People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

University of Kasdi Merbah Ouargla

Faculty of Letters and Languages

Department of Letters and English Language

Dissertation submitted in partial fulfilment of the requirement for the Master's Degree in field of English Language and Literature

Specialty: Translation

Translation for children

Renderings analysis of intersemiotic translation of The Adventure of Tom Sawyer

Presented and publicly defended by

Youcef Boussada

Aimad Amoumene

Supervised by

Dr. Djeha Noussaiba

Jury

Dr. Farida Sadoune	UKM -Ouargla	Chairperson
Dr. Djeha Noussaiba	UKM -Ouargla	Supervisor
Mrs. Leila Yahiaoui	UKM -Ouargla	Examiner

Academic Year: 2023/2024

Dedication

In the name of Allah, the most gracious, the most merciful

I must first thank Allah for providing me with power and patience to do this research.

This dissertation is dedicated to my beloved family, who have been a continual source of inspiration, providing me with the motivation and discipline to overcome any challenge.

My father Kacem, my example.
My beloved mother Khadija the best mother in the world.
My dear brother, Jamal.
My sisters, Aicha, Zohra, Zineb, Fatiha, and Karima.
My precious grandparents, Omar, Fafa.

May Allah bless them for me.

Many thanks to my colleagues: Omar and Imad who shared with me my journey.

To all my friends, both near and far, I want to express my appreciation, your support means the world to me, whether in person or across borders.

Youcef

Dedication

Before all, I thank Allah for his invaluable blessings that we would never be able to number them.

I dedicate my dissertation work to my loving family,
Who supported me through this long journey.

To my father, rest his soul

To the most precious person in my life, who enlightened my path with her advice, to the one who gave me the strength and determination to continue on the path, which was the reason for continuing my studies, to the one dear to my heart My mother.

To my colleagues, Djaballah Omar and Boussada Youcef, thank you for accompanying me through this journey. Thank you for your kindness and patience .

Imad

Acknowledgment

First and foremost praise be to Allah who helped us with patience and determination in achieving this work.

We would like to express our deepest gratitude to our supervisor **Dr. Noussaiba Djeha** for her guidance and assistance and her valuable feedback. Without her support and encouragement, we would do nothing right, thank you.

We would like to express our gratitude to every teacher who taught us from the first day of our journey until now, special thanks to all the teachers of Kasdi Merbah University, Ouargla.

Abstract:

This research aims to discover the strategies used in intersemiotic translation, through analyzing both the novel "The Adventure of Tom Sawyer" by Mark Twain and the dubbed Arabic cartoon. It also highlights the difficulties that translators encounter while dealing with intersemiotic translation through dubbing to meet child specificities. This research gathers samples from the source text (novel) and compares them to the target text (cartoon). These samples are analyzed by annotating the strategies used by the translator to overcome those challenges in intersemiotic translation through dubbing and also mentioning the reasons behind the change if it occurs in regards to child specificities. The research concluded that the most used strategy in intersemiotic translation is Adaptation under different modes such as Omission, Creation, and Situational or Cultural Adequacy. The strategy of Adaptation is used to meet the needs of the young target audience while respecting child specificities.

Keywords: Intersemiotic translation, Strategies, Audiovisual translation, Dubbing, Translation for children.

المستخلص:

تهدف هذه الدراسة إلى سبر أغوار الإستراتيجيات المستخدمة في الترجمة السيميائية من خلال دراسة رواية " مغامرات توم سوير" للكاتب مارك توين و الكرتون المدبلج للغة العربية، و تسليط الضوء على الصعوبات التى واجهت المترجمين عند تعاملهم مع الترجمة السيميائية من خلال الدبلجة مع مراعاة خصوصيات الأطفال. في هذه الدراسة جمعنا عينات من النص الأصل (الرواية) و عملنا على مقارنتها مع النص الهدف (الكرتون). تمت معاينة هذه العينات عن طريق شرح الإستراتيجيات المستخدمة من طرف المترجم لتخطي الصعوبات الموجودة في الترجمة السيميائية من خلال الدبلجة و الأسباب التي دفعت إلى إجراء التغييرات المتعلقة بخصائص الطفل حيثما وجدت.

فيما يتعلق بالجانب النظري، بدأت الدراسة بتقديم مفهوم الترجمة و من ثم عرض تصنيف رومان جاكوبسون وبعد ذلك شرح الإستراتيجيات المستخدمة في الترجمة السيميائية و تحدياتها متبوعة بمناقشة الترجمة السمعية البصرية و أنواعها و مركزة على الدبلجة و إستراتيجياتها وصعوباتها. بالإضافة إلى ذلك، تناولنا تعريف الأدب و أدب الأطفال بمختلف أنواعه و الأدب السمعي البصرى (الكرتون)، واختتمنا بموضوع الترجمة للأطفال مما ساعد في شرح الإعتبارات المتعلقة بالترجمة للأطفال ومدى أهمية إحترام خصوصيات الأطفال من ناحية العمر و المصطلحات الثقافية.

