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Unveiling the Dubbing of the Cartoon Film 'Hercules'

Unraveling Challenges and Implications for Annotation.

A start up project

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Dedication

We dedicate this work to our beloved parents

To our brothers and sisters

And to ourselves.

Acknowledgment

All praise be to the Almighty Allah who granted us the

Strength, and patience to carry out this work.

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List of abbreviations

AVT: Audiovisual translation.

MSA: Modern Standard Arabic.

ST: Source text.

TT: Target text.

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General introduction

Due to the technological advancement within the field of media, people worldwide now have the opportunity to experience diverse cultures from the comfort of their homes, this is made possible through the pivotal role Audiovisual translation. In the realm of audiovisual content, two dominant forms prevail: dubbing and subtitling. Dubbing, the replacement of vocals of the original characters with a new translated ones, and Subtitling, a translated text of the original dialogue placed on the bottom of the screen.

Dubbing and subtitling both seem to be favoured to the Arab audience depending of the content and in what language the original audiovisual product was produced in, for example, the Arab audience prefer the American shows and movies with subtitles, and in the other hand prefer Turkish drama and children cartoons to be dubbed.

Children cartoons play an important role in any child's childhood, and for that, translators need to be careful when transferring the original message, keeping in mind that something considered normal in one culture could be inappropriate in another, thus, some changes must be done while keeping the same level of entertainment of the original.

Statement of the problem

the present research aims to address the challenges that may arise during the process of dubbing the Disney animation film Hercules from English into Modern Standard Arabic, knowing that this film conveys a heavy cultural message that is much different from the Arabic Islamic culture, thus, it is going to make it challenging to attempt to deliver the message safely to the children of the Arab society while staying true to the original story of the film.

Research questions

This study attempts to answer the following questions:

- What are the specific challenges and difficulties that may arise during the process of dubbing a cartoon that draws inspiration from mythology?
- What are the key challenges involved in adapting cartoons originally created in a foreign cultural environment for Arab children?
- What strategies and methodologies are employed to overcome the aforementioned difficulties in the dubbing process?
- To what extent are children affected by watching dubbed cartoons, considering their exposure to them during the early stages of theirdevelopment?

Hypothesis

This study is designed to assess the hypothesis that dubbing cartoons to a culturally different audience may result in tremendous difficulties to the translators.

Aims of the study

This research aims at answering the above mentioned questions by dubbing the Disney animated cartoon Hercules into Modern Standard Arabic. The already existing version of Hercules is in Egyptian dialect, thus, the study aspires to produce a standard Arabic dubbing for the sake of creating an enjoyable and easily understood Arabic version of the cartoon to the viewers in the Maghreb.

Research significance

The significance of this study is simply presented in the fact that Hercules was not dubbed into Modern Standard Arabic before, thus this project is of major importance. It is

hoped that this project helps to normalize the idea that Modern Standard Arabic can be employed to produce high quality dubbed versions of Disney animated films.

Methodology

Since we will be dealing with a film script translation in this research, we find it to be more reasonable to adopt the method of a corpus based analysis.

Structure of the study

This study comprise two parts, in the first part under the title of "The Theoretical Framework", a brief definition of Audiovisual translation and its types will be provided with the focus of it main two types, dubbing and its appearance in the Arab world, its process and challenges, and how the translator should deal with them, followed by a brief definition of subtitling and its process, and lastly, advantages and disadvantages of both types.

The second part under the title of "Annotation and Analysis, will provide the corpus identification where a brief background on Walt Disney Animation Studios, how, when and who started this children' heaven, afterwards the corpus presentation and a synopses of movie plot will be presented, moreover, a comparison between the original Hercules from Greek Mythology and Disney's Hercules is given, and lastly the annotation of the dubbing of the chosen clips extracted from the Disney animated movie Hercules is discussed.

The theoretical framework

1.Introduction

Some of us in our modern life may link audiovisual translation directly to dubbing or subtitling of films and series in their traditional form without a second thought, but what most people do not know, is that audiovisual translation history runs way back to the very beginning of cinema.

2. Definition of Audiovisual Translation

Audiovisual translation is a branch of translation studies, and according to Cintas (2008) audiovisual translation as a field of study has been ignored for a long period by academics and teachers alike, but thanks to the advancement of audiovisual materials in the recent years, AVT has gained visibility and was acknowledged by researchers and scholars in the field of translation studies. Audiovisual translation is closely linked to technology, thus, audiovisual content (films, TV shows, websites, video games, etc) is actively developing with the development of technology.

Multimedia translation, screen translation, and audiovisual translation among other terms, all fall under the same umbrella and have been used interchangeably to describe the process of interlingual transfer in a multimodal context (Perego and Pacinotti; 2020), another definition of AVT, according to Chiaro (2013), is the process of translating the verbal components found in audiovisual works and products from one language to another.

2.1. Types of Audiovisual translation

It's agreed in the field of AVT that when it comes to the types of audiovisual translation there would be two categories, intralingual AVT and interlingual Avt. Gambier (2013) explains that intralingual AVT is a translation that is carried between codes whether it is writer, oral or, picture codes, and it is mostly used within the

same language, while in the other hand, interlingual AVT describes translation and changes in codes that happen across languages.

Due to the active development in the field of audiovisual translation, the number of types of AVT is not truly precise, and it in fact depends on the author, and we will in this chapter list the AVT types mainly according to Gambier (2013).

2.1.1. Intralingual AVT types

Gambier listed four types of AVT within the same language:

a. Intralingual Subtitling

Also known as 'same language subtitles (SLS)', it is essentially a change or a shift from the spoken mode of the verbal exchange on the screen to the written mode of subtitles, and the main purposes of using this type of subtitles is first, for language learning that is favorable to young people and migrants, where they can read and listen the show that is being displayed in the language they are trying to learn. Secondly, is for accessibility reasons, especially for certain groups such as the deaf and the hard-of-hearing people. unlike subtitling for learning purposes, subtitling for the deaf and hard-of-hearing involves rendering the verbal and the non-verbal audio materials (door slamming, shouting, telephone ringing, etc) into text.

b. Live subtitling

In some cases is known as 'Re-speaking', and is usually used in an intralingual transfer, but can also occasionally be used in the interlingual form. It is performed in real-time forlive broadcasts e.g. TV news, live TV shows, etc. a voice recognition software is usuallyused to speed up the process of captioning.

c. Audio description (AD)

This type of AVT can be both intralingual and interlingual, it gives access to films, and theatre performances alongside other kinds of audiovisuals to the blind and the visually impaired groups. Similarly to subtitling for the deaf and the hard-of-hearing,

audio description involves reading aloud and describing what is happening on screen (costumes, colors, body language, facial expressions, etc). AD also can be live for operas and drama plays.

d. Audio subtitling

This method is convenient for slow readers, elderly people, and people with dyslexia. A text-to-speech software reads the subtitles aloud and makes AV accessible for these groups of people.

2.1.2. Interlingual AVT types

When it comes to AVT between languages, Gambier listed seven types:

a. Script/scenario translation

This type is mainly needed in two cases. The first one is to acquire financial support to co-producing, and the second one is when searching for actors, technicians, etc. in the first case the translated text must be brief and to the point, and in the second case the readers need to know the plot, its content and the originality of the characters and whether or not it is worth their time and effort.

b. Interlingual Subtitling

It refers to rendering an oral dialogue from one language or more to a written text of one or two lines at the bottom of the screen.

c. Dubbing

It is the process of substituting the original soundtrack with a translated version. However, it does not only refer to lip-synchronization but also time-synchronization where the length of the dubbed utterance is matching the original one. Dubbing in some cases can be intralingual as well. This type is discussed in detail later.

d. Free commentary

Is also known as one of the oldest forms of re-voicing, where synchronization is done with on-screen images instead of a soundtrack, this method is mainly used for children's programs, documentaries, and corporate videos.

e. Interpreting

It could come in different forms on screen, it can be consecutive, simultaneous or the use of sign language. This form of AVT can be quite challenging, due to the psychological pressure, the unusual working hours, and the recruitment at short notice.

f. Voice over

Is also known as 'half dubbing' and it is used when a documentary, a film, or an interview is translated and broadcast in synchrony by a voice actor, however, the target voice is edited on top of the original voice where the latter is barely audible.

g. Surtitling

It is a different form of subtitles, which is used in theatre or opera, the surtitles can be displayed above the stage, on a screen, or the back of the seats, and it appears when the translator who is a part of the audience inserts them during the show.

Gambier explains that all of the types of AVT translate in different ways, some focus on the oral dimension, while others are concerned with transferring the oral message into a written form, but eventually, all the previous types play a huge role in the field of Audiovisual translation.

According to Cintas (2009) that when it comes to dealing with the transfer of the original dialogue of a certain program from one language into another, there would be two main, widely spread approaches, the first one is when the oral output of an AV product stays oral as in the original one, and that would be dubbing, or it turns into a written output, and that would be called subtitling.

3. Dubbing in the Arab world

3.1. Cartoon

In Lebanon, Nicolas Abu Samah was the first to present the first dubbed cartoons under the production of his company '*Filmali*' with the Japanese cartoon series '*The Arabian Nights: Adventures of Sinbad*', the success of the first dubbing experiment lead to producing another dubbed animation called '*Maya the Bee*' or '*Zena wa Nahoul*' in Arabic and soon after been followed by producing dubbed versions of other cartoons into Modern Standard Arabic.

In the mid-seventies, Egypt successfully produced the first dubbed version of the Disney animated film '*Snow White and the Seven Dwarfs*' into Arabic . In the nineties, after the general successes of dubbing in the Arab world, Egypt was highly motivated and started dubbing more of the Disney animation films into its dialect, films such as '*Lion King*' and '*Tarzan*'. Fast forward to 2012, Disney decided to start dubbing its animated films into Modern Standard Arabic instead of Egyptian dialect and proceeded with that until the year 2017 when it finally decided to change that decision and go back to dubbing its films into Egyptian dialect, and the reason for that was because the audience was not satisfied with the dubbed products and demanded Disney to go back to the Egyptian dialect, and also the audience claimed that the MSA versions are stiff and cold and are not as funny and lively as the Egyptian dialect ones.

3.2. Films & series

Just like the rest of the world cinema in the Arab world started with silent films, and Audiovisual translation was first introduced in Egypt back in 1932 when the first Egyptian silent film '*Children of The Rich*' was produced as a sound film or a '*talkie*' with intertitles and some dialogues as well, and that was according to Gamal (2007). With the technological advancement in the Arab world and especially in the field of media, the demand for Audiovisual translation increased, so when it comes to the translation of films, subtitling was the least favorite to the Arab audience, so dubbing was the best method to turn to by production companies. A variety of films have been

dubbed into Modern Standard Arabic or also into different Arabic dialects, an example of that was the successful dubbing of the famous film '*The Lion of The Desert*' into Modern Standard Arabic. It was in the very recent years that dubbing films into Arabic became very popular and highly preferred by the Arab audience, and it was in the year 2009 when Sama Art International (a leading multi-platform production company active in the middle east and Africa specializing in dubbing foreign series into Arabic) produced a dubbed version of the Indian film '*Judhaa Akbar*' into MSA, and that was the same production company that produced dubbed versions of Turkish drama series into Syrian dialect (forbidden love, Gumus 'Nour wa Mouhanad' etc.) and Indian drama into Kuwaiti dialect, in addition to many other works into MSA. . At very start of the 1990s and after the end of the Lebanese civil war, '*Filmali*' took a new route and starter a new adventure by dubbing Mexican drama into MSA, where the Arab audience was fascinated by this new genre especially since the voice actors who performed the characters voices were some of the biggest stars in Lebanon, and together with their flawless Arabic and their powerful voices in addition to their acting skills were able to produce marvelous dubbed films and series. It was argued that the first Mexican drama series that Nicolas Abu Samah choose to work on was '*Tu o nadie*' which translates to "you or nobody" in English.

