums up the state of play at any moment in politics. It's clever, funny, amusing, it informs and entertains us. It does all the things in one drawing that a newspaper does throughout all of its pages.'*

Adding politics in translated animated cartoon is important to inform others, whether inside or outside the country, of what is happening in the world in a funny way, and children can understand it in a simplified way, which gives it a political culture, but in some cartoons, they talk about politics sarcastically, which created enmity and a misconception about politics.

### **3.2.4 Religious Aspect of the Simpsons**

Religion in Simpson is Christian, as they mention the church, the saint, and the Pope, and this gives a religious culture to others and their respect for them , But the negative side about these cartoons is mockery of religions, even of their religion , For example, season 16 ;episode 13 "She of Little Faith" mocking the church and that it is used to reap profits and money, not for worship , Homer also insulted his religion by using the cross and insulting it , And then he

distorted the image of Islam and that it is a symbol of terrorism , When Homer became a Muslim, his daughter saw him behaving strangely, praying, not eating pork, and not getting drunk, so his daughter called the police on the grounds that he had become a terrorist. In the season 12 episode "Homer" showing the nonexistence of God and burns that document, Therefore, they strongly criticized the Simpson for containing inappropriate scenes that affect and distort religions, and this is not appropriate for children or adults to watch.

### **3.2.5 Ethical Aspect in the Simpsons**

The ethical aspect of animation is an important aspect because the viewer is affected by the views and imitates it at the same time. For example, in Simpson, inappropriate clothing and obscene speech such as insults, ridicule, mockery, and the use of insulting expressions of religion, as well as drunkenness and drinking alcohol on the basis that it is normal , and sexual overtones , All these immoral scenes negatively affect viewers, especially children, they get used to it and do the same things as normal

### **3.2.6 Educational Aspect in the Simpsons**

Cartoons are crucial for the growth and education of children. Children are like sponges; they soak up and learn everything they come into contact with, and when they are having fun, they learn even more. Cartoons are a particularly effective educational tool as a result. Cartoons can impart useful knowledge, such as when the Simpsons' family teaches young children English, but they can also instill morals and values, as well as provide illustrations of problems that young people may face in real life. The Simpsons cartoon It has a positive side, how to communicate and respect others' perspectives, cultures, and beliefs. Children can relate to particular characters. Observing a strong disabled character. It is now obvious that the youngster is emotionally attached to the content of the programs supplied to him through the various visual media, particularly the cartoons, and this is reflected in both his upbringing

and his conduct on a number of different levels. It plays a major role in increasing their linguistic attainment, increasing the period of concentration and attention they have without getting bored, in influencing the formation of their value system, and in the process of upbringing in its broad sense in that it works to spread awareness, education, and so on. Also Learning new languages and new vocabulary and improving the level of reading through subtitling, as well as improving their proficiency level through dubbing.

The Simpsons are special because to this. The majority of the vocabulary in advanced English is repeated the most frequently. A word must be repeated or exposed to at least six times before you learn it, according to some research, while others claim that this number is 17 times.

### **3.3 The Program Used to Subtitle the Three scenes of the Simpsons**

There are many applications which help the translator to add subtitling to the films, cartoons and music. some of them are not free, the translator buys it. and others are free as subtitle Creator, Jubler , SubMagic, Open Subtitle Editer and subtitle Edit . In this study we use the last one (Subtitle Edit) also it called SE . It is a free and open-source subtitle editor to create, edit, adjust or synchronize subtitles for videos. With SE, the person can quickly fix a subtitle if it isn't playing at the same time as the video in a number of different ways. We can also use SE to translate subtitles or create brand-new ones from scratch (it should use the time-line, waveform, and spectrogram). In 2001, NikolajLynge Olsson had started the development of Subtitle Edit in Delphi which continued until April 2009. On March 6<sup>th</sup> .more developers have contributed to Subtitle Edit's development, and it is still active. On May 17, 2011, the developer unannounced the testing version of it for Linux. It uses the same source code that was developed for Windows, to implement it on Linux using Mono Project. On October 17,



2011, the developer unannounced the availability of stable version for Linux. The developer himself stated that it is working well on Ubuntu.