خلصت هذه الدّراسة إلى أنّ الإستراتيجية الأكثر إستخداما في الترجمة السيميائية هي التكييف بما يتضمنّه من غايات على غرار الحذف و الإبداع و الملاءمة الظرفية أو الثقافية، ذلك أنّ استراتيجية التكييف استخدمت لتلبية إحتياجات جمهور الأطفال المستهدف.

الكلمات الدلالية: الترجمة السيميائية، الإستراتيجيات، الترجمة السمعية البصرية، الدبلجة، الترجمة للأطفال.

Résume:

Cette recherche vise à découvrir les stratégies utilisées dans la traduction intersémiotique, en analysant à la fois le roman "Les Aventures de Tom Sawyer" de Mark Twain et le dessin animé arabe doublé. Elle met également en lumière les difficultés rencontrées par les traducteurs lors de la traduction intersémiotique à travers le doublage pour répondre aux spécificités des enfants. Cette recherche rassemble des échantillons du texte source (roman) et les compare au texte cible (dessin animé). Ces échantillons sont analysés en annotant les stratégies utilisées par le traducteur pour surmonter ces défis dans la traduction intersémiotique par le biais du doublage et en mentionnant également les raisons du changement s'il survient en ce qui concerne les spécificités des enfants. La recherche a conclu que la stratégie la plus utilisée dans la traduction intersémiotique est l'Adaptation sous différentes formes telles que l'Omission, la Création et l'Adéquation situationnelle ou culturelle. La stratégie d'Adaptation est utilisée pour répondre aux besoins du jeune public cible tout en respectant les spécificités des enfants.

Mots-clés: Traduction intersémiotique, Stratégies, Traduction audiovisuelle, Doublage, Traduction pour enfants.

List of abbreviations

ST: Source text.

SL: Source language.

TT: Target text.

TL: Target language.

AVT: Audiovisual translation.

Table of Contents:

X

Introduction

For years, children's literature has played a crucial role in the development of children and adolescents influencing their growth and understanding of the world. Its importance comes from a profound impact on the intellectual, emotional, and social development of the young reader. The exposure to language expands their vocabulary and improves comprehension abilities. Before the written stories, stories were passed down orally from generation to generation. Folktales, myths, and fables were often used to teach moral lessons and entertain children. Then, several notable novels have made their appearance in the realm of children's literature. However, the written form dominated the landscape of children's literature for years. Yet, with the evolution of technology, a transformation in the presentation of these literary works has occurred. Some of these literary masterpieces have been translated into various audiovisual forms such as films, shows, and cartoons.

The process of converting words into visual images is called Intersemiotic translation; Intersemiotic translation is any form of translation that uses at least two different semiotic codes. The term was introduced by Roman Jakobson in 1959, he believes "Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems." (Jakobson, 1959, p. 233). This type of intersemiotic translation involves translating words into visual, and this is the type we will address in this dissertation.

Consequently, this shift has not only expanded the reach of these stories but has also offered new and engaging ways for children to connect with narratives. Furthermore, some of these beloved cartoons originally crafted in one language but with the emergence of translation studies it opened up new field called dubbing. Thus, these cartoons found new life through Arabic dubbing to settle in new language and culture. One of the classic works by Mark Twain's "The Adventures of Tom Sawyer"; which was originally written as novel in 1876 then later on was adapted into cartoon.

Statement of the Problem:

The process of translating a written work into an audiovisual version is a complicated process that goes through several stages and undefined strategies that could be used in this

process, which led us to set the following question: **what are the challenges that translators face during the process of intersemiotic translation?**

 Sub questions:
 - What are the strategies used in intersemiotic translation through dubbing?
 - How does the translator deal with the specificities of the audience (children) when translating?

Research hypotheses:
 - The main strategy used in intersemiotic translation is adaptation, which involves modification of semiotic elements to suit dubbing constraints.
 - The translator renders contents as simple as possible considering the target audience.

Objective:

This study aims to dive into the intricate realm of intersemiotic translation, and explore the distinction between translation proper and intersemiotic translation, in addition to compare the English written version of the novel "The Adventures of Tom Sawyer" with the Arabic cartoon in terms of contents and how it was translated and to discuss the challenges faced by translators/dubber during the intersemiotic translation. Moreover, this study looks at whether the translators/dubber took into consideration the assimilation level of the child's age when translating Mark Twain's "The Adventures of Tom Sawyer" from a literary work into a cartoon and if the child could comprehend the verbal, nonverbal signs and clues presented by the cartoon characters.

Rational:

Children's literature plays a significant role in the development of the child and the exposure to the different cultural items that are rendered through the intersemiotic translation. Working with such a complex story, motivates us to look into the work and analyze both the audiovisual version and written version.