3.3. Definition of dubbing

Dubbing is one of the major types of AVT and is well-favored in different parts of the world, and as we have seen previously in this chapter, dubbing films and drama series is very common in Arab countries as well, e.g. Turkish drama dubbed into Syrian dialect, Disney animated films dubbed into Egyptian dialect or MSA, etc. Dubbing is considered a way of providing direct access to the culture of the other, where the audience can watch their shows without the barriers caused by the language.

Cintas (2009), defines dubbing as a total replacement of the original soundtrack by a new one in the target language where we can no longer hear the voices of the original actors, also as "replacing the original soundtrack containing the actors dialogue with a target language recording that reproduces the original message ensuring that the target language sounds and the actors' lip movements are synchronized".

On the other hand, chaume (2020) defines dubbing as a " linguistic, cultural, technical and creative team effort that consists of translating, adapting and lip-synching the script of an audiovisual text ", referring to this definition we can understand that dubbing is not only a replacement of the original soundtrack of an AV product, but in some cases, it can also be a process of adapting to a certain and different culture.

3.4. Dubbing process

A dubbed AV product is a result of whole teamwork of translators, dialogue writers, dubbing directors, actors, and sound engineers (Bosseaux, 2019).

Many people nowadays prefer to watch dubbed movies over other kinds, they claim that they enjoy them more because they do not get distracted or get confused by the foreign dialogues, thus, watching films that were dubbed into their language makes understanding what is happening on-screen easier. However, to achieve a high-quality dubbed product, a certain process that is done by a group of people is needed.

Chaume (2020) explains the process of dubbing an audiovisual text as follows: "this text is then segmented into takes or loops (by a dubbing assistance, or sometimes the translator, dialogue writer or dubbing director), or inserted into a *bande rythmo,* performed by actors or voice talents usually under the direction of a dubbing director, and recorded on a new soundtrack . the resulting soundtrack is then edited by a sound engineer and mixed with other tracks of the audiovisual text. Whenever possible, the translation and the recording will be revised by a quality control department, where proof-readers check that all dialogues have been translated, look for any serious mistakes in the translation, ensure that the sound mixing complies with the standards of quality by the client and confirm that the client's guidelines have been followed", he then insists that the teamwork is an essential key to a high-quality product.

However, there is an interesting dubbing type which is known as ' fan-dubbing', this type is also defined by Chaume (2018; cited in Banos: 2020) as: "home-made dubbing of television series, cartoons (particularly the anime genre), and trailers for films that have

not yet been released in the target language country or region" and then he continues to explain the process of these fandubs " fandubs are usually translated and recorded by fans of the said genres; they download the film texts from the internet and use a digital sound editing program in order to manipulate or eliminate the soundtrack of the original version, to then insert a newly dubbed track which they record at home using a microphone". The reason that we have mentioned this type of dubbing is that our research is going to be dealing with translating and dubbing the Disney animated film 'Hercules 'as a case study, and the process of dubbing this film is very similar to the process of fandubbing, but our case is for research purposes and not just as fans of the said film.

3.5. Dubbing challenges

When working on translating an AV product, the translator must pay attention to certain elements in order not to misrepresent the original message, and these elements are:

3.5.1. Cultural elements

One of the very first things a translator learns is to respect the original cultural message, and to always try as best as they can to deliver it to the target audience as the original author intended it to be. However, sometimes it can be such a difficult task, especially when the source culture is very different from the target culture in terms of traditions, beliefs, and religion. Audiovisual texts often tend to offer a cultural representation of the world, through language and image (Pettit; 2009).

When translating AV products, the translators finds themselves obligated to make some changes regarding some cultural terms that are being used in that product, moreover, translating a written text in some cases can be somehow less challenging compared to an Audiovisual text, and according to Delabastita (1989) and Gottlieb (1994) (both as cited in Pettit, 2009) "the Audiovisual translator deals with a complex semiotic text, a film or television programme, which is composed of signs :

verbal/nonverbal, intentional/ unintentional, implicit/explicit, all of which combine to form a network of codes, creating a message to be received by the viewer."

when translating cultural elements(terms), Tomaszkiewicz (1993, cited in Pettit; 2009) offers a list of strategies :

- Omission: whereby the cultural reference is omitted altogether.
- Literal translation: where the solution in the target text matches the original as much as possible.
- Borrowing: where original terms from the source text are used in the target text.
- Equivalence: where translation has a similar meaning and function in the target culture.
- Adaptation: where the translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original.
- Replacement of the cultural item with deictics: particularly when supported by a non-screen gesture or a visual clue.
- Generalisation: which might also be referred to as neutralization of the original.
- Explication: which usually involves a paraphrase to explain the cultural item.

3.5.2. Humorous elements

Due to the diversity of cultures around the world, the sense of humor is usually very different, one thing that can be quite hilarious in one culture would not make any sense to another culture, and this is where the translation of humor in AVT can be very a challenging area, moreover, N.J. Carra (2009) explains that " when discussing the translation of humorous situations, it is necessary to bear in mind the general translation problems that translators often face such as the existence in the source text (ST) of puns, wordplay, or cultural references.", thus translating humor is a challenging test of translator's skills and flexibility.

3.5.3. Linguistic elements

When it comes to dealing with certain linguistic elements the translator finds himself in need to make obvious changes, an example of it is the translation of swear words, we

notice that swear words are very common in movies especially the foreign ones (American movies), where we can find that swearing is a normal part of the dialogue, some characters use swearing to express different kinds of emotions, anger, frustration, and even happiness. Thus, the usual way a translator deals with translating swear words is by weakening them, and it has been noticed in some movies where the swear word 'F** you' is translated into ' تبا لك ' which means wishing someone destruction and ruin, this is a common example where the translator had to give an implicit translation to an explicit word.

Another linguistic aspect that the translator has to deal with in a clever way is the translation of wordplays and puns. According to the Oxford Dictionary, a wordplay is a way of making jokes by using words in a clever and humorous way, especially by using words that have two meanings, or different words that sound the same. It is very challenging to translate wordplays successfully, therefore Delabastita (1996) suggested a list of translation techniques that can be used to deal with the translation of wordplay:

- PUN→ PUN: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function.
- PUN→NON-PUN: the pun is rendered by a non-pun phrase which may salvage both senses of the wordplay but in a non- punning conjunction, or select one of the senses at the cost of suppressing the other; of course, it may also occur that both components of the pun are translated 'beyond recognition'.
- PUN→RELATED RHETORICAL DEVICE: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun.
- PUN→ZERO: the portion of text containing the pun is simply omitted.
- PUN ST = PUN TT: the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it.
- NON-PUN→PUN: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason.
- ZERO→PUN: totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device.

- EDITORIAL TECHNIQUES: explanatory footnotes or endnotes, comments provided in translators' forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source text problem, and so forth.

Delabastita goes on and explains that all these techniques can be used in combination to come up with the needed translation.

4. Subtitling

4.1. Definition

Subtitling is the other main type of audiovisual translation, where some countries in Europe mainly use subtitles for foreign programmes instead of dubbing, except for children's programmes where it is more practical and easier for children to understand the content, some of these countries are Norway and Sweden. All subtitled programmes consist of three main components, first, the original spoken/written word, second, the original image, and third, the added subtitles (Cintas, 2020).

Cintas (2009) explains that subtitling " involves presenting a written text, usually along the bottom of the screen, which gives an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form a part of the visual image (inserts, letters, graffiti, banners, and the like) or of the soundtrack (songs, voice off)" . we can understand that this mode of AVT is the choice of many people, for it provides people with the translation of what is happening in the show along with the original soundtrack that would give the audience a chance to experience all the sound effects and to hear their favorite actors' real voices and real vocal reactions. Pettit (2009) further explains that "in a subtitled version, the viewer has access to the original soundtrack and hence two linguistic systems operate simultaneously." Which offers a great chance for learning the language for foreign people.

4.2. Subtitling process

Indeed subtitling in a way is less complicated than dubbing, but that does not mean that the subtitle translator's job is less pressuring, here, Cintas (2020) explains that "subtitlers are expected to opt for solutions that strike the right balance and interaction between all these audio and visual dimensions." The translator must pay attention to the timing of the subtitles because the subtitles and the utterance must be in sync in order to provide the viewer with an enjoyable watching experience and any delay in the subtitles would eventually irritate the viewer.

Every subtitling project must go through certain stages in order to create an appropriate product. The first stage is known as spotting, which is the process of defining the in and out times of individual subtitles so that they are synchronized with the video, and adhere to the minimum duration times, taking the shot changes into consideration.

The next stage is the translation of the script into the target language, and after that comes the correction of the sentence structure, comprehension, and the overall flow of the dialogue.

Lastly, simulation, the AV product must be reviewed in a simulation in a simulation session, a screening with the subtitles on the video screen just as they will appear on the final product. Modifications of text and timing can be made during the simulation.

5. Dubbing vs Subtitling

Although there is a variety of Audiovisual translation types or modes, dubbing and subtitling proved to be the ones on top of the list, for these two types were always favoured in European countries, however, we notice that these countries are divided into two categories, the first one is typical 'dubbing countries' which are Austria, France, Germany, Italy, and Spain, while the second category is the typical 'subtitling countries' which are Belgium, Denmark, Finland, Greece, Luxembourg, the Netherlands, Portugal, and Sweden. (Koolstra, 2002, et al.).

5.1. Advantages and disadvantages of dubbing and subtitling

It became a necessity to understand the differences between these two AVT modes and draw the line between the advantages and disadvantages of each type.   Koolstra (et al.) came up with a classification when reviewing the advantages and disadvantages of subtitling and dubbing as follows:

1. Information processing.
2. Aesthetics.
3. Learning effects.
4.

1. Information processing

Dubbing:

Advantages	Disadvantages
Easy adaptation.	Incomplete or stretched translations.
Viewing easy to combine with other activities.	Easy manipulation and censorship.

Table 01: Dubbing information processing advantages and disadvantages.

We can notice that one of the dubbing advantages is viewing is easy with other activities, meaning that a dubbed audiovisual does not require you to pay close attention to the screen, you can just listen while you do other activities.

Subtitling:

Advantages	Disadvantages
Conciseness through condensation.	Information loss through condensation.
Redundancy and additional information.	Limited view on moving pictures.
Viewing possible with environment noise.	Distracts attention from the picture.
Efficiency through reading.	Asks for high mental effort.

Table 02: Subtitling information processing advantages and disadvantages.

On the other hand, one of subtitling disadvantages is that it distracts attention from the picture, meaning the viewer is going to find himself between following what is happening on screen and trying to read the subtitles.

2.Aesthitics

Dubbing:

Advantages	Disadvantages
Familiarity through hearing own language.	Bad translation because of lip-synchronicity.
//////	Unnaturalness through asynchrinicity.

Table 03: Dubbing Aesthetic advantages and disadvantages.

Sometimes in a dubbed product, we notice that the sounds are not following the mouth movements of the actors which can be in turn very irritating.

Subtitling:

Advantages	Disadvantages
Authenticity through hearing original voices.	Overlaps with pictures.
//////	Disturbs the unity of picture and image.
//////	Bad translation because of condensation.

Table 04: Subtitling Aesthetic advantages and disadvantages.

Due to the speech speed the subtitles sometimes does not sync with the actors' dialogues, which can be distracting.

3.Learning effects

Dubbing:

Advantages	Disadvantages
Stimulates vocabulary acquisition in own language.	//////
Helps against developing barbarisms.	//////

Table 05: Dubbing learning effects advantages and disadvantages.

Watching dubbed audiovisuals can in fact help learn new vocabularies in the same language.

Subtitling:

Advantages	Disadvantages
Stimulates reading development.	//////
Stimulates foreign language acquisition.	//////

table 06: Subtitling learning effects advantages and disadvantages.