### 3.4 The first Scene: Homer eats cheap meat

	The Original Speech	The Literal Translation	The Suggested Translation	The Comments
01	The seller : jiminy criket , oh expired ham.	أوه لحم خنزير منتهي الصلاحية .	أوه لحم غنم منتهي الصلاحية	We put لحم غنم instead of لحم خنزير because the translation should be adapted the receptor's religion: in Islam it is forbidden to eat the ham, so this indirect procedure called "Adaptation" has been used in the translation, and the strategy of subtitling used here is the taming, we can also translate it into قطعة اللحم without specifying
02	Well , this time ,I've gone too far , no one will fall for...	حسننا هذه المرة سوف اذهب بعيدا جدا لا احد سوف يدرك ذلك	حسننا هذه المرة سأقوم بخداهم و لا احد سينقطن لذلك.	We use the transposition technique to say the same meaning of original speech with a

				different grammatical structure. This strategy called transcription ( unusual term )
03	Homer : ooh , cheap meat .	اوه لحم رخيص	اوه لحم رخيص	We kept into the same direct translation technique: literal translation ; the strategy of transfer .
04	Homer: hmmm hmhhh ... Oh! my stomach is heaving; oh! clenching... not much time! I must finish!	أوه معدتي تؤلمني. انها تصدر أصواتا . حسنا الالم ليس كثيرا . يجب ان اكمل	أوه معدتي تؤلمني انها تصدر أصواتا . حسنا الالم ليس كثيرا . يجب ان اكمل	The same procedure as in the previous sentence.
05	Doctor: well sir Homer , illness was either caused by ingesting spoiled food or some sort of voodoo curse	حسنا سيد هومر كان سبب المرض إما تناول طعام فاسد أو نوع من لعنة فودو	حسنا سيد هومر ، ربما سبب مرضك هو تناول طعام فاسد	In the first part of the sentence, we used the literal translation .The strategy used here is transfer . Also we omitted the second part which talks about voodoo curse which is

				some kind of juggling, it is inappropriate and incomprehensible for the children .
06	The two women: hey, we have just been working the eyes .	هاي لقد عملنا للتو على العيون	this scene is omitted.	we omitted it because it talks about voodoo curse which is some kind of juggling,itis inappropriate and incomprehensible for the children( the same thing with the previous scene )
07	Homer : your old meat made me sick	لحمك الفاسد جعلني أمراض	لحمك الفاسد جعلني أمراض	We use the word فاسد instead of قديم (technique of modulation )and we changed the grammatical structure (transposition technique ) and in terms of subtitling, we have used the condensation .
08	The seller: oh! I'm so sorry, please accept five pounds of frozen shrimp	اوه انا اسف جدا ارجوك اقبل مني خمسة باوندات من الجمبري المجمد	اوه انا اسف جدا ارجوك اقبل مني خمسة أرطال من الجمبري المجمد	We used the word رطل instead of باوند ( formal equivalence ) The strategy used here is

				the expansion .
09	-Homer : this shrimp isn't frozen and it smells funny	هذا الجمبري ليس مجمد و رائحته مضحكة	هذا الجمبري ليس طازج و رائحته غريبة	We changed مضحكة to غريبة because its more suitable (technique of modulation ) following the gesture and the body language in the video. The strategy used is taming .
10	The seller : okay ten pounds .	باوندات حسنا عشرة	حسنا . خذ الضعف	We used the technique of equivalence to say عشر instead of الضعف باوندات and also to avoid the unnecessary redundancy . The strategy used here is the expansion .
11	Homer :ohooo!	او هوووو	مرحالا / او هوووو	The same with the previous sentence ;its the equivalence technique because the two words have the same meaning which express the happiness and the joy when seeing someone.

				The strategy used is transfer .
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## Discussion

In translation, translators have some guidelines and techniques to follow in order to make the translation sound natural in the target language and fully express the meaning to the target audience. In this scene we used a mixture of direct and indirect translation techniques, according to the situation and the intended aim and preserve the meaning of an expression like proverbs by finding a target language equivalent, and adjusting what has been written in order to express the idea in a way that agrees the Algerian children's culture.

### 3.5 The Second Scene: Homer gives Marge the last pork

	The Original Speech	The Literal Translation	The Suggested translation	The Comments
01	Homer : Good ! Marge do you want this last pork chop	جيد. مارچ هل تريدین قطعة لحم الخنزير الأخيرة هذه؟	جيد. مارچ هل تريدین قطعة اللحم الأخيرة هذه؟	In this sentence we used the procedure of adaptation which serves the Taming subtitling strategy. We translated (pork chop) to meat (without specifying what kind of meat it is) so we say in the Arabic subtitling: قطعة اللحم الأخيرة