Significance of the study:

Translating for children entailing many details that should be born in mind, especially when working with complex stories that contain different cultural and cognitive background from the receiver's ones. This study particularly sheds light, on one hand, on the importance of translating for children and the elements that need to be respected when dealing with intersemiotic translation, and discusses the challenges and strategies used in intersemiotic translation through dubbing on the other hand.

Research methodology:

The research method that we use in this study is a qualitative research method to compare between the written and audiovisual version of "The Adventures of Tom Sawyer". This entails analyzing the rendition of the work regarding the differences between written forms and audiovisual forms in terms of description, time, scenes length, and so on. In addition, the way different translation strategies were utilized.

Structure of the dissertation:

The dissertation includes two main chapters: chapter one is theoretical part and chapter two is practical part.

Theoretical part contains three main parts, the first part introduces the concept of translation and Jacobson's typology which includes intersemiotic translation. The second part discusses audiovisual translation (AVT), covering types such as dubbing and its elements. The third part focuses on literature, children's literature, and translation for children.

Practical part includes the comparative analysis we conducted between the written form of Tom Sawyer (novel) and the audiovisual form (the cartoon). The part contains corpus identification, methodology and annotation of the comparison.

Literature Review:

- Intersemiotic Translation as Resemiotisation: A Multimodal Perspective: Kay L. O'Halloran, Sabine Tan, and Peter Wignell, 2016. This paper resulted that the phenomenon of intersemiotic translation remains "virtually unexplored in terms of its conceptual modeling, especially from a semiotic perspective" (Aguiar and Queiroz 2009, p. 1) despite it being theoretically relevant and commonly practiced. While Jakobson's view of intersemiotic translation always included language.

- Towards a Model of Intersemiotic Translation: Daniella Aguiar, Joao Queiroz, 2009. This paper draws on Jakobson's tripartite division of the notion of translation and It focuses specifically on the issue of intersemiotic translation, questioning and showing what it means to "translate" from one "language" to another, such as from the novel to the medium of film, and to what extent the term translation is used metaphorically or whether it is semantically extended to include a broader notion of translation than that between natural languages.

- Dusi, N. (2015). Intersemiotic translation: Theories, problems, analysis. Semiotica, 2015(206), 181-205. https://doi.org/10.1515/sem-2015-0018. This paper draws on

Jakobson's tripartite division of the notion of translation, and Eco's discussion of the terms in his book on translation, Mouse or Rat? Translation as Negotiation. It focuses specifically on the issue of intersemiotic translation, questioning and showing what it means to "translate" from one "language" to another, such as from the novel to the medium of film.

The theoretical framework

Introduction:

This chapter will provide the theoretical ground base for the entire dissertation and its objective, it consists of three parts: The first part aims to introduce the concept of translation and then the contribution of Roman Jacobson in the field with his triadic division of translation, intralingual, interlingual, and intersemiotic translation. Then, investigate the phenomena of intersemiotic translation, exploring the strategies and challenges of this process. The second part discusses audiovisual translation (AVT), examining its different types and focusing mainly on dubbing alongside with challenges and strategies involved. The last part dives into the realm of literature, exploring children's literature and its various types as well as audiovisual literature (cartoons), and the unique considerations involved in translating for children.

I. Part one: intersemiotic translation

1.1. The concept of translation:

The early view of translation was set to be a tool to solve international communication problems whether written texts or oral conversations, whereby the process was to transfer the meaning of the source language text into the target language text to deliver the intended message. However, that was the early stage of translation as a linguistics approach on the surface level but beneath there were some considerations that followed this process, mainly related to the accuracy, clarity, and naturalness of the meaning. These considerations led researchers and scholars to move from translation as a linguistics branch into translation studies as a field.

Peter Newmark, for instance, defines the translation process as "rendering the meaning of a text into another language in the way that the author intended the text" (Newmark, 1988, p. 5), this definition states that when rendering the meaning of the source language text (SL) into the target language text (TL) should be as what the author intended. On the other hand, (Nida & Taber, 1982, p. 12) state that "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message", and this definition sheds light on producing the closest equivalent to the intended message in the source language.

Moreover, the landscape of translation over the past two decades has developed enormously and become a widely globalized phenomenon, this has not only redefined translation but has also paved the way for the emergence of translation studies as a separate field. Translation nowadays dives deeper than the surface level to look at the faithfulness of the translator, tolerance, and the respected target culture when rendering the original meaning.

Lastly, most translation scholars and linguists agree on the fact that the translation process is achieved as a communicative process from a foreign language to the mother tongue.

1.2. Typology of Jacobson:

The expansion of translation within the field of linguistics at that time led many scholars and researchers to dive further into the aspect of language and signs. Roman Jakobson was a famous Russian linguist and literary theorist, and also one of the leaders of the influential Prague Linguistic Circle. The expansion and development of linguistics played a major role in translation studies to this day.