One of the known ways of learning a new language is through watching subtitles audiovisuals since you can hear the original speech in that language in addition to the translation of it.

In addition to this, subtitling and dubbing are also different when it comes to time and money, subtitling can be cheaper in costs compared to dubbing, and while they both require teamwork, it is obvious that the process of dubbing is more time and money-consuming.

Conclusion

In short, Audiovisual translation is an important part of everyone's life, it is all around us (TV programmes, video games, websites, etc.), and thanks to the development of technology, audiovisuals in the present day are easily provided for anyone. The field of AVT is in active development after being mostly ignored by researchers at its beginnings, thus, AVT has now become a resolute and prominent area of academic research(Cintas, 2009).

Annotation and analysis

1.Introduction

Disney, in one way or the other has always been present in our lives, but the majority of people are clueless when it comes to knowing the founder of this wonderland.

In this part, we will present the history of Walt Disney Studios, its founder, and how, when and why it started, in addition to the translation of the Disney productions in the Arab world, next, a synopsis of the corpus 'Hercules' is provided for a better understanding of the material we will be dealing with, moreover, we will go through the Greek Mythology specifically the true story of Hercules that was adopted by Disney and what aspects should be changed in order to become more suitable for the targeted audience 'children'.

2. Corpus identification

2.1. A background of the Disney animation studios

2.1.1. Walt Disney

It all started with Walter Elias Disney, born on December 5, 1901, in Chicago, United States of America. When Walter was a little child his parents (Elias Disney a building contractor and his wife Flora Call a school teacher) decided to move into a farm near Marceline, Missouri, where Walter started school and found his passion with paper and crayons, but his childhood did not last in Marceline when his father decided yet again to move this time to Kansas City, Missouri, where he bought a paper route after he found out that farming was not made for him.

Walter and his brothers were compelled by their father to work and help him by delivering papers, and according to Walter, this job created much of the discipline and habits that he carried through to his adulthood. While in Kansas City, the young Walter started to take his interest and passion in art seriously by studying cartooning and later by taking classes at the Kansas City Art Institution and School of Design.

In 1917, when Walter was around 16 years old his family moved back to Chicago, where he entered McKinley high school, took photographs, and made drawings for the school paper, while he studied cartooning on the side in hopes of becoming a newspaper cartoonist one day. But unfortunately, because of World War One, he has to participate as an ambulance driver for the American Red Cross in France and Germany.

After returning to Kansas City again in 1919, he met with Ub Iwerks, an 18-year-old young artist whose talents contributed greatly to Walt Disney's success. In 1922, Walter together with his friend Iwerks, started a small animation studio of their own where they created short animated advertising films shown in local movie theatres. In addition to that, they also created a series of animated cartoons called '*Laugh-O-grams*', also a seven-minute series that combined animation with live action called '*Alice in Cartoonland*'. However in 1923, they had to file for bankruptcy after a New York film distributed cheated them.

2.1.2. Disney Animation Studios

Walter moved to California to pursue a career in cinematography, however, due to the success of Alice in Cartoonland, Walter and his brother Roy, decided to open an animation studio in Hollywood, where he started creating more of the Alice series and soon joined by his friend Iwerks.

In 1928, Disney and Iwerks created their first animated cartoon with sound called '*Steamboat Willie*' featuring the now-famous character '*Mickey Mouse*'. In 1933, amidst the Great Depression, Disney created a short film called ' *The three little pigs*' the audience loved it because it was featuring the little pig doing his hardest to build a brick house to protect himself from the big bad wolf, it was in this economic hard times where Walt Disney carved his name in the hearts of his audience all over the world, and his studio began making profits despite the great depression.

In 1937, the company released its first feature film in full colours, ' *Snow White and The Seven Dwarfs*' and by that time Disney has gathered a staff of creative and talented young people, and during this time Roy Disney as a business manager began creating

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toys, dolls and clothing to tie in with Disney characters in the films that made more money for the company.

Walt Disney was an ambitious man, so even though he continued to make short films, he was persistent in making full-length animated films such as '*Pinocchio 1941*' , '*Dumbo 1942*' and '*Bambi 1943*'.

Yet again, due to World War two, the making of animated feature films was greatly expensive, thus, Disney had to step back its efforts, and instead, it started making training films for the military, and the struggle continued even after the end of the war, and the first thread of hope company saw was not until 1950, with the first live-action film '*Treasure island*' and its full-length animated romance film in years '*Cinderella*', and after that '*Alice in wonderland 1951*' and ' *Peter Pan 1953*'.

In 1950s Walt Disney Decided that it was time to bring yet another of his long-time dreams into reality, an amusement park where people of all ages would have the best moments of their lives. In 1955 Disneyland was officially opened. Disneyland was a huge success, and until this day Disney has 12 theme parks and six of them are Disneyland style " castle parks" and the rest are parks that have other themes around the world including:

- Disneyland Resort (California)
    - Disneyland
    - Disney California Adventure

- Walt Disney World Resort (Florida)
    - Magic Kingdom
    - EPCOT
    - Disney's Hollywood Studios
    - Disney's Animal Kingdom

- Tokyo Disney Resort
    - Tokyo Disneyland
    - Tokyo DisneySea

- Disneyland Paris
    - Disneyland park

- Disneyland Studios Park

- Hong Kong Disneyland
  - Hong Kong Disneyland Park

- Shanghai Disney Resort
  - Shanghai Disneyland

In addition to the great success with the theme parks, Disney owns several film companies, television companies in addition to two sports television companies, including Walt Disney Animation Studios, Pixar Animation Studios, Marvel Studios, 20th Century Studios, Disney+, Disney Music Group, ABC Entertainment, ABC News.

2.2. Disney in the Arab world

It was until the mid-seventies that Disney started translating its cartoons into Arabic, however, their choice was the first Disney full-length animated film ' *Snow White and The Seven Dwarfs'* and it was dubbed into Egyptian Arabic and that was the first step that Disney had to take in order to spread its veins in the hearts of the Arabic audience. 1994 was the year that Walt Disney company's first Arab branch was opened in the Middle East, where it worked on managing the company's business in the Arab world including the sales and marketing of Disney products (software, children's toys, home furniture, and personal care products..etc).

The Walt Disney Company in the Middle East started its first project with the animated film '*The Lion King'* was released in the same year of the branch's opening, in fact, a part of the film was sent to Egypt and Lebanon in order to determine in which dialect the film would be dubbed, however, the Egyptian team's product seemed to show the desired quality that the company was looking for and approved of, as a result to that approval the film was dubbed into the Egyptian Arabic.

The Egyptian Arabic version of the animated film '*The Lion King'* made a hit in the Arab world even more than its original English version, the audience seemed to fall in

love with the Characters and the overall story but especially the songs that seemed to have captured all their senses, for how high the quality of the voices and the lyrics were, it was a successful job on the part of the Egyptian team.

Disney continued dubbing its productions into the Egyptian Arabic after all the success it has received and how positively the Arabic audience has responded to it, and some of the successful Egyptian Arabic versions of the Disney animation are as the following:

- The Lion King 1994
- Monsters, Inc 2001
- Toy Story 1995
- Cinderella 1950
- Finding Nemo 2003
- Tangled 2010
- Hercules 1997

In 2012, Disney decided that it will start dubbing its films into Modern Standard Arabic, a decision that it will later come to think better of. This new era started with the animated film' *Merida 2012'* after their last Egyptian Arabic Disney animation *'Winnie the Pooh 2011'*.

In 2013, Al Jazeera Children's Channel signed an agreement with Walt Disney Company, a deal where the channel will buy some of the popular kids' shows and films to dub/ re-dub them into MSA and provide them for children of all ages in the Arab world, therefore, their first project was '*Tangled'* in the same year of the agreement.

With the agreement with Al Jazeera Children's Channel, Disney's Arab world branch almost stopped its business with the Egyptian studios and started sending many of their projects to Jordan and Lebanon in order to be translated into MSA and some of the films that were dubbed into MSA are:

- Planes / طائرات
- Inside Out / قلبا و قالبا
- Monsters University / جامعة المرعبين

- Big Hero 6 / الابطال الستة

All were dubbed in the Lebanese studio (Image Production House Studios).

However, the Arab Disney fans were far from pleased since the beginning with the changes that Disney has forced upon them, and they did not stop expressing how upset and disappointed they were with the changes, the fans have claimed that the dubbed versions lost their appeal and the comedy lost its effect compared to the Egyptian Arabic versions, thus, Disney put its fans' point of view into consideration, and finally went back to business with the Egyptian studios specifically 'Masereya Media' that offers Arabic localization dubbing and subtitling services, but around 2016 the fans started campaigns on social media once again expressing their displeasure with Disney's decision, and demanding Disney to bring back the Egyptian Arabic to their films, and a group of Egyptian celebrities joined the campaign and that lead into serious changes in the situation, and as a result, Disney had finally backed from its decision of dubbing into MSA and have brought back the Egyptian dialect once again into their films.

2.3. The corpus presentation

Disney is known for its adaptation of original traditional stories and myths and shaping them into a new perspective to suit its young viewers, and the myth of Hercules was one of these cases, for it was based very loosely on Ancient Greco-Roman Mythology. The Disney animated film Hercules was released by Walt Disney Pictures in the year of 1997 under the production of Walt Disney Feature Animation and was directed by Ron Clements and John Musker, this animation is a musical, comedy, fantasy, and adventure film that follows the hero Hercules as he tries to complete quests in order to go back to his home in mount Olympus by the side of his father Zeus.

2.4. Text type, function, and style

The material we have between our hands is an audiovisual product, an animated film inspired by mythology, therefore, according to Katarina Reiss' text typology, our text falls under the "Audio-medial" category, she explains that audio-medial texts are written "to be spoken (or sung) and hence are not be read by their audience but heard" (Reiss,2004).

Moreover, we found that the text function ought to be, according to Reiss, an Appellative function, and "the aim of the appellative function is to appeal to or persuade the reader or 'receiver' of the text to act in a certain way. The form of language is dialogic" (as cited in Jeremy Munday, 2008: 72).

As a result, the text type is Audio-medial with an appellative function in a dialogue style or form.

2.5. The Plot

The birth of Hercules brought joy upon the inhabitants of Mount Olympus, especially his parents Zeus and Hera, but that joy did not last when the evil uncle Hades decided to get rid of the baby Hercules since he is going to be his ruin, so he sent his two minions pain and panic to kidnap and kill him, the plan was to feed the mortality potion to the last drop to the baby to weaken him enough to be killed, however, the plan did not work because Hercules did not drink the last drop so he maintained some of his godly powers, a mortal couple found him and took him in as their own because they considered him a gift from the gods.

Hercules has grown under the roof of Amphitryon and Alcmene, the mortals who found him, soon enough the teenage Hercules did not feel like he belonged to that village which made his adoptive parents tell him the truth, after learning the truth he went to the temple of Zeus to seek answers, but he was shocked when Zeus told him that he was a God but he cannot come back to Mount Olympus until he proved himself a true hero, Hercules along with Pegasus took off seeking the help of Philloctetes, the trainer of heroes, after years of training, Hercules is finally ready to fight real monsters and save

innocent people, on their way to Thebes, they come across Megara, in trouble with the river guardian, after saving her life, Hercules, Phil and Pegasus, go on their way, in Thebes, Hercules found himself owed by it, but after he was mocked by some citizens, he felt like he cannot prove himself a true hero if he was not given the chance, however Megara appears again asking for help, Hercules jumps into action and saves the two little boys, but in the process he frees the serpent beast the Hedra, but he defeated it with difficulty, after his heroic act, the people of Thebes were amazed and awed by his strength, however, Hades was livid, his three minions Pain, Panic, and Megara keeps on failing him, so this time he uses Megara as a trap to get rid of Hercules, when Hercules learns from Phil that Meg was traitor he did not believe him but soon enough he did when Hades himself told him after he took away his power.