				<p>قطعة لحم الخنزير الأخيرة . which fits the Target culture and religion</p>
02	<p>Marge :aaah ...I think that you want to save it !</p>	<p>آه أظن أنك تريد الاحتفاظ بها</p>	<p>آه أظنك تريد الاحتفاظ بها لنفسك</p>	<p>We translated the sentence using the transposition procedure: conveyed the original speech from one grammatical structure to another one. keeping the same meaning. We used the transfer strategy .</p>
03	<p>Marge : hmmm....it's taste is so good ! and tries all this sweety sauce .</p>	<p>أمم... مذاقها جيد جدا. و انها تذرف كل هذه الصلصة الحلوة</p>	<p>امم... مذاقها رائع و فيها كل هذه الصلصة اللذيذة</p>	<p>Also in this case we used the transposition and changed the verb (  تذرف ) to the simple word ( فيها) . and جيد جدا to one word رائعا in order to reduce the number of</p>

				words taking into account the ability of children to read the subtitles, we used the strategy of condensation and transcription .
04	Homer: alright; you know . you are starting freaking me out	حسنا. تعلمين ، لقد بدأت تخيفيني	حسنا .أتعلمين ؟ بدأت تخيفيني فعلا .....	Here, we used the modulation procedure, with changing the grammatical structure: you know, which is not a question, into a question <b>أتعلمين ؟</b> which is an optional change. ( the strategy of transfer )

### Discussion

In this scene Homer gives his wife the last pork chop. In the western world (Christian religion) it is allowed to eat it while it is forbidden in the Arab world (Islamic religion).

In another side, this scene shows that Homer gives his wife the last meat chop in front of his children and she appreciated his act. it shows us the value of the family and the culture of altruism and sharing. Homer teaches his children that if you care for someone you should

share things with him (sharing is caring). In translation, we tried to preserve and highlight this value by using the appropriate translation procedures and subtitling strategies.

### 3.6 The Third Scene: Family Grace

	The Original Speech	The Literal Translation	The Suggested Translation	The Comments
01	TV : The father of the family has worked all the day to find this food for his children .	كان أب هذه العائلة يعمل كل اليوم ليجد هذا الاكل لأطفاله .	كان رب العائلة يعمل طوال اليوم ليطعم أبنائه	We used only the literal translation with a slight change at the level of the word father which has been translated to رب العائلة, this couple sounds natural in the Arabic language. The strategy used here is the transcription
02	TV :.....	.....	.....	The original speech in this sentence is not understandable. because the speaker on the Tv speaks too quickly . we omitted the speech . we use the strategy of



				decimation and deletion .
03	The daughter : heeeey !!!!!	هااااااي	أبي .	We changed the word heey which means the growl of the daughter from her father, when he turned off the TV, to the word أبي ; it is the equivalence technique because the two words have the same goal .the strategy used here is the decimation (the same goal of speech with other words) .
04	Homer: look everybody , yesterday was a real eye opener	انظروا جميعا البارحة فتحت أعيننا	اسمعوا جميعا، يجب أن نتعلم من درس البارحة	In this sentences, we translated the meaning of ‘real eye-opener’ because the literal translation does not have any meaning in the target language, so we referred to the

				dynamic equivalence which aims at achieving the naturalness of the expression. The translation seems different from the source message, but in fact the effect is the same in both languages. The strategy used here is resignation
05	Homer : we have got to do better as a family	علينا أن نفعل الأفضل كعائلة	يجب أن تكون عائلتنا أفضل مما هي عليه	In this case we translated the original sentence literally but with using the transposition we say تقدم الأفضل instead of نعمل الأفضل. the strategy used here is transfer.
06	Homer: so tonight I am not going to shovel food in our mouth while we stare at the	الليلة لن نقضم شيئاً من الطعام في أفواهنا بينما نحقق في التلفاز	الليلة لن نشاهد التلفاز أثناء الأكل	We used the obligatory transposition by