However, many linguists believe that translation was set to be word for word from the original text into the target text, but Jakobson believes in his notable paper "On linguistic aspects of translation" that the meaning of words relies not only on the linguistic phenomenon but also on the sphere of semiotics. Also believes it is crucial to recognize that translation extends beyond he linguistic activity but rather operates mainly within the domain of semiotics (Jakobson, 1959, pp. 232-238). Therefore, to get a better understanding of translation, the researcher needs to move beyond the simplistic notion of transferring meanings from one language set of signs to another language set of signs. Jakobson emphasizes that "translation is shaped by both internal linguistic factors and language external factors". (Jakobson, 1959, p. 232)

Furthermore, Jakobson asserts that the translation process involves more than linguistic equivalence which led Jakobson to categorize translation into three primary types: Intralingual translation, which occurs within the same language; Interlingual translation, which involves translation between different languages; and intersemiotic translation, which entails translation across various types of communication and mediums.

1.2.1. Intralingual translation or rewording:

Intralingual translation or alos known as rewording, it's the first aspect of Jakobson's division. Jakobson defines it as "an interpretation of verbal signs by means of other signs of the same language" (Jakobson, 1959, p. 233). In other words, it is the process of rephrasing or interpreting within the same language. It involves expressing a message differently while remaining within the same language and linguistic system. This type of translation is considered as basic everyday act of understanding or communicating while maintaining in the same language. The process encompasses using dictionaries, rephrasing, or reformulating the sentences.

Furthermore, Jakobson believes that in intralingual translation "a word can be substituted by either another more or less synonymous, word or by circumlocution" (1959, p. 233) but he

adds that synonymy is not fully complete equivalence; he showcases with the example of the word "Bachelor", "every celibate is a bachelor, but not every bachelor a celibate" where he goes to explain how a word, an idiomatic, or phrase-word often has no full equivalence but it can be interpreted into a combination of other code-unites.

While intralingual translation is not as extensively discussed as other forms of translation, due to the lack of investigation into the phenomenon, (Baker and Saldanha) state that "intralingual translation is not such a minor issue as the existing literature on translation might suggest", also they add "Intralingual translation figures far more prominently in the Greek tradition than interlingual translation: the major preoccupation in Greece has been with translating ancient Greek texts into the modern idiom. I know of no research that looks specifically at the phenomena of intralingual or intersemiotic translation." (Baker and Gabriela, 2009, p. 18).

1.2.2. Interlingual translation or translation proper:

This second aspect of Jakobson's division is the most famous and used across nations, Jakobson's defines it as "an interpretation of verbal signs by means of some other language" (Jakobson, 1959, p. 233). Interlingual translation also known as translation proper is the process of conveying the meaning of the source text from one language into another. It is one of the most common types of translation; it is a complex activity that plays a crucial role in facilitating communication and exchange between two different languages where the text is transformed from the source language (SL) into the target language (TL).

In addition, Jakobson explains in his paper that the interlingual translation also does not have full equivalence "there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages" (Jakobson, 1959, p. 233). He gives an example of the word in English "Cheese" says "cannot be completely identified with its standard Russian heteronym".

Nida and Taber state that "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message" (Nida & Taber, 1982, p. 12). Also, Peter Newmark defines translation as "rendering the meaning of a text into another language in the way that the author intended the text" (Newmark, 1988, p. 5).

Moreover, translation proper requires proficiency in both the source and target languages, as well as having a deep understanding of the cultural differences, history, preferences, traditions, and customs of the languages they are working with. This type of translation is often used in business and international communication, as it allows individuals to understand each other

across language barriers. It is also used in various fields such as literature, legal documents, and scientific research.

1.2.3. Intersemiotic translation or transmutation:

The third kind of translation set by Jakobson's division is Intersemiotic translation or "transmutation". Jakobson defines it as "an interpretation of verbal signs by means of signs of nonverbal sign system" (1959, p. 233). In other words, Intersemiotic translation involves the transferring of signs, symbols, and meaning from one semiotic system to another unlike the other two kinds of translation intralingual and interlingual translation.

Intersemiotic translation includes a broader spectrum of communication modes, such as visual, and auditory. This form of conversion occurs when meaning is conveyed across different sign systems along with the adaptation of literary texts into films, the transformation of paintings into music, and verbal messages into visual images.