Hades released the titans and took over Olympus, and Hercules found himself useless without his powers, Meg went looking for Phil to come back and help Hercules, it was almost too late when Hercules with help of Phil defeated one of the titans, but in the process Meg gets hurt and Hercules gets his powers back, he flies with Pegasus to save the gods whom been captured by Hades, Hercules wins but Megara dies, feeling angry with her lose he went back Hades and demanded the soul of Megara back in exchange of his own, after he jumped into the river of the dead where no soul leaves it, he regains his godly powers, and gets rid of Hades, in mount Olympus his parents were happy to have him back, but one thing was missing, his beloved Meg, and because mortals cannot live on mount Olympus he chooses to live with Megara on earth for the rest of their lives.

2.6. The adaptation of Greek Mythology in Disney

Disney is known for its adaptation of fairy tales over the years, and several of them were the Brothers Grimm fairy tales (The Princess and the Frog, Snow White, and the Sven Dwarfs, Tangled..) they were all originally created for children, however, Hercules was a myth that was adapted and many parts of it were re-shaped in order to suit the younger audience of Disney, thus, if we went back to history books we will find the story of Hercules far different of what Disney has presented to us.

2.6.1. The original Hercules VS Disney's Hercules

Putting both versions of Hercules side by side would show the many differences between them and would definitely show the reasons that made Disney make drastic changes just to make it a child-friendly film.

/////	Disney's Hercules	The original Hercules
His parents	Zeus and Hera are his biological parents.	Zeus and Alcmene are his biological parents.
Megara	Is Hercules's first love.	She was Hercules's murdered wife.
Hades	Is Hercules's evil uncle.	Hades is not actually evil.
The Titans	They are freed by Hades to attack Olympus.	They were not freed by Hades.
The Labours	Hercules must prove himself a hero in order to go back to Mount Olympus.	He was assigned twelve labours in order to make up for killing his family.

Table 07: Differences between Disney's Hercules and the original Hercules.

To begin with, our character's name in the film was 'Hercules', a Roman name, however, his Greek name is 'Heracles', however, the story of Hercules has many versions that it is somehow impossible to figure out which one to follow.

In the original story, Hercules's biological parents were in fact Zeus and Alcmene, and that happened after Zeus disguised himself as her husband Amphitryon that was in the meanwhile far away seeking vengeance for the death of his wife's brothers and that was her only request if he wanted her to accept him into her bed, when Zeus came to her disguised as her husband she has accepted him with open arms and gave him what she promised thinking it was her husband, however, when her true husband came back, eager to show his wife his successes, he was surprised when she told him that she has already fulfilled her promise not a short time ago, he later discovered what have actually happened and that it was all planned by Zeus. (Hard, 2004)

In the Disney film, Hercules was the immortal son of Zeus and Hera, they were portrayed as a happy couple who were so proud of their newborn, however, in the original story, Hera was in fact, his father's wife or his stepmother, and she hated him like nothing else in the world, to the point where she sent two snakes to kill the few months old baby Hercules, but the baby was the one who killed the snakes instead.

Megara in the original story was Hercules's wife, she was the daughter of king Kreon who offered her to Heracles as a reward for his services in the war, Hercules lived happily with his wife for a few years, and even had some children together, however, Hera was still plotting for his downfall and put a madness spell on him that caused him to lose his mind and start killing his own children, now as it was explained before, there were several versions of this story, some says that he even managed to kill some of his half brother's children before Athena stunned him by hurling a rock at him, a rock of wisdom or restraint. (Hard, 2004).

Megara in the Disney version has sold her soul to Hades in order to save her lover's life, and after that she was heartbroken to see that her lover left her for another woman, speaking of Hades, Disney has portrayed him as the evil dark uncle who hated his brother and wanted him dead, but in the true story, Hades was not evil and in fact respected his brother Zeus, Hades was not the one who freed the titans nor was he the one who sent the snakes to kill the baby Hercules.

After Hercules regained his senses and looked at what he have done, he went into a voluntary exile, some would say that Hercules wanted to repent from his sin so he went to the Delphic oracle to seek guidance who in return told him to go to a place called Argolid, where Eurysthus, king of Mycenae and his cousin in the same time, would impose on him a series of labours that he must accomplish in the span of ten years. (Hard, 2004), There was a variety of versions of the story of the labours, however, Robin Hard (2004) listed the labours as the following:

- The Nemean Lion.
- The Lernaian Hydra.
- The Erymanthian Boar.
- The Cerynitian Hind.

- The Stymphalian Birds.
- The Augeian stables.
- The Cretan Ball.
- The Horses of Diomedes.
- The Belt of Hippolyte.
- The Cattle of Geryon.
- The Fetching of Kerberos.
- The Apples of Hesperides.

In the film, some of the labours can be spotted, some of them are, the Hydra, the lion, and the boar as well as a few others.

After presenting the differences between the two versions, we can understand why Disney made all of these changes to the plot of the film they have created since a lot of sides of the myth are dark and could be traumatizing if presented to children without filtering and changing many events of it.

3. Data collection and samples

The data in this study are sets of videos collected from YouTube, mainly because of the high quality of image and sound that the said source provides, the researchers selected three clips extracted from the Disney animated movie Hercules that are to be translated into MSA.. The samples are twenty six segments collected from three clips that were extracted from the Disney animated movie Hercules, the first is a ten minutes clip that starts from the beginning of the movie and stops at 00:10:49 time mark, the second is an eight minutes clips that start from 00:21:03 and stops at 00:29:02 time mark, and the last clip starts at 00:39:12 and stops at 00:40:52 time mark.

4. Methodology

This study is concerned with dubbing and annotating chosen clips from the Disney animated movie Hercules, the researchers in this study will translate the original English script into Arabic and then dub it, this process will be accomplished by using a set of editing softwares, recording equipment, in addition to the voice acting of the researchers

carrying this work(Raounak Athmani and Manal Athamani), and lastly will be annotating different aspects and issues that may occur in the translation and dubbing of the clips, annotating the linguistic issues, socio-cultural and pragmatic issues, lexical and phrase-logical choices and finally annotating the technical challenges of dubbing and subtitling of the chosen clips.

5. Annotation

5.1. Annotating socio-cultural and pragmatic issues

5.1.1. Socio-cultural issues

When translating any type of cultural content the translators must always keep in mind the kind of audience their translation is intended for, and in this sense, culture can be defined as a "system of congruent and interrelated beliefs, values strategies and cognitive environments which guide the shared basis of behaviour" (Katan, 2004:26 as cited in Guiseppe Palumbo, 2009:31)

In this section, some of the socio-cultural issues that occurred during the translation of the chosen clips selected from the Disney animated movie Hercules are addressed, and how they were dealt with.

Source text	Dubbed into
There was a golden age of powerful **Gods** and extraordinary heroes.	شهد التاريخ عصرا ذهبيا **لملوك** أشداء و أبطال استثنائيين

Table 08: First example of socio-cultural issues.

It is known that Greek mythology features numerous Gods and Goddesses because the ancient Greeks believed in many deities and spirits, however, the case is different when it comes to the Islamic belief, where the very basic belief is that there is only one God who created the universe and everything within it and that is Allah.

So, in this example, extracted from the first clip, we notice the use of the term "Gods" when the narrator starts telling the story, naturally, the first direct equivalent to be

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considered is "آلِهة", however, the target audience must be put into consideration as well, and in this case, the target audience is Arab Muslim children, since using the term "آلِهة" would be out of the question, we opted to use the translation method of 'adaptation' in order to generate a safer and more culturally appropriate option, "ملوك" in order not to confuse little children of how many Gods are out there. The term "ملوك" seems to be one of the best options to be used in this case, in the reason of wanting to preserve the aura of authority and power that the characters in the movie are illustrated to be.

Source text	Dubbed into
We are the Muses, **Goddesses** of the arts and proclaimers of heroes	نحن عرائس الشعر, **سيّدات** الفنون و شاعرات الأبطال

Table 09: Second example of socio-cultural issues.

The Muses in Greek mythology were daughters of Zeus, and were considered a source of knowledge and wisdom presented in the shape of poetry, lyric songs and storytelling.

In this example, extracted from the first clip as well, the term "Goddesses" was used to refer to the Muses, similarly to the first case, the direct equivalent is "آلِهة", however, we opted to use the term "سيّدات", this term has different meanings depending on the context, in our case, it refers to well-respected women of high status in society, thus, it seemed to be more culturally appropriate and was able to preserve the intended image of Muses in the movie.

Source text	Dubbed into
That's the **gospel truth**	تلك هي **الحقيقة المطلقة**

Table 10: Third example of socio-cultural issues.

According to the Oxford Dictionary, the word "Gospel" is the life and teaching of Jesus as explained in the Bible, so the direct equivalent to "Gospel" in Arabic is "إنجيل", however, when we use literal translation and translate "gospel truth" into Arabic, the translation would be "حقيقة الإنجيل" or "حقيقة إنجيلية", the first problem is that this translation is too literal and it would not make sense to children of the Islamic society, thus, since the

meaning of "gospel truth" in the dictionary is the "absolute truth", we opted to use the term "الحقيقة المطلقة" as an equivalent to the ST term, this option is the best on the list in terms of understating for children.

Source text	Dubbed into
On Mount Olympus life was neat And smooth as sweet **vermouth**	كانت الحياة على جبل الاوليمب منظمة و سلسة وحلوة **كالشراب**

Table 11: Fourth example of socio-cultural issues.

In this example, the Muses were describing life on Mount Olympus and used the term "Vermouth" to describe how sweet life is there, since "vermouth" is a fortified wine that can be flavoured with a variety of herbs and fruits and flowers. However, the direct equivalent to this term in Arabic is "نبيذ", it would be inappropriate to present this term to children of this society, thus, we had two options when translating this term, the first was to omit the term entirely since it would not affect the meaning of the ST, or opt for the translation method of adaptation and select a term that would be suitable for the intended audience, when we opted to use the later method and selected the term "الشراب", since one of the meanings of this term is a sweetened beverage that can come with a variety of fruit flavours.

Source text	Dubbed into
Fine, fine, fine, just let me know the instant **the Fates** arrive.	حسنا,حسنا, أيا يكن, فلتعلماني لحظه وصول **العرافات** إلى هنا

Table 12: Fifth example of socio-cultural issues.

This example was extracted from the first clip as well, when Hades returns to the underworld from Mount Olympus, he tells his minions "pain" and "panic" to inform him when the "Fates" arrive, in this case the term "Fates" is referred to three old women that supposedly know everything, still, when we look at the direct equivalent of the term "Fates" we found it as "الأقدار", this term is usually used in a religious context, for example, "الأقدار بيد الله", so to use this term when referring to fictional characters would be culturally inappropriate, therefore, we decided to use the translation method of adaptation

to translate the term "Fates" into Arabic as "العرافات", the selected term is more relatable to the Arabic culture, and because the involved characters in the movie had similar characteristics of those of witches, the term "العرافات" is more understandable than "الأقدار".

Source text	Dubbed into
-Panic: You can't. They're **immortal**? -Hades: Bingo! They're immortal.. So, first you got to turn the little sunspot **mortal**.	ـفزع: لا يمكنك إنهم **خارقون**؟ -هيديس: بالضبط, إنهم خارقون لذلك عليك أولا أن تجعل الخارق **عاديا**.

Table 13: Sixth example of socio-cultural issues.

In this scene, Hades asked his minions if they knew how to kill a God, his minion panic answered that they cannot because they are immortal, the term "immortal" , again is usually used in religious contexts, and since the direct equivalent to this term "immortal" in Arabic would be "خالد" or "خالدون" it would not make since to the target audience, because what they see on the screen are humanized characters and linking the term immortality is going to be confusing and beside it not being culturally fitting to describe someone with immortality, in this sense, we have decided on the use of term "خارقون", and the reason of this is because the characters in the movie seem to have superpowers, and characteristics of superheroes, so children will relate to this term more, in addition to that , we have opted for using the term "عادي" as a translation for "mortal", because the opposite of "خارق" is "عادي" , the said term is more suitable in this case.