	TV			changing the word class without changing the meaning, لن نقضم شيئاً من الطعام في افواهنا has been replaced in the target language by the noun الأكل ; it is the strategy of paraphrase , also we summarized the literal translation to be appropriate according to the time and the number of words in the subtitled sentence ,with keeping on the original meaning , this strategy called condensation.
07	Homer : we're going to eat at the dining room table like a normal family	سوف نأكل على الطاولة في غرفة المعيشة كعائلة طبيعية	بل سنأكل على الطاولة في غرفة الطعام ككل العائلات	We used the literal translation ( strategy of transfer )
08	The daughter : happy dad !	سعيد يا أبي ؟	هل انت راض يا أبي؟	We used the

				transposition technique , and the strategy of imitation. we kept on the same structure of the source message.
09	Homer : yes	نعم	نعم	Literal translation . ( strategy of transfer )
10	The daughter : good commence shoveling	جيد ابدأوا القضم .	حسننا لنأكل	We used the equivalence technique and compension . We translated the verb sholving, which is informal, to a formal verb in the target language نأكل, for educational intents, this strategy is the decimation (the same goal ).
11	Homer : No ! we're going to say the grace first	لا...سوف نقول الشكر أولاً	لا ..... دعاء الطعام أولاً.	In both SL and TL, there is the concept of thanking God for the grace of food, Here, we used the

				<p>linguistique</p> <p>equivalence. So we adapted the translation to the Algerian children's religion and culture. The strategy used here is taming and resignation .</p>
12	The sun :okey rub-a-dub-dub thanks for the grub .	<p>حسننا اقرعوا الطبول</p> <p>واشكروا على</p> <p>الطعام.</p>	<p>حسننا شكرا يا الله على</p> <p>الطعام</p>	<p>The sentence in the SL is taken from a nursery rhym that seems like a hilarious way of saying the grace .so here we could not translate itliteraly, but we used the functional equivalence which is the supplication of eating and we suggested the sentence : حسننا شكرا يا :  الله على الطعام .we can use the strategy of taming and</p>

				resignation here.
13	Homer: hmmm !no ignore the boy lord . okey; no chatter and bow your heads !	اه . لا ...تجاهل الولد يا إلهي حسنًا . لاثرثرة و .احنو رؤوسكم	اوه لا ليس هكذا توقفوا عن الثرثرة و تعلموا هذا الدعاء	Here, we use cultural equivalence ,we almost changed the whole message and adapted it to the target culture and religion. The sentence bow your heads is omitted and replaced with تعلموا هذا الدعاء which does not exist in the source text because the way of supplicating is not the same in the two religions, so it has been replaced by a sentence تعلموا هذا الدعاء for the sake of educating children the good habits of eating. We use deletion ,taming and resignation .

14	<p>Homer: dear lord; thank you for this microwave even thought we don 't deserve it, I mean our kids are uncontrollable hellions pardon my French but they like savages . did you see them at the picnic oh ! of course you did . youevery where your Liveris ; oh god! . why did you smite me with this familly .</p>	<p>إلهي..شكرا على هذا الميكروويف على الرغم من أننا لا نستحقه . أنا اعني أولادنا غير قابلين للسيطرة .الجحيم عفوا على لغتي الفرنسية . لكنهم كالمتموحشين .هل رأيتم في النزهة ؟ . اووه طبعا فعلت انت في كل مكان . اووه الاهي لقد ابتليت بهذه العائلة .</p>	<p>اللهم بارك لنا فيما رزقتنا وقتنا عذاب النار، بسم الله و إذا نسينا قول بسم الله قبل الاكل نقول بسم الله أوله و آخره.</p>	<p>In this speech Homer speaks too quickly,loudly and with fast speed, so we used the decimation and taming. This speech is too long as for the time of scene, so we have to use condensation (malting the text briefly) by giving the correct form of meal's supplication in Islam. We used the equivalence and adaptation techniques</p>
15	The sun :aminlets eat .	اميين . لناكل	اميين . لناكل	Literal translation (transfer)
16	Homer : no I'm not done yet	لاا لم انتهى بعد	This part is omitted .	The part from the sentence 16 until the end of the scene is omitted since the purpose is achieved (educating children on

				the right habits of eating) .
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## Discussion

In this scene the children were sitting on the floor and eat while watching a show on the TV which talk about the male bird (the father) and its role in taking care of his family and collecting the food for them so it shows the importance of the father in the family (social value).Also, the scene shows that Homer did not accept the act of his children and tell them that they should act as a normal family and eat together on the table of dining room. it is a good behavior that learns children to necessarily devote a special time to the family. After that we talk about the eating etiquette and thank Allah for the blessing of food. In terms of translation and subtitling, we attempted to focus on the parts of speech that involve the social and educational values by adding what is important to be added like the Muslims' eating supplication, since the aim of translating the scene is to transmit the educational values to the Algerian children.