Umberto Eco believes that Intersemiotic translation involves the transformation of signs and symbols across different cultural and artistic domains, which forms the basis of cultural communication. He explains here that "culture continuously translates signs into other signs, and definitions into other definitions, words into icons, icons into ostensive signs, ostensive signs into new definitions, new definitions into propositional functions, propositional functions into exemplifying sentences, and so on; in this way it proposes to its members an uninterrupted chain of cultural units composing other cultural units, and thus translating and explaining them" (Eco, 1979, p. 71)

Furthermore, Intersemiotic translation challenges traditional notions of translation by extending beyond linguistic boundaries and extending to involve different signs systems. It requires translators to not only understand the cultural and linguistic original text but also to interpret and the meaning within different semiotic mediums.

1.3. The strategies used in Intersemiotic translation:

While Jakobson did not provide detailed discussion or examples of specific strategies for intersemiotic translation, but this did not stop researchers and scholars to adopt various strategies already existing in the field of translation studies.

"Semiotica" a paper on Intersemiotic translation: Theories, problems, analysis (Dusi, 2015) drew attention on Jakobson's tripartite division of the notion of translation, and Eco's discussion of the terms Translation as Negotiation. He explains the issue of intersemiotic translation, questioning, and showing what it means to translate from one language to another, such as from the novel to the medium of film. In addition, he stated that the translator has the choice to

determine how the target text should be in relation to the source text. Also, he discussed strategies that involve finding equivalence of meaning from the source language to the target language such as adaptation and transposition; these strategies are used in translation proper to suit the target language and culture and they are as well commonly applied in Intersemiotic translation:

1.3.1. Transposition:

Transposition is defined by Vinay and Darbelnet as "replacing one word class with another without changing the meaning of the message" (1958, p. 36). In other words, it refers to the process of changing the grammatical structure or word order from SL into TL while maintaining the same meaning. This procedure has two distinct types of types: obligatory transposition, and optional transposition.

Transposition allows translators to adapt the meaning of the source language into equivalents that are more suitable or idiomatic in the target language. This may involve converting a noun phrase into a verb phrase, changing the voice of a sentence, or substituting idiomatic expressions with culturally relevant alternatives.

1.3.2. Adaptation:

Adaptation refers to the process of modifying the elements of the source text to better suit the language and cultural of the target audience. Vinay and Darbelnet describe adaptation as "a special kind of equivalence, a situational equivalence" (1958, p. 39). Giuseppe Palumbo mentions in his work "Key Terms in Translation Studies" that adaptation "tends to be applied to forms of translation where a considerable distance from the formal and lexical aspects of the ST can be observed" (Palumbo, 2009, p. 6). Also, he states that "adaptation in this sense tends to be associated with particular contexts or genres such as theatre translation, audiovisual translation, advertising and children's literature" (2009, p. 7).

Adaptation can take various forms depending on the medium and purpose of the translation. For example, in literary translation, adaptation may take place where the type of situation being referred to by the source language message is unknown in the target language culture. In addition, Baker and Saldanha in their edition Routledge Encyclopedia of Translation Studies (2009, pp. 4-5), mentioned seven modes of adaptation and explained that the procedures used by the adapter can be classified as:

A- **Transcription of the original:** Word-for-word reproduction of part of the text in the original language, usually accompanied by a literal translation.

B- Omission: The elimination or implication of omission part of the text.

C- Expansion: The addition or explicitation of expansion source information, either in the main body or in a foreword, footnotes or a glossary.

D- Exoticism: The substitution of stretches of exoticism slang, dialect, nonsense words, etc. in the original text by rough equivalents in the target language (sometimes marked by italics or underlining).

E- Updating: The replacement of outdated or updating obscure information by modern equivalents.

F- Situational or cultural adequacy: The recreation of a context that is more familiar or culturally appropriate from the target reader's perspective than the one used in the original.

G- Creation: A more global replacement of the creation original text with a text that preserves only the essential message/ideas/functions of the original.

1.4. The difference between translation proper and Intersemiotic translation:

As was mentioned before, translation proper is considered as the process of conveying the meaning of the source text from one language into another. On the other hand, Intersemiotic translation involves the transferring of signs, symbols and meaning from one semiotic system to another. This may sound similar in the sense of translation but in essence they are different in terms of some characteristics shown as follows:

1.4.1. On the level of semiotic systems: Translation proper involves rendering the meaning between two different languages within the same semiotic system, as Jakobson's state "an interpretation of verbal signs by means of some other language" (Jakobson, 1959, p. 233). This process typically uses a written form to another written form.

On the other hand, intersemiotic translation is "A form of translation in which verbal signs are interpreted by means of other signs belonging to a non-verbal system" (Palumbo, 2009, p. 64). This process involves rendering meaning from one semiotic system to a completely different semiotic system, such as written to image, painting to poem.

1.4.2. Mediums of expression and communication: Translation proper aims to express the ideas, meanings, and expressions between two different languages by finding similar or near equivalence and communicating through written or spoken such as interpretation. Intersemiotic translation aims to express ideas, meanings, and expressions within the same language or

between two different languages, also conveying it through different mediums such as from book to movie, cartoon into movie, and music to poem.