Source text	Dubbed into
Oh **mighty** Zeus, please, hear me and answer my **prayer.**	أيها **الملك** زيوس, أرجوك أن تستمع إلي و أن تجيب **سؤالي**

Table 14: Seventh example of socio-cultural issues.

In the second chosen clip, Hercules is a teenage boy now, and after a series of events he finds out that he was adopted, so that made him go to the temple of Zeus seeking

answers and guidance, in this example Hercules was praying to Zeus, he referred to him as "mighty" Zeus, and wanted him to answer his "prayer" , in Islam people use the term "mighty" when they mention the name of Allah, and only pray to him alone, so if we use the direct equivalent of "mighty" into "العظيم" and "prayer" into "دعائي" in Arabic, that will not be really suitable since both terms carry a religious message, in this case we have opted for term "الملك" as a substitute for the term "mighty" and that is because Hercules here was referring to the God Zeus and since we have chosen the term "ملك" as a substitute for "God" we find it suitable to use it in this case as will because it concerns the same character Zeus, as for the term "prayer" , Hercules seemingly was asking Zeus questions that wanted answers for, and the term "سؤالي" as a substitute for "my prayer" in this situation is a fitter option.

Source text	Dubbed into
Hercules, if you can prove yourself a true hero on Earth, your **godhood** will be restored!	هرقل, إذا تمكنت من إثبات نفسك بطلا حقيقيا ستعود **خارقا** كما كنت

Table 15: Eighth example of socio-cultural issues.

This example was taken from the second clip as well, here Zeus was telling his son Hercules that proving himself to be a true hero would bring back his godhood so he can come back to Mount Olympus, naturally, the direct equivalent of "godhood" would be "ألوهِيّة" or "ربوبيّة" , yet, these terms cannot be used in this context, Hercules here was mortal after he was poisoned by Hades, and because we have substituted the term mortal with "عادي" and immortal with "خارق" earlier, we decided to use the term "خارق" to describe the state of Hercules after he becomes immortal after he restores his godhood.

Source text	Dubbed into
Read me a book, will ya.. **dada**?	إحكي لي قصة يا **بابا**

Table 16: Ninth example of socio-cultural issues.

In English-speaking societies, little children often call their fathers dad, daddy, or dada among other expressions, however in Arab societies the main agreed expression is "baba" or "بابا" in Arabic, so in this case we opted for the cultural equivalence when translating

the expression "dada" in English into "بابا" in Arabic, since this term is common and understood by all children of the target audience.

Source text	Dubbed into
Oy, vay.	يا إلاهي .

Table 17: Tenth example of socio-cultural issues.

At the end of the second clip in the last scene, Phil finds himself obligated to train Hercules to be a true hero, and because he did not want to do it we see a miserable expression on himself while he utters to himself "oy, vay", this expression is used when someone is feeling frustration or exasperation, however, it is not a curse word, so in this sense, the suitable cultural equivalence to the said expression would be "يا الله"or"يا الاهي" in Arabic and the latter option is the more suitable one for this case.

5.1.2. Pragmatic issues

Pragmatics is considered a sub-field of linguistics that is concerned with the study of how the context can contribute to the meaning, in other words, pragmatics " can thus be seen to deal with 'speaker meaning' and the way it is interpreted by hearers" (Palumbo, 2009:89)

In the next section, some of the pragmatics issues that occurred during the translation of the chosen clips of the Disney animated movie Hercules will be addressed, and how they were dealt with.

Source text	Dubbed into
Lighten up, dude.	ابتهج يا رجل

Table 18: First example of pragmatic issues.

In this example, the Muse is asking the narrator to "lighten up" after he was stopped from telling the story of Hercules because apparently, he was making it sound as joyless as a Greek tragedy, however, the expression "lighten up" here has nothing to do with light, which translates into "ضوء" or "نور" in Arabic, but rather the meaning of the expression "lighten up" in this case is "relax, take things less seriously", so if we were to

it translate the expression "lighten up, dude " into Arabic as "أضِئ يا رجل" or "أنر يا رجل" would totally make no sense to the receiver , therefore, the actual illocutionary act or the meaning of the said expression is lost in the target text, so as a result, we opt for an idiomatic equivalence in Arabic as "ابتهج يا رجل" which means cheer up and be joyful.

Source text	Dubbed into
We'll take it from here, darling	سوف **نتولى الأمر من هنا** يا عزيزي

Tables 19: Second example of pragmatic issues.

Here, one of the Muses is telling the narrator that they will "take it" from there, again, when looking at the expression from the locutionary act level alone it would make little sense when it is rendered into Arabic, in this sense, translating the expression "we'll take it from here" into "سنأخذه من هنا" is going to be confusing as in what to take exactly? , therefore, we need to understand the intended illocution here, looking back at the scene where one Muses tell the narrator to stop making the story sound so gloomy, another Muse reassures him and says to him "we'll take it from here, darling" what can be understood from the context is that they will handle the situation from there, or more precisely, the Muses will take on telling the story of Hercules from now on themselves, after grasping the meaning from the context, we decided to render the expression "we'll take it from here, darling" into "سوف نتولى الأمر من هنا يا عزيزي" , this tells the target audience that the Muses are going to be in charge of telling the story.

Source text	Dubbed into
Oh, I kill myself	سأموت ضحكا..

Table 20: Third example of pragmatic issues.

In this example, Zeus was laughing so hard after he accidently made a joke about how Hades would work himself to death if he did not slow down and relax sometimes, while Zeus was laughing he said "Oh, I kill myself", reading or hearing this expression without any context would definitely sound concerning, since hearing someone exclaiming that they are killing themselves is not actually reassuring even if they were laughing out loud,

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so when we try and render this into Arabic without understanding the meaning from the context the result would something similar to "أنا أقتل نفسي", this is not exactly the intended meaning from the said expression, grasping the meaning from the context the translation of "Oh, I kill myself" into Arabic would be "سأموت ضحكا", we opted for this option because what we have seen and understood from that scene is that Zeus finds himself so hilarious that he could die laughing at his own jokes.

Source text	Dubbed into
Excuse me! **Hot stuff** coming through! Excuse me one side, Ares.	: المعذرة, أفسحوا الطريق..**طرد مستعجل** يمر من هنا..المعذرة تنحى جانبا يا إيريس

Table 21: Fourth example of pragmatic issues.

In this scene, Hermes was flying and trying to avoid colliding with the crowds in an attempt to reach where Hera and Zeus were standing, all that while he was saying "Excuse me! Hot stuff coming through!", the expression "hot stuff" can have a variety of meanings depending on the context and to whom it was said, however, when we try to translate it into Arabic without any context, the translation would come out as "أشياء ساخنة" while in the other hand if we gave it context, say the expression "hot stuff coming through" was used in a kitchen, we can understand that the speaker is carrying hot food or something of the sort and wants people to be careful, or it can be used when describing an attractive person as in "Sarah is some hot stuff, huh?", but in our case, Hermes was not carrying hot food nor was he addressing someone but rather was carrying a flower bouquet, and knowing that in Greek Mythology Hermes was the "messenger of the Gods" has determined the meaning of the expression "hot stuff", so here, it can be referred to the flowers and we can translate the example "hot stuff" from English into Arabic as "طرد مستعجل" .

5.2. Annotating lexical and phraseological choices

In this section some of the lexical and phraseological choices will be discussed.

Source text	Dubbed into
Locked those **suckers** in a vault	**حبس** اولئك **الخاسرين** في سرداب

Table22: First example of lexical choices.

In this example extracted from the first clip, the Muses were describing how Zeus was able to defeat the Titans, apparently Zeus "locked" those monsters away, when it came to the equivalents of the verb "to lock" in Arabic, there were three commonly used options, "أقفل","أغلقَ" and "حبسَ" , they all essentially have close meanings, nonetheless, the first two options are usually used when describing the action of securely fastening something, a door or a window, meanwhile, the term "حبسَ" seems to be more relatable to the context of this case, and that is because Zeus has trapped the Titans underground, in addition to this, the example "suckers" was used to describe the Titans, the term "sucker" can refer to a variety of things, some of them is "أنبوبة للمص" or "طفل راضِع", however, these terms have nothing to do with the intended meaning, and that is because in the American slang the word "suck" can be used to describe a person who fails at doing something, as an example "you suck at gaming" meaning that that person is so bad at gaming, maybe because he keeps losing, and in this sense, the term "sucker" can be a synonym for "loser", and this can fit the description of the Titans since they lost the battles against Zeus, as a result, we opted to render the term "suckers" from English into Arabic as "الخاسرين" since it can be related to the context more.

Source text	Dubbed into
A bouncing baby **brat.**	ولد صغير **مدلل.**

Table23: Second example of lexical choices.

Here, in this example, the "fates" called baby Hercules a "brat", this term is usually used when referring to a spoiled or a badly behaved child, the equivalents to this word in

Arabic can be "طفل مشاغب", "طفل مزعج" or "طفل مدلل ", all renderings can be similar in meaning, however, the term "مدلل" seems to be more suitable in this case, and that is because the meaning of "مدلل" in Arabic is a child who is given everything that he wants all the time, we can see that in the seen where Hera told Zeus to keep his thunderbolts away from the baby Hercules but Zeus told her that it was fine and to let him have some fun, this can mean that Hercules was not behaving badly nor was he annoying, rather he was getting what he wants just because he was a bouncing baby brat, in this sense, we have opted to render "a bouncing baby brat" from English into Arabic as "ولد صغير مدلل".

Source text	Dubbed into
He had a plan **to shake things up**	لديه خطة لقلب الموازين

Table 24: First example of phraseological choices.

In this example an idiomatic expression was used, "to shake things up" means to cause changes to something, it can be both used in a negative or positive context, in our case the one who is meant by this idiom is Hades, the lord of the underworld and there is definitely nothing positive about him, the translation of this expression into Arabic can be "تغيير الأمور", however, this in a way has weakened the intended effect of the idiom, thus, we have used Baker's idiom translation strategy, "using an idiom of similar meaning but dissimilar form" to find a suitable equivalent, as a result, "he had a plan to shake things up" in English will be rendered into Arabic as "لديه خطة لقلب الموازين", since Hades was planning to take over Mount Olympus and ruling the world in the place of his brother Zeus, this expression seemed to be more effective and has the same meaning as the original one.

Source text	Dubbed into
Hold your horses! Which reminds me..	على رسلك..اا..كدت أنسى.

Table 25: Second example of phraseological choices.

Here, the idiomatic expression "hold your horses" usually means slow down or calm down depending on the context it was used in, some of the common equivalents are "اكبح جماح نفسك" "تمالك نفسك", "هدئ من روعك" or "على رسلك", however, the former three are

usually used to calm down an angry or scared person, while "على رسلك" is used to slow someone down, going back to the context where this expression was used, we would understand that Zeus used to it to tell Hercules to slow down when he got too excited to become a hero that he almost fell down, therefore, we opted for"على رسلك" as an equivalent to the idiomatic expression "hold your horses" since it seemed suitable in this situation.

Source text	Dubbed into
Trust me, kid, you're gonna be **just what the doctor ordered.**	ثق بي يا فتى **فذلك كل ما تحتاجه**

Table26: Third example of phraseological choices.

In this example, Phil told Hercules to trust him and he is going to be just like the doctor ordered, at first, the expression might sound odd, as in what does a doctor have to do with Hercules trusting Phil? However, the idiomatic expression "what the doctor order" means according to Cambridge Dictionary "exactly what is wanted or needed", in other words all that Hercules needs in order to survive in the city of Thebes is to trust Phil and that is because he is accustomed to how chaotic the city and its people are, under this understanding, we opted for Baker's idiom translation strategy, "translation by paraphrase" to render "trust me kid, you're gonna be just what the doctor ordered" into Arabic as "ثق بي يا فتى فذلك كل ما تحتاجه".