## 3.7 Results

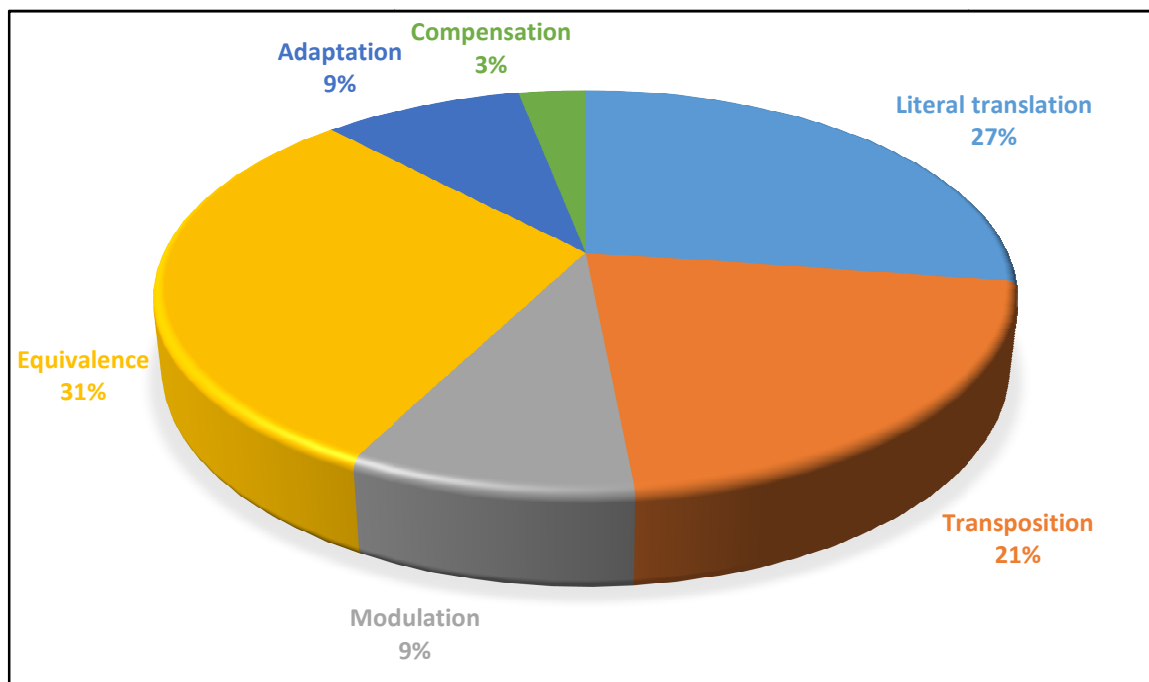
Based on analysis the three scenes, the most frequent translation techniques used in this case of study are as follows:

The Technique	Frequency	Percentage
Literal translation	09	27%
Transposition	07	21%
Modulation	03	09%
Equivalence	10	31%
Adaptation	03	09%