1.4.3. Methods of translation: Translation proper employs various translation methods which are extensively discussed and established over time. Vinay and Darbelnet (1958) they explain that "At first the different methods or procedures seem to be countless, but they can be condensed to just seven, each one corresponding to a higher degree of complexity" (Vinay and Darbelnet, 1958, p. 31). These seven methods interduce by Vinay and Darbelnet, serve to render the meaning between two different languages.

On the other hand, Intersemiotic translation there has been relatively little investigation into specific strategies, but as was mentioned before (Dusi, 2015) explained that intersemiotic requires specific methods such as (transposition, adaptation) due to the rendition between different mediums.

1.5. Difficulties/challenges of intersemiotic translation:

Despite Jakobson's groundbreaking triadic division of translation which served as a huge contribution to the field of linguistic and translation studies, he did not provide enough details on how this process of intersemiotic translation functions. This results in difficulties and challenges during this unique process of rendering the meaning between two different semiotic systems, such as book to movie. These difficulties and challenges, we can categorize them into different elements:

1.5.1. The technical constraints and limitations of mediums:

Some of the mediums that translators opt for to translate, possess some limitations, for example when the translator chooses to translate a book into a cartoon; each chapter of the book has a significant number of pages that contain a variety of details about different events or characters. During the process of translation, the translator faces difficulty to determine how should each episode's limited cut scenes and timeline fit all the important details, because the child cannot sit and watch one hour episode of the cartoon. O'Sullivan explains that while some progress has been made in developing methodologies for research on the translation of multimodal texts, a number of technical and logistic challenges remains. (O'Sullivan, 2013, p. 5)

1.5.2. The Loss of Nuances:

Intersemiotic translation involves rendering the meaning between two different semiotic systems, such as from a book into a cartoon. This can result in a loss of nuance in some cases of the source text which makes it difficult to convey the meaning into the target text while keeping

the same idea. In addition, Iedema pointed out in this sense that translations between various semiotic resources inevitably result in differences, and achieving an exact intersemiotic rendition is highly unlikely, if not impossible. (Iedema, 2003, p. 47)

1.5.3. Cultural Items:

Intersemiotic translation does not only render the meaning from one semiotic system to another but also requires translators to navigate the cultural items of the source text and convey it to the target culture. This in itself poses challenges in translating some of those cultural items to different cultures without losing the meaning or causing cultural shock. In this matter, Mona Baker states that "It raises complex technical issues: how to deal with features like dialect and heteroglossia, literary allusions, culturally specific items such as food or architecture, or further-reaching differences in the assumed contextual knowledge that surrounds the text and gives it meaning" (Baker and Gabriela, 2009, p. 65)

1.5.4. Visual Representation:

Intersemiotic translation requires excessive effort to convey the same representation of characters or plot as the novel does. Eco argues that "in order to transpose a novel into a film it will inevitably be necessary to spell out many of one's inferences, to illustrate one's own interpretation, starting with the details of the possible world that is enacted". (Eco, 1979) In other words, when you turn a book into a movie, you have to showcase a lot of things directly because in a book, readers imagine many details for themselves. In a movie, you have to decide upon those details and showcase them on screen. This includes for example, what the characters look like, what they wear, how they move around, and what sounds and visuals are used. This means you need to make more decisions on how to represent the story of the book in a cartoon or a movie because you cannot rely on the reader's imagination as you can in a book.

II. Part two: Audiovisual translation

1.6. Definition of audiovisual translation:

Audiovisual translation (AVT) has been a universal professional practice for many years. Since the 1990s it has gained significant attention due to the widespread of audiovisual content and development of technology and multimedia. The term "Audiovisual Translation" has been increasingly adopted and gradually overshadowing other labels such as Film or Screen Translation, although these labels are still commonly used in other places. Nowadays, it is almost inevitable to walk somewhere without facing or interacting with screens displaying audiovisual content, such as smartphone, TV, pc monitor, and cinema screen.

Moreover, the audiovisual content has gained more and more popularity in the world. Every year studios, and TV channels generate a huge amount of audiovisual content from films, cartoons, TV series, and documents. This audiovisual content has been translated to different languages and cultures which contributed to the emergence of audiovisual translation as a branch in translation studies.

Audiovisual translation (AVT) can be defined as the process of translating and adapting audiovisual content from one language to another. It involves using translation techniques such as Intralingual and Interlingual along with multimedia electronic systems. Luis Pérez-González defines audiovisual translation as "a branch of translation Studies concerned with the transfer of multimodal and multimedia texts into another language and/or culture" (Pérez-González, 2009).

1.6.1. Types of audiovisual translation:

In today's globalized world, there are two dominant types of audiovisual translation which are subtitling and dubbing. However, audiovisual translation (AVT) includes other types such as voiceover, narration, interpretation, subtitling for the deaf and the hard-of-hearing (SDH), and audio description for the blind and the partially sighted (AD). Yet, subtitling and dubbing remain the two major forms of audiovisual translation.