5.3. Annotating linguistic issues

Due to the many differences between English and Arabic, several problems can be listed, and some of these problems are related to word order and gender , therefore, in this part, a list of these issues will be discussed.

Word order

Source text	Dubbed into
Zeus tamed the globe while still in his youth	أخضع زيوس الأرض و ما زال في شبابه

Table 27: First example on linguistic issues.

English and Arabic have different word orders, and that can be shown in the example above, the ST "Zeus tamed the globe" word order is SVO (subject+ verb+ object) and then followed by the rest of the sentence and that would make it complete comprehendible, however, the case would different in Arabic, where its usual word order is VSO (verb+ subject+ object), if we kept the same order of the ST and translated it into Arabic as "زيوس أخضع الأرض" it would sound unnatural, so instead, if we followed the usual word order in Arabic VSO, and translated the example "Zeus tamed the globe while still in his youth" into Arabic the result would be   "أخضع زيوس الأرض و ما زال في شبابه" which would make it more acceptable to the reader.

Gender

Source text	Dubbed into
Darling, hold that **mortal**'s thread of life good and tight.	عزيزتي, أمسكي بخيط تلك **المسكينة**, امسكيه بإحكام

Table 28: second example on linguistic issues**.**

Due to English not having a grammatical gender, we can only understand the meant gender if pronouns (he/she) were used or been referred to by their biological gender (man, boy, woman, girl) or in our case from the context and the scenes in the movie, in this example the term "darling" was used, and unlike some people think, "darling" can actually be used when addressing both genders not only females, thus it can both be translated into Arabic as "عزيزتي" or "عزيزي", the same can be said about the other example "mortal", there is no indication of the meant gender, in the case of translating this term we have opted for substituting in with the Arabic term "مسكينة " instead of "فانية" and that is because the latter is usually used in a religious context, therefore, the ST "Darling, hold that mortal's thread of life good and tight." Was translated into Arabic as "عزيزتي, أمسكي بخيط تلك المسكينة, امسكيه بإحكام", and this is because we understood from the context of that scene that addressee was a female.

Source text	Dubbed into
First, you must seek out Philoctetes, the **trainer** of heroes.	أولا, عليك أن تبحث عن فيلوكتيتيس, **مدرب** الأبطال

Table 29: Thirds example on linguistic issues.

Another example about gender issues, in order to translate the term "trainer" correctly we need to understand if it was a man or a woman, since the character "Philoctetes" did not appear in the movie yet, we do not know its gender, and that can be problematic if little attention was paid during the translation process, and especially if the translator was not provided with enough context, he will find himself in a position where he must make his choice in translating the term "trainer" as masculine "مدرب" or the feminine "مدربة" .

5.4. Annotating technical challenges of dubbing and subtitling

Most people cannot imagine a life without watching movies or TV shows and most importantly, cartoons, for the later is a form of entertainment for people of different ages, and Disney's animated films are a good example of that, but because Disney produces its animations in English, a translation is required, and here comes the role of audiovisual translation and specifically its two main and most used types, dubbing and subtitling.

The process of dubbing and subtitling is anything but easy and simple, at least not for beginners such as ourselves, since we have faced a list of technical difficulties and constraints while dubbing and subtitling the chosen clips from the Disney animated movie 'Hercules', and these constraints will be illustrated down bellow.

5.4.1. The equipment

5.4.1.1. The microphone

After research on what professional dubbing studios use to record their voice actors' voices, we come to understand that we are in need of a professional microphone, therefore, we have purchased a professional unidirectional condenser microphone that is said to be perfectly suitable for studios, recording studios, broadcasting, stage performance, live chat, meetings, chat rooms and radio stations. This microphone comes with a shock mount and mic stand where the microphone is to be attached to, a wind screen and an anti-wind foam cap that are supposed to filter the voice, and lastly a sound card to adjust the sound quality and add sound effects.

All these qualities are supposed to make the recording process easier, but unfortunately, we have faced tremendous difficulties, and that was a result of our unexperienced selves in this field, some of these difficulties are:

- The microphone would not connect to the computer.

- The sound card would not carry the sounds through to the computer.

- The shock mount was masking the voices and was removed.

5.4.1.2. The audio recording/editing software

After detecting the issues with the microphone and fixing them, we found ourselves facing another problem with the audio recording software that we have previously chosen after we read positive reviews about it online, the said software is called 'Audacity', it is a free, open-source software for audio editing and recording for Windows and other operating systems, however, after connecting the microphone to the computer the software crashed and refused to work and we needed to chose another software and this time we choose another software that also has positive reviews online, and this software was called 'WavePad' , a free-mium audio recording/editing software.

Figure 01: WavePad, an audio recording and editing software.

dubbing an animated film means replacing the original actors' voices with new ones in the target language, and to do that we must keep in mind that the soundtrack consists of two parts, the vocals and the background music and sound effects, and we only need to replace the voices and not the background sounds, therefore, we needed to separate the vocals from the background sounds so we can later merge the new recorder vocals with background sounds, and to do that a specialized software was used, and it is called 'Soundify'. However, the final result of the background soundtrack was not as expected, because in some parts we can still hear some of the vocals of the original clip, and to fix this problem we opted to set the new vocals volume up to cover the parts where we can still hear the original.
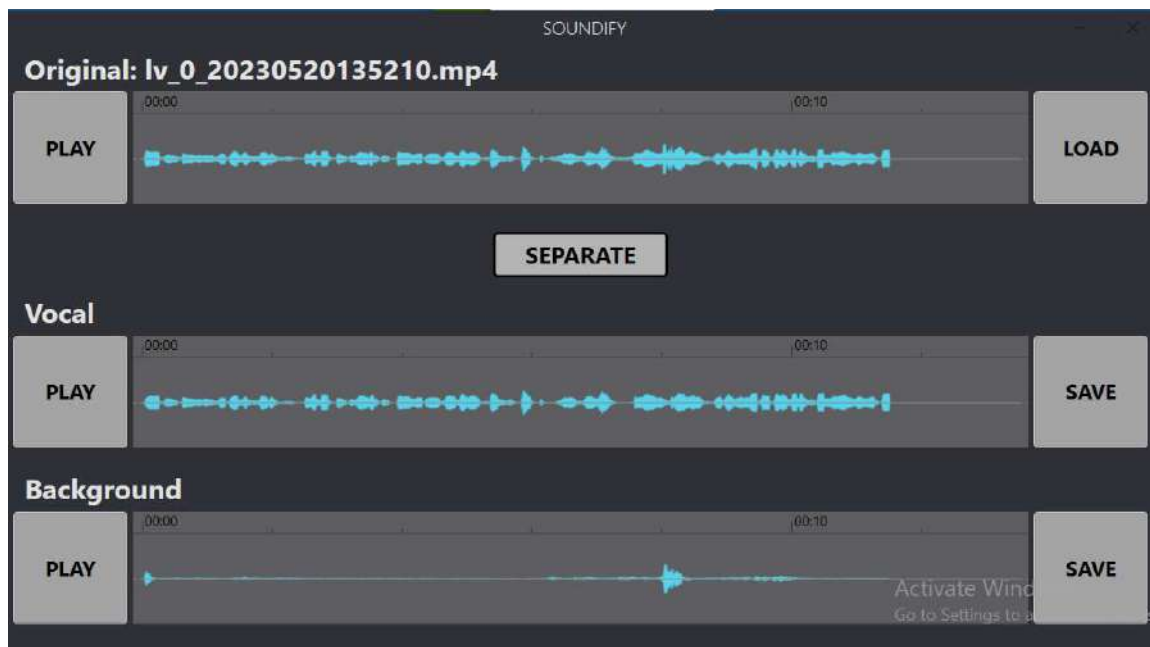
Figure 02: Soundify, a soundtrack separator software.
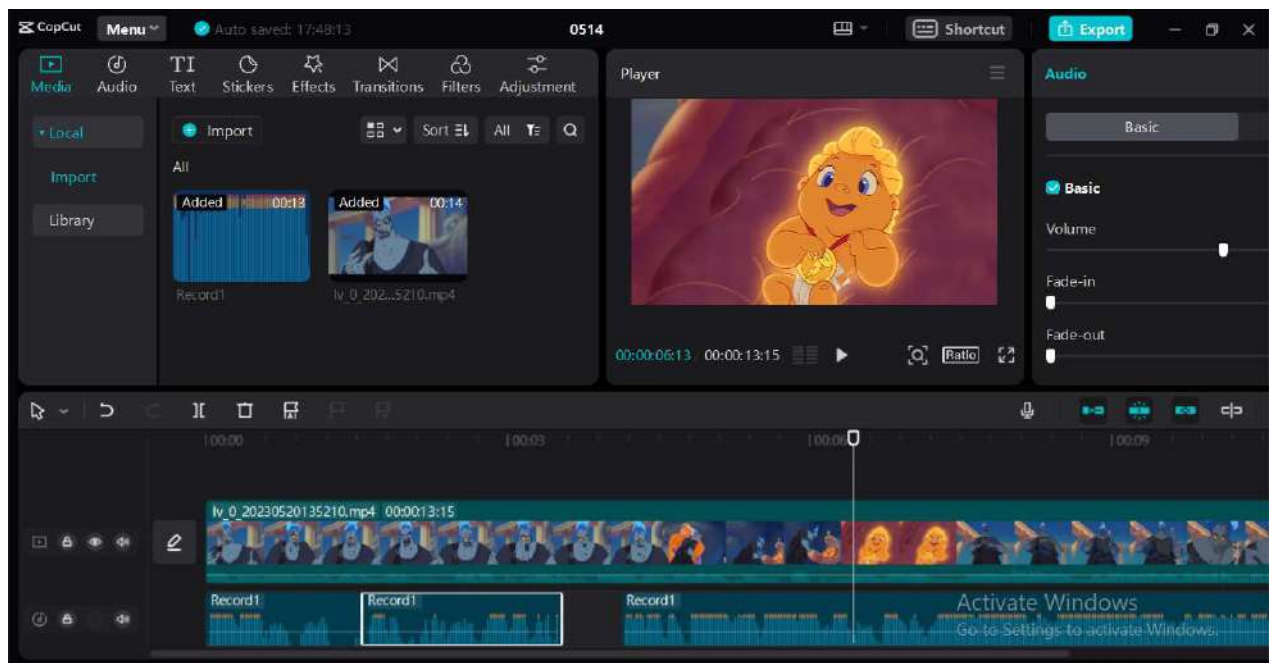
5.4.1.3. The video editing software

Video editing was yet one of the most challenging aspects of our research, since, we have experimented with a variety of professional video editing softwares (Openshot, Kdenlive, etc.) but they all seem to fail one way or the other, the major reason was due to the computer we were using in that process, it seemed that the softwares were a little bit

too powerful for the computer to support, and they all ended up crashing one way or the other, and that unfortunately made us start editing the clips we were working on all over again.

However, eventually, we thought it would be better for us and for the computer in use if opted for a lighter software to edit our clips in order not to waste any more precious time.

The software we eventually decided to use was "CapCut", this editing tool is available for smart phones and computers.

Figure03: 'CapCut' the video editing software

5.4.2. The dubbing process

5.4.2.1.Voice acting

The number of people who were working on dubbing the chosen clips were two females (the researchers working on this study), and for several reasons were unable to

obtain more voices to play the different characters, and that posed a list of challenges and some of them are:

- Voice acting the male characters in clips.
- Understanding the feelings of the characters in order to voice them.
- Lip-syncing the characters and keeping up with the mouth movements.