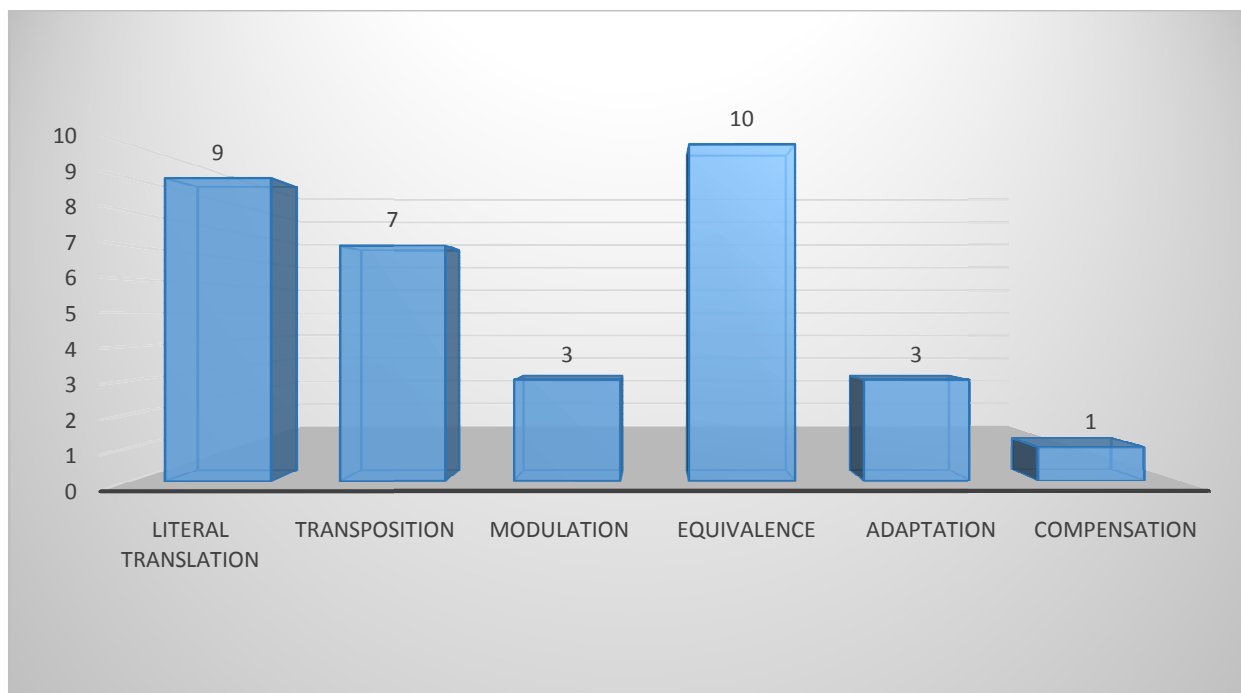


Compensation	01	03%
<b>Total</b>	<b>33</b>	<b>100%</b>

**Table 1 : Translation Techniques Used in Translating the Three Scenes of the Simpsons**



**Figure1 : Pie Chart of The Translation Techniques Used in Translating the Three Scenes of the Simpsons**



**Figure 2 : Bar Chart of The Translation Techniques Used in Translating The Three Scenes of The Simpsons**

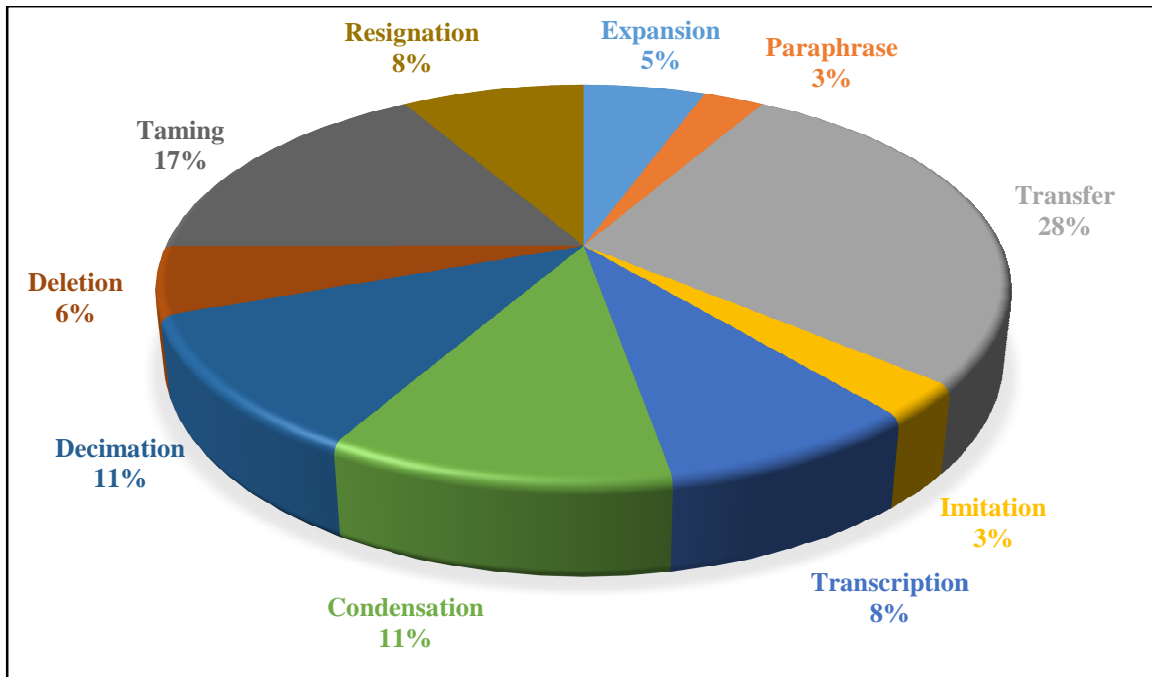
The analysis shows that there are six types of translation techniques (indirect and direct techniques )that have been applied by us in translating the three scenes of the Simpsons. From the data result, equivalence has the most frequency in this study with 10 times (31 %) By substituting a target language phrase that represents a similar concept in the target culture and is therefore likely to have a similar effect on the target readers for a source text term that is culturally specific. We conclude that this animated cartoon has a different cultural and religion background compared to the Arabic culture and Islamic religion.In the second position, literal translation is represented by 9 times (27 %), then transposition is used 7 times (21 %), modulation and adaptation are rarely used, with 3 times for each one (9 %), and the last technique is thecompensation by with 1 time (3 %).