1.6.1.1. Subtitling:

One of the first types of audiovisual translation (ATV) is subtitling, which involves the rendering of spoken dialogue into written form on the screen. Usually, the written texts are displayed on the bottom of the screen during the dialogue. Gottlieb defines subtitling as "the rendering in a different language of verbal messages in filmic media in the shape of one or more lines of written text presented on the screen in sync with the original message"(Gottlieb, 2001, p. 87). Also (Cowie, 1997, p. 161) defines it as 'the process of providing synchronized captions for film and television dialogue. Subtitling is commonly used in films, television shows, documentaries, and other video content to make audiovisual material accessible to audience who speak different languages. It provides another assist to the audience to follow the dialogue while still being able to hear the original audio track.

Furthermore, (Dries, 1995) goes beyond to explain the existence of a classification and a new innovative profession activity such as subtitling for the deaf and the hard-of-hearing (SDH). He explains how this classification works and how it falls within the two aspects of Jakobson's division, intralingual and interlingual.

1.6.1.2. Dubbing:

The second important type of audiovisual translation (AVT) is dubbing, which involves replacing the original spoken dialogue with a translated version in the target language. Dubbing is often used in animated films, TV series, and foreign language films to create a similar viewing experience for audiences who may not understand the original language. Palumbo describes dubbing as "It consists in replacing the original voice track with the voices of dubbing actors speaking in the TL, recreating the delivery pace of the original voices and synchronizing the TL voice track with the lip movements of the characters on screen"(Palumbo, 2009, p. 39). Also Backer adds "dubbing denotes the re-recording of the original voice track in the target language using dubbing actors voices" (Baker and Gabriela, 2009, p. 17).

The process of dubbing can be traced all the way back to the early 20th century. The development of technology and rapid production of movies by big studios, such as Hollywood, led producers to think about strategies to market their products in different languages. The idea was to produce the films in multiple versions in different languages, but turned out to be economically costly.

However, dubbing into European languages was carried out in the USA then later by the early thirties European countries had begun to set up their own dubbing industries. Part of it was to introduce the European audience to the latest films made by Hollywood, while another part was to protect their audiences from Western ideology. This made the landscape of dubbing grow more and more to reach other continents.

Moreover, the practice of dubbing gained prominence in the Arab world in mid 20th century, as Arabic audiences began to follow the latest Hollywood films. Disney was considered as one of the first American company to set a dubbing studio in the Middle East. In addition, cartoons, anime, and TV series were the most popular dubbed content at that time.

1.6.2. Challenges and limitations of dubbing:

While the process of dubbing in the audiovisual translation (AVT) may sound simple, it comes with challenges and limitations that require the translator to navigate them:

1.6.2.1. Synchronization of the lips and tempo:

One of the challenges in dubbing is achieving lip synchronization accurately, where the voice of the dubber should matches the lip movements of the original actors. Also the tempo of the dialogue should match the scene or the character otherwise the dubbed dialogue will be odd or awkward. Frederic Chaume proposed the first comprehensive taxonomy of synchronization types. He distinguished three types, first "phonetic synch" or "lip-synch" which is reached when

the lip movements of the translated utterance suit those of the on-screen character. Second, "kinetic synch" or "body movement synch" is obtained when what the dubbing actor says is coherent with the on-screen character's, gestures, kinesics, and proxemics. Lastly, "isochrony" which refers to the fact that the on-screen character's and the dubbing actor's utterance length must coincide (Chaume, 2004). Also, Baker and Gabriela add "In the last three decades, there have been several attempts to map out the set of variables moulding this transfer method, mainly by diluting the importance of lip synchrony proper within a wider range of synchrony requirements". (Baker and Gabriela, 2009, p. 17)

1.6.2.2. Culture specificities:

Culture specificities are one of the most problematic parts not only in audiovisual translation (AVT) but also in translation studies in general. The translator strives to transfer successfully the cultural concepts, nuances, and idiomatic expressions of the SL to the TL. "The transmission of culture specific terms and values in dubbed audiovisual texts remains a highly problematic issue" (Baker and Gabriela, 2009, p. 18). However, many dubbers choose to use adaptation strategy to overcome culture shock. But this may not always capture the cultural context or humor of the original dialogue, leading to a loss of meaning in the dubbed version.

1.6.2.3. Natural and realistic dialogue:

Since dubbing is conveyed through the spoken medium, it is necessary for the dubber to create a dialogue that sounds credible and natural to the target audience. In dubbing cartoons, specifically, some modifications of the character's vocal sounds are needed to meet the requirements of the target audience since cartoons are mainly designed for children. However, in the Arabic dubbing world we find conflict between the use of modern standard Arabic and the local dialect, this can create confusion in the child's understanding of the cartoon. This issue was raised in this dissertation "Dubbing Cartoon Movies in the Arab World between the Modern Standard Arabic and Colloquial Arabic" (Asma Kerrouche and Chaima Ben Yahia, 2021/2022).