When it came to voice acting the male characters we planned to use a voice changing software(Voice.ai) that would change our voices and make them sound deeper in a natural way, however, the software once more failed us and crashed due to the incompetence of the computer in use, therefore, we had to use the voice-changing tools in the audio editing software WavePad and also in the video editing software CapCut, and as a result, the voices seemed a little bit unnatural.

5.4.2.2. Time

Dubbing the chosen clips took a large period of time, and the main reason for that was because we were beginners to the whole process, and we had to learn along the way from the mistakes that were costing us time, these reasons are listed as follows:

- Recording and re-recording the same dialogue to get the right tones.
- Editing the vocals into the background sound and into the video.

Editing the vocals into the background and into the video, proved to be a process that requires patience and time, and that is because any little mistake in placing the vocals would mean re-adjusting the whole work and that is the true challenge, time was the true challenge in this research as a whole.

5.4.3. The subtitling process

Due to the lack of time and the required resources, we decided to subtitle the songs in the chosen clips instead of dubbing them, and the process of subtitling seemed to take less time than dubbing, but it was just as challenging, and the main challenge was the lack of functional and trustworthy open source subtitling softwares, this obliged us to use the video editing software CapCut as well to add subtitles to the clips, the process could

have been easier if a reliable subtitling software was available to our use, however , the said software's subtitling tool did not support the Arabic language, because the Arabic words would come out reversed, and in this sense, we have found ourselves in the process of placing the subtitles and adjusting them to match the correct timing with lyrics manually by using a website that specializes in converting the Arabic text into a format compatible with CapCut, the website is called 'arabic-text.com'.

Figure 04: Arabic text converter.

5.5. Annotating translation strategies

5.5.1. Transliteration

Source text	Dubbed into
Zeus	زيوس
Hera	هيرا
Hades	هيديس
Hermes	هيرميس
Philoctetes	فيلوكتيتيس
Pegasus	بيجاسوس
Orpheus	اورفيوس
Odysseus	اوديسيوس
Narcissus	نارسيسوس
Pursues	بيرسيوس
Theseus	ثيسيوس
Achilles	ايكيليس
Jason	جايسون
Thebes	ثيبز
Sparta	سبارتا

Table 30: Translation of common people/place names.

The animated film Hercules was inspired by Greek mythology and we can see it, especially through the use of Greek myth characters and cities, in the part of translating these common people/place names we opted for transliteration, and the main reason behind this is to preserve some of the essences of the Greek culture, in some cases in cartoon translation, translators opt for substituting the difficult pronouncing names for easier ones the target language, but in the sake of keeping a touch of Greek culture in our translation.

5.5.2. Addition

Source text	Dubbed into
Long ago, in the faraway land of ancient Greece, there was a golden age of powerful gods and extraordinary heroes.	في قديم الزمان, في بلاد اليونان العريقة, **شهد التاريخ** عصرا ذهبيا لملوك أشداء وأبطال استثنائيين

Table 31: translation by addition.

This is an example of translation by addition, we have opted for this strategy in order to make the target text seem smoother to the hearer, and that is because when we translate this example:

"Long ago, in the faraway land of ancient Greece, there was a golden age of powerful gods and extraordinary heroes"

in English into Arabic as:

في قديم الزمان, في بلاد اليونان العريقة, **كان هناك** عصر ذهبي لملوك أشداء و أبطال استثنائيين. Would sound a little bit stiff, so instead we chose to add "شهد التاريخ"in an attempt to make the TT sound more natural.

5.5.3. Adaptation

Source text	Dubbed into
Honey, you mean **"hunk-ules"**. Ooh, **I'd like to make some sweet music with him**-	تقصدين **هرقل القوي**, لو تعلمين كم أود أن أغني معه

Table32: Translation by adaptation

In this example, we have opted for translation by adaptation, and the main reason for that is the inappropriateness of the examples above, usually, when a man is referred to as a " hunk" it means that he is a muscular man and physically attractive, this is no exactly something that should be presented to children, additionally, the expression "I would like to make some sweet music with him", this expression usually is used in a romantic context as in " make sweet love", again it is not a topic that has nothing to do near children.

5.5.4. Omission

Source text	Dubbed into
Darling, hold that mortal's thread of life good and tight	عزيزتي, أمسكي بخيط تلك المسكينة, امسكيه بإحكام

Table 33 : translation by omission

In this example, we have opted for translation by omission, and the reason for this is the use of a term that is related to religion "mortal", if we have rendered it into its direct equivalent the young viewer would not actually understand the relation of mortality with a thread being cut, in this sense, the omission of the term 'mortal' and life would not affect the general meaning of that scene, since the young viewer would think that these three evil witches are just performing some kind of spell that needs a thread to be cut and not actually them taking a soul of a mortal.

Conclusion

Hercules is one of the greatest animated movies that Disney has ever created, although it was noticeably different from the original myth, we came to understand why Disney made these drastic changes, but there is no denying that the culture was still present even if the story was Americanized.

General conclusion

Due to the diversity of cultures all around the world, the task of the translator become a tricky one, especially when dealing with children's content, since the translator must keep in mind the great differences between cultures, and when something is seen as normal in one culture is not necessarily acceptable in another, thus the translator must take action to deliver the intended message safely to the target audience, and in our case, children.

We hypothesized that dubbing cartoons to a culturally different audience may result in tremendous difficulties, and according to the annotation and analysis above, we confirm the approval of this hypothesis.

Taking everything into account, this research arrived at these results:

-Dubbing a cartoon that was inspired by mythology is an extremely difficult task, and that is mainly a result of cultural differences, the researcher came across a variety of terms that were closely related to religion such as "God"; "mortal", "fates" and so on, the researcher needed to keep in mind that the intended audience of this dubbing are young children of a conservative society.

-Rendering a cartoon that was created in a foreign environment to Arab children proved to be a challenging task, and that is because the animated Disney movie is an American production, and the perspectives of the American society and the Arabic society, in general, are very different, some terms and gestures that seem to be "all right" for Americans are strictly inappropriate in our society, in one of the scenes in the movie we can notice some romantic gestures that were not necessarily appropriate even for the American children (when of the Muses was insinuating her physical attraction to Hercules), overall, the translator must be clever when dealing these kinds of terms and gestures.

-In the process of translating the script from English into Arabic, we have noticed the use of a list of translation strategies to overcome the difficulties that have occurred, the strategies are:

- Adaptation

-Literal translation

 -Omission

  -Addition

  -paraphrasing

  -Transliteration

-Being exposed to foreign dubbed cartoons at a very young age can actually affect children, whether it was positively or negatively would depend on the work of the translator, since the majority of the cartoons that children nowadays watch are western cartoons, and when the translator transmits all kind of western values illustrated in that cartoon for the Arab children would definitely influence the children's behaviours one way or the other.

   In the end, it is fair to say that dubbing Disney's animated movies into Modern Standard Arabic can be just as enjoyable as the original versions, in fact, it can have a learning affect on young children where it can train their young minds to hear and speak MSA easily.

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الملخص

مقدمة

نتيجة للتطور التكنولوجي في مجال الإعلام, أصبح بإمكان الناس من جميع أنحاء العالم التعرف على مختلف الحضارات وذلك كله بفضل الترجمة السمعية البصرية.

على الرغم من تنوع طرق الترجمة السمعية البصرية فقط نوعان منها من لاق الشهرة و الإقبال من شركات الإنتاج و الجماهير, يعرف النوع الأول بمسمى 'الدبلجة' , و هو في العادة استبدال لأصوات شخصيات الفيلم أو الكرتون من اللغة الأصلية بأصوات أخرى في اللغة المستهدفة, أما النوع الثاني فيقع تحت مسمى 'السترجة', و هي ترجمة لحوار النص الأصلي للفيلم أو الكرتون إلى الهدف و تظهر عادة في أسفل شاشة العرض.

لاق كل من الدبلجة و السترجة إقبالا كبيرا في العالم العربي, حيث فضّل الجمهور العربي سترجة الأفلام الأمريكية و في المقابل دلبجة المسلسلات التركية و الهندية إضافة إلى مسلسلات الكرتون.

من المعروف أن مسلسلات الكرتون لها دور كبير في حياة كل طفل في العالم, و هنا يأتي دور المترجم, حيث أن عليه دائما أن يضع في الاعتبار اختلاف الثقافات و أن بعض المواضيع التي قد تكون عادية في ثقافة ما, من الممكن أن تكون غريبة و غير ملائمة في ثقافة أخرى.

الإشكالية

يحاول هذا البحث التعامل مع بعض المشاكل التي قد تظهر خلال ترجمة و دبلجة فيلم كرتون ديزني 'هرقل' من اللغة الإنجليزية إلى اللغة العربية, مع العلم أن هذا الفيلم له جوانب ثقافية عديدة بعيدة كل البعد عن الثقافة الإسلامية في مجتمعاتنا, نتيجة لذلك ستكون محاولة ترجمة و دبلجة هذا الفيلم بدون المس بقيم المجتمع المسلم عملية تستلزم تغييرات إلزامية مع المحافظة على سلاسة أحداث الفيلم.

أسئلة البحث

يحاول هذا البحث الإجابة عن الأسئلة التالية:

- ما هي الصعوبات التي قد تظهر حين دبلجة كرتون مستوحى من علم الأساطير/ ميثولوجيا؟

- ما هي تحديات ترجمة كرتون قد تم إنتاجه في بيئة أجنبية للأطفال العرب؟

- ما هي الإستراتجيات المستخدمة للتغلب على هذه الصعوبات؟

- هل يؤثر التعرض المبكر لأفلام الكرتون المدبلجة على الأطفال؟

الفرضية

تقوم هذه الدراسة على فرضية أن ترجمة و دبلجة كرتون إلى ثقافة مختلفة تماما سيؤدي إلى صعوبات هائلة.

أهداف الدراسة

تهدف هذه الدراسة إلى الإجابة على الأسئلة المذكورة أعلاه وذلك من خلال ترجمة ودلجة فيلم كرتون 'هرقل' من اللغة العربية إلى اللغة الإنجليزية, مع العلم أن هذا الفيلم لم تتم دبلجته من قبل إلى العربية الفصحى.

منهجية البحث

اخترنا في هذا البحث منهجية تحليلية نصية/وصفية وذلك لأننا سنتعامل مع ترجمة سيناريو لفيلم كرتون.

هيكل البحث

لقد قسم هذا البحث إلى جزئين, الأول نظري و الثاني تطبيقي, الجزء الأول يعطي نظرة عامة عن الترجمة السمعية البصرية و أهم أنواعها, مع تسليط الضوء على الدبلجة والسترجة, مفهومهما و عملية سيرهما و

أهم التحديات التي قد تواجهها الدبلجة, ثم تليها مقارنة بين هذيين النوعين.

أما الجزء الثاني فهو تطبيقي متعلق بعملية الترجمة و الدبلجة و التعليق, أولا, سيقدم الباحث ملخصا حول تاريخ شركة والت ديزني, متى وكيف و من قام بإنشائها, و يلي ذلك التعريف بحبكة الفيلم, و بعدها مقارنة سريعة بين أسطورة 'هرقل' الأصلية مع نسخة ديزني, و في الأخير, سيحاول الباحث إبراز أهم الصعوبات التي واجهها خلال عملية ترجمة و دبلجة أجزاء مختارة من فيلم هرقل والتعليق عليها.

و في الأخير, ستختم هذه الدراسة بخلاصة تجيب عن أسئلة البحث و تفصل النتائج التي توصل إليها الباحث.

الإطار النظري

مفهوم الترجمة السمعية البصرية

تعتبر الترجمة السمعية البصرية فرعا من فروع دراسات الترجمة, كما عرّفها دياز سينتاس (2008).