**Based on the analysis of the three scenes, the most frequent subtitling strategies used in this case of study are as follows:**

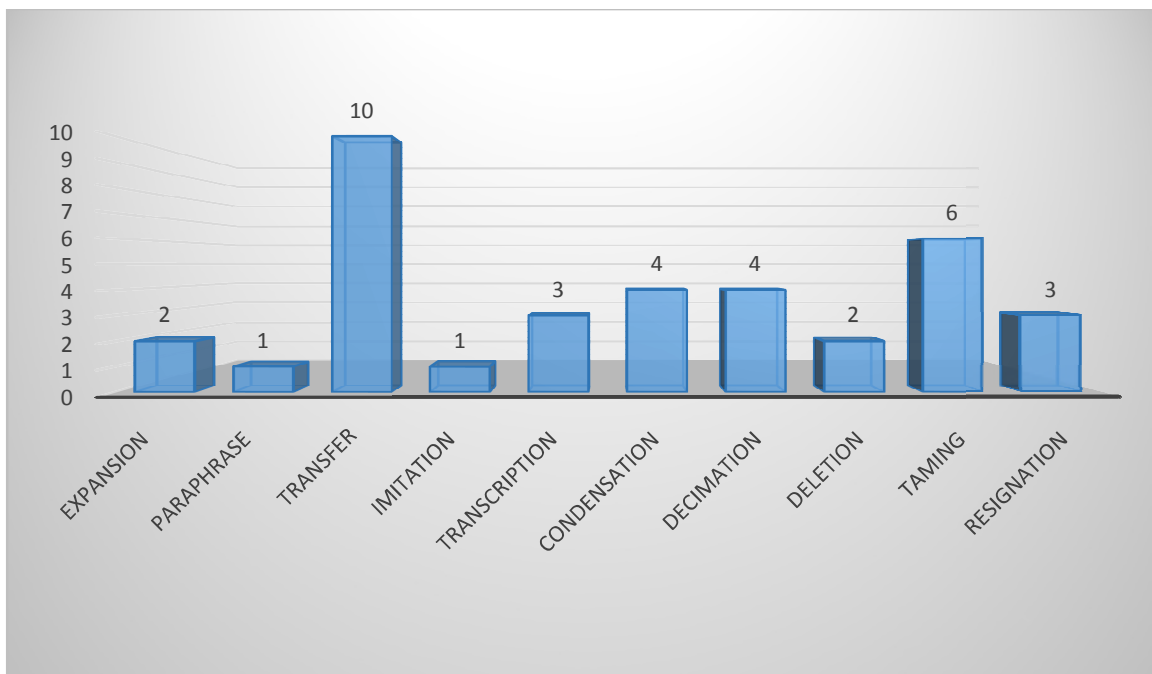
<b>The strategy</b>	<b>Frequency</b>	<b>Percentage</b>
Expansion	02	05%
Paraphrase	01	03%
Transfer	10	28%
Imitation	01	03%
Transcription	03	08%
Condensation	04	11%
Decimation	04	11%
Deletion	02	06%
Taming	06	17%
Resignation	03	08%
<b>Total</b>	<b>36</b>	<b>100%</b>

**Table 2: Subtitling Strategies Used in Translating the Three Scenes of the Simpsons**

**Cartoon**



**Figure 3: Pie Chart of the Subtitling Strategies Used in Translating the Three Scenes of the Simpsons**



**Figure 4 : Bar Chart of the Subtitling Strategies Used in Translating the Three Scenes of the Simpsons**

The analysis shows that there are 10 subtitling strategies that are used in translating the speech in the three scenes. From the data result, the strategy of transfer has the most frequency in this study with 10 times (28 %), the second one is taming by getting 6 times (17 %), third is decimation and condensation , each one of them is used 4 times (11 %), forth we have transcription and resignation with 3 times (8%) and fifth techniques are the expansion and deletion which appear 2 times ( 6%) . The last strategy belonging to paraphrase and imitation by getting 1 time (3 %).

By using those subtitling strategies and translation techniques, the translator can transfer the right message taking into consideration the target culture and religion of the audience because watching this animated cartoon has many effects on the children especially from the educational side, as we see in those scenes, children can learn new words, know about different cultures, and the role of translation in this case is to filtrate and transmit the message in a way that fits the children's culture and affects positively their education.

### **3.8Conclusion:**

The third chapter focused on those three scenes which have relation with many cultural elements and cultural background of the audience. In order to subtitle the scenes, we used direct and indirect translation techniques in addition to the strategies of subtitling to transfer the right message and respect the target society's culture because this famous cartoon has an influence on the children's education: language, culture, values and behaviors.

## **General Conclusion:**

This research demonstrated that the educational dimension in translating animated cartoons is a complex field that requires specialized skills, cultural sensitivity, and a deep understanding of both the source and target languages. The findings of this study highlight the significant impact that well-executed translations can have on enhancing the educational value of animated cartoons for language learners of all ages.

One of the key findings is that translators face a range of challenges in this domain, including the need to strike a balance between linguistic fidelity and cultural adaptation. It is crucial for translators to maintain the essence and educational messages of the original content while making necessary adjustments to suit the target audience's linguistic and cultural context. The research emphasizes the importance of preserving cultural references and educational content to ensure an authentic and effective educational experience for the viewers.

Moreover, this study acknowledges the growing role of technology in the translation process, particularly in the subtitling of animated cartoons. Technological advancements have provided translators with innovative tools and techniques that can enhance the educational aspect of translated content. However, it is crucial to maintain a cautious approach to technology and ensure that the human element of translation, such as cultural competence and creative adaptation, remains at the forefront.

Overall, this research underscores the importance of recognizing the educational dimension in translating animated cartoons and its potential for language acquisition, cultural awareness, and cognitive development. By addressing the challenges, embracing technological advancements, and promoting collaboration, translators can make a significant contribution to the educational landscape and facilitate effective cross-cultural communication through animated cartoons. Further research and exploration in this field are encouraged to continue

advancing the knowledge and practices in educational translation within the realm of animated cartoons.

This research is not perfect because we did not have sufficient studies and information in this large field .Our choice of scenes was difficult because we watched a lot of episodes from the Simpsons series in order to choose the scenes that benefit our study .We did not find enough information in the university library on the subject because the topic has not been discussed at the level of our university .It was very hard to find the appropriate program and the easy one to help us apply the subtitling translation , because the most of them were not for free and also because we are not professional in technology and we do not have all the capabilities. It was difficult to synchronize the written translation with the original spoken version .

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#### الملخص

تسعى هذه الدراسة الى تسليط الضوء على البعد التعليمي و التربوي لترجمة الرسوم المتحركة , مركزة بشكل خاص على التدايعيات و التحديات التي يواجهها المترجمون في هذا المجال المتخصص, من خلال فحص العلاقة بين الترجمة و تربية

الأطفال . هدفت هذه الدراسة الى ابراز الدور الحاسم الذي يلعبه مترجمو السمعى البصرى فى التعامل مع الاختلافات الثقافية و تسهيل تربية الطفل و تعليمه من خلال الرسوم المتحركة . و استنادا الى الدراسات الموجودة و تحليل ترجمات المقاطع المختارة، بينت هذه الدراسة أهمية الجانب التربوى فى نقل المنتج الموجه للطفل من لغة الى لغة أخرى. كما بحثت الدراسة فى أهم الإجراءات والأساليب المستعملة لتحقيق هذا الغرض.

## **Résumé**

Cette recherche se penche sur la dimension éducative de la traduction des dessins animés, en se basant plus particulièrement sur les implications et les défis auxquels font face les traducteurs dans ce domaine unique. En examinant la relation complexe entre la traduction et l'éducation des enfants, cette étude vise à mettre en lumière le rôle crucial des traducteurs audiovisuels dans la transmission du message en gardant à l'esprit la culture, la facilitation de l'éducation et de l'apprentissage à travers les dessins animés. Basée sur la littérature existante et une analyse des traductions faites sur les scènes sélectionnées, cette recherche a exploré les aspects multiples de la traduction dans le contexte du contenu éducatif animé.

## **Summary**

This research delved into the educational dimension in translating animated cartoons, specifically focusing on the implications and challenges faced by translators in this unique domain. By examining the intricate relationship between translation and children's education, this study aimed to shed light on the crucial role that audiovisual translators play in bridging cultural gaps and facilitating education and learning through the medium of animated cartoons. Based on the existing literature and the analysis of the translation of the selected scenes, this research explored the multifaceted aspects of translation in the context of educational animated content.