كان قد تم تجاهل الترجمة السمعية البصرية لمدة طويلة كمجال للدراسة من قِبل الباحثين في مجال الترجمة, ولكن بفضل التطور التكنولوجي, اكتسبت الترجمة السمعية البصرية سمعتها حين أقر بها الباحثون في مجال دراسات الترجمة.

عرّف شيارو (2013) الترجمة السمعية البصرية بأنها عملية ترجمة العناصر الحرفية الموجودة في منتج سمعي بصري من لغة إلى أخرى.

أنواع الترجمة السمعية البصرية

أدرج غامبييه (2013) نوعان من الترجمة السمعية البصرية, النوع الأول يحدث داخل اللغة الواحدة و الذي يدرج بدوره أربعة أنواع أخرى تعرف ب: السترجة في اللغة ذاتها, السترجة الحية, الوصف السمعي, و أخيرا السترجة السمعية.

أما بالنسبة للنوع الثاني فيحدث بين لغتين مختلفتين أو أكثر و ينقسم إلى سبعة أنواع تعرف ب: ترجمة السيناريو, السترجة بين اللغات, الدبلجة, التعليق الحر, الترجمة الفورية, الترجمة الفوقية(التعليق الصوتي), و أخيرا السترجة الفوقية.

الدبلجة في العالم العربي

دبلجة الكرتون

بدأت دبلجة الكرتون في العالم العربي مع الشركة اللبنانية "فيلملي" تحت إشراك "نيكولا أبو سماح" حيث عمل على دبلجة مسلسل كرتوني ياباني يعرف باسم "مايا النحلة" و لكن الاسم الذي تم اختياره بعد الدبلجة كان " زينة و نحول" , و قد لاقى هذا العمل نجاحا باهرا في العالم العربي و قد جعل ذلك شركة إنتاج فيلمي تقوم بتبني أعمال أخرى و القيام بدبلجتها.

في منتصف السبعينات قامت مصر بدبلجة أول عمل لها من شركة إنتاج الكرتون "والت ديزني", و كان قد وقع اختيارها على فيلم الكرتون " بياض الثلج و الأقزام السبعة" و الذي بدوره انبهر به الجمهور العربي و الذي جعل شركة ديزني تقوم بدلجة المزيد من أفلامها إلى اللهجة المصرية و ذلك نظرا للنجاح الذي لاقته.

دبلجة الأفلام و المسلسلات

جعل التطور التكنولوجي و دخول التلفاز إلى معظم البيوت العربية الطلب على الترجمة السمعية البصرية يزداد بطريقة كبيرة, و كان الجمهور العربي قد جد نفسه مهتما أكثر بدبلجة المسلسلات الأجنبية بدل سترجتها, مما جعل شركات الإنتاج تقوم بدلجة المسلسلات التركية و الهندية إلى اللهجات العربية المختلفة كالسورية للمسلسلات التركية و اللهجة الكويتية للمسلسلات الهندية.

مفهوم الدبلجة

قام سينتاس (2009) بتعريف الدبلجة على أنها عملية تبديل أصوات الممثلين الأصليين بأصوات أخرى في اللغة الهدف مع مراعاة التزامن مع حركة الشفاه.

مراحل الدبلجة

تقوم عملية الترجمة أولا بتقسيم النص إلى حلقات حيث يقو ممثلو الصوت بتأديتها, و بعد ذلك يتم دمج المقاطع الصوتية المسجلة مع الموسيقى و الأصوات الخلفية للفيلم, يتم ذلك كله بعد ترجمة النص الأصلي إلى اللغة الهدف و مراقبة و تصحيح أي أخطاء لغوية.

عوائق الدبلجة

الثقافية

في كثير من الأحيان ما تشكل اختلاف الثقافات تحديا للمترجم, و ذلك بسبب المصطلحات ذات الخصوصية الثقافية, فعادة ما يجد المترجم نفسه في مواقف تجعله يقوم بتغيير تعديل أو حذف ذلك المصطلح بسبب عدم الملاءمة مع الثقافة الهدف.

الفكاهية

مع اختلاف الثقافات حول العالم يختلف حس الفكاهة, فربما نكتة مضحكة في منطقة ما ستكون غير منطقية و غير مفهومة في منطقة أخرى, و قد يسبب هذا تحديا حقيقا لمهارات المترجم طريقة تعامله مع تلك التحديات.

اللغوية

عند التعامل مع بعض العناصر اللغوية يجد المترجم نفسه مجبرا على القيام ببعض الإجراءات لترجمتها إلى اللغة الهدف, خاصة الألفاظ الغير اللائقة, ففي الكثير من الأحيان ما يقوم المترجم بتخفيف حدتها أم حذفها كليا إن لم يكن لها تأثير على المعنى الكلي.

السترجة

يقوم سينتاس (2009) بتعريف السترجة بأنها نص مكتوب عادة ما يوضع في أسفل الشاشة يمثل حوار الشخصيات على الشاشة.

عملية السترجة

المرحلة الأولى من عملية السترجة هي مراقبة و تحديد بداية ونهاية الحوار, ثانيا, ترجمة النص إلى اللغة الهدف مع مراعاة المساحة المطلوبة في أسفل الشاشة, و أخيرا إدخال النص إلى المقاطع المطلوبة .

التعليق و التحليل

عن شركة والت ديزني

بدأت شركة ديزني مع والتر ديزني و أخوه رون, و فيما بعد انضم إليهم صديقه اوركس, و معا قاموا بإنتاج الرسوم المتحركة بداية ب "ميكي ماوس" الشهير و أول فيلم صوتي من إنتاج شركت ديزني. في سنة 1937 قامت الشركة بإنتاج أول فيلم كرتون طويل لها "بياض الثلج و الأقزام السبع" حيث لاقى نجاحا باهرا و تتالت بعدها الأعمال من نفس النوع.

بدأت ديزني بدبلجة أفلامها إلى العربية و تحديدا اللهجة المصرية في منتصف السبعينات مع " بياض الثلج و الأقزام السبع", و توالت بعدها الأعمال المدبلجة إلى اللهجة المصرية ك "سيمبا" و غيره, و لكن مؤخرا و في سنة 2012 قررت ديزني أن تبدأ بدبلجة أعمالها إلى العربية الفصحى بعد أن عقدت صفقة مع قناة الجزيرة للأطفال , مما أثار استياء المشاهدين حيث قالوا أن الأفلام أصبحت تفتقر لحس الفكاهة الذي كانت اللهجة المصرية ناجحة في إيصاله, مما جعل ديزني تعود في قرارها و ترجع إلى اللهجة المصرية.

تعريف الأنموذج

فيلم كرتون ديزني 'هرقل' فيلم مغامرات خيالي موسيقي و فكاهي, تحت إنتاج شركة والت ديزني للأنيميسن لسنة 1997, و تحت إخراج "رون كليمنتس" و "جون ماسكر".

يتبع هذا الفيلم مغامرات 'هرقل' و هو في طريقه لإثبات نفسه بطلا حقيقيا ليتمكن من العودة إلى جبل الأولمبس حيث تعيش الآلهة و والداه زيوس و هيرا, بينما يحاول عمه الشرير هيديس القضاء عله ليتمكن من السيطرة على الأوليمبس.

الخاتمة

جعل اختلاف الثقافات من عمل المترجم عملية معقدة, خاصة عند تعامله مع محتوى موجه للأطفال, حيث يجب على المترجم أن يبقي في باله اختلاف القيم من ثقافة إلى أخرى, فربما شيء ما قد يكون عاديا في مجتمع ما سيعتبر مخالفا لقيم المجتمع الآخر.

كنا قد افترضنا أن دبلجة كرتون من ثقافة ما إلى ثقافة أخرى سيؤدي إلى صعوبات هائلة، و قد ثبتت صحة الفرضية بعد ترجمة و دبلجة المقاطع المختارة من اللغة الإنجليزية إلى اللغة العربية الفصحى، و كذلك بعد التعليق عى المشاكل التي قد واجهناها كما هو موضح أعلاه.

كانت قد توصلت هذه الدراسة إلى النتائج التالية:

- أدت دبلجة كرتون مستوحى من علم الأساطير إلى صعوبات كثيرة و كان من أهم أسباب تلك الصعوبات اختلاف الثقافات، حيث واجهت الباحثتان عدة مصطلحات ذات شحن دينية على سبيل المثال "آلهة" و كذلك "الفاني"، و نتيجة لذلك كان على الباحثتان اللجوء إلى بعض الإستراتجيات لترجمة هذه المصطلحات لأن الجمهور المستهدف هم الأطفال.

- كانت عملية ترجمة كرتون من إنتاج بيئة أجنبية إلى الأطفال العرب عملية صعبة ، و ذلك بسبب القيم الغربية المرسخة في أحداث الفيلم.

- من أجل تخطي بعض العوائق في ترجمة السيناريو، لجئت الباحثتين إلى إستعمال مجموعة من تقنيات الترجمة، منها: - الترجمة بالتكييف

- الترجمة بالحذف

- الترجمة الحرفية

- الترجمة بالإضافة

- النقحرة (النقل الحرفي)

من معظم أفلام الكرتون التي يشاهدها الطفل العربي في وقتنا هذا هي من إنتاج غربي، و قد يكون لذلك تأثير على الطفل، و ذلك بسبب القيم الغربية التي توجد في تلك الأفلام،فقد تؤثر سلبا على تصرفات الطفل و طريقة تعامله مع العالم من حوله، و هنا يأتي دور المترجم في طريقة نقله لتلك القيم إلى الطفل العربي.

Abstract

This study aims at dubbing and annotating chosen clips selected and extracted from the Disney animated movie 'Hercules', knowing that this movie has not already been dubbed into Modern Standard Arabic before. Inspired by Greek mythology, the dubbing of 'Hercules' would pose serious challenges as a result to the cultural differences. This study will attempt to translate and dub three clips extracted from the animation Hercules and then annotate different problematic aspects(sociocultural, pragmatic, lexical..etc.)of the Arabic dubbed version. The annotations focus on the decisions made to deal with difficulties faced during the process of translating and dubbing the script of the selected clips from 'Hercules'.

Key-words : Dubbing, Disney, Greek Mythology, Annotated translation, Hercules.

مستلخص

هذا البحث هو دبلجة لمقاطع مختارة و مقتطفة من فيلم الكرتون " هرقل" مع التعليق على المشاكل التي اعترضتنا خلال مراحل إعداد النسخة العربية الفصحى من الفيلم ، مع العلم أن هذا الفيلم لم يسبق دبلجته إلى اللغة العربية الفصحى من قبل. و لأن حبكة هذا الفيلم مستوحاة من الأساطير الإغريقية ، فإنها ستشكل تحديا حقيقيا للباحثتين و يعو د ذلك بشكل أساسي إلى اختلاف الثقافات. ستحاول هذه الدراسة ترجمة و دبلجة ثلاث مقاطع مقتطفة من فيلم كرتون 'هرقل' و فيما بعد التعليق على المشاكل الدلالية و التداولية و الثقافية و التقنية ..الخ التي رافقت عملية دبلجة الفيلم, إضافة إلى شرح الخيارات التي قامت بها الباحثتان من اجل حل تلك المشاكل.

كلمات دلالية: دبلجة, ديزني, الأساطير الإغريقية, تعليق, هرقل.

Résume

Ce mémoire porte sur un doublage commenté inéditde l'anglais vers l'arabe de quelques clips choisis et extraits du film d'animation Disney « Hercules ».Inspiré par la mythologie grecque, le doublage du film poserait de sérieux enjeux aux chercheurs en raison des différences culturelles qui puissent exister entre les deux langues. Ce mémoire tentera de produire la version arabe de « Hercules » ainsi que de faire doubler trois clips extraits du filmsuivi de commentaires à la traduction sur les aspects problématiques sémantiques , lexicales , pragmatiques , socioculturels..etc. de la version version arabe . doublée

Mots clés : Doublage, Disney, Mythologie grecque, Traduction commentée, Hercule