1.6.3. Strategies of dubbing:

To overcome some of these problems that may encounter the translator during the process of dubbing, some dubbers opt to use Vinay and Darbelnet (1958), seven translation procedures:

1.6.3.1. Borrowing: it is the simplest of all translation methods, the term refers to the carrying a word or expression from the ST to the TT, either to fill a lexical gap in the TT or to showcase

sometimes stylistic effect. "The decision to borrow a SL word or expression for introducing an element of local colour is a matter of style and consequently of the message" (Vinay and Darbelnet, 1958, pp. 31-32).

1.6.3.2. Calque: it involves translating a word by borrowing its structure and form from the source language. "Calque is a special kind of borrowing, whereby a language borrows an expression form of another, but then translates literally each of its elements" (Vinay and Darbelnet, 1958, p. 32).

1.6.3.3. Literal Translation: involves translating a word or phrase word-for-word from the SL into TL. "Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL" (1958, pp. 33-34).

1.6.3.4. Transposition: it involves replacing one word class with another without changing the meaning of the message, also there are two types of transposition: compulsory transposition and optional transposition.

1.6.3.5. Modulation: it is expressing the same idea or concept in a different way while keeping the meaning of the ST. In other words, "Modulation is a variation of the form of the message, obtained by a change in the point of view" (1958, p. 36).

1.6.3.6. Equivalence: it is the most common strategy used in translation studies compared to the other procedures. It involves finding an equivalent expression or phrase in the TL that conveys the same meaning as the original. Vinay and Darbelnet mention equivalence as the method of creating equivalences frequently applied to idioms (1958, p. 38).

1.6.3.7. Adaptation: Vinay and Darbelnet (Vinay and Darbelnet, 1958, p. 39) list adaptation as their seventh translation procedure, they referee to it as "type of situation being referred to by the SL message is unknown in the TL culture". These translation procedures provide solutions to overcome some difficulties that counter the translator during dubbing process.

III. Part three: Children's literature and translating for children

1.7. Definition of literature:

Literature first appeared in written form approximately 2500 BCE in Sumer. In the ancient world, literature was inextricably linked to history since it reflected and documented the society and events of the period. Early literature was primarily composed of religious works or epic adventure stories. Literature is a collection or body of literary works on the human experience. Literature is a collection of written works centered on the human experience that are frequently deemed to have superior or lasting creative value. It is an art genre that uses language to portray

thoughts, sentiments, or observations and incorporates both fictitious and non-fictional historical persons, places, and events (Roberts, 2023).

Literature comes in a variety of genres, including novels, poetry, drama, oral literature, and even visual or digital media like plays and video games. The concept of literature is not defined and can be debated because it frequently depends on the context and the standards employed to evaluate creative excellence. Some think that literature should entertain its readers, but others believe it should foster a sense of community or impart moral lessons. Regardless of the objective, literature has the capacity to affect readers' lives by changing their beliefs and behaviors.

Also, literature is a method of documenting, conserving, and conveying knowledge and enjoyment, with a social, psychological, spiritual, or political role. It reflects humanity and helps us comprehend one another by listening to someone else's voice and determining how they think. Through literature, we can travel back in time and learn about life on Earth from those who came before us, acquiring a deeper understanding of various cultures and historical periods.

In summary, literature is a valuable form of artistic expression that explores the human experience and has the power to transform readers' lives. Its definition is not fixed and can be debated, but it is generally considered to be written works of superior or lasting artistic merit that reflect humanity and allow us to understand each other better. (Khatter, 2023)

1.8. The definition of children's literature:

Children's literature is a distinct genre of literature produced with the needs and interests of children in mind, covering issues relevant and interesting to children from birth to adolescence. It is meant primarily for children, although it is more realistic to view such writings as having two audiences: children and adults. Children's literature is frequently illustrated and may feature any of the following characteristics: being shorter than the normal adult book, written in easy, broad language, and incorporating images to help communicate the story. The fundamental objective of children's literature is to teach the child about the adult world, and it usually has a happy ending. (Stone, 2023)

Children's literature is commonly divided into three broad age groups: 2-5 years old, 6-8 years old, and 9-12 years old. The categories of children's literature help readers understand what to expect from a book and make it easier to select stories that match their interests. Understanding genres enables young readers to choose books that match their interests, making the reading experience enjoyable and enriching.

Children's fiction is a type of literature that is primarily created for and aimed at children. These works' content, subjects, and language are frequently age-appropriate and designed to entertain, educate, and inspire the imaginations of young readers. Fantasy, adventure, mystery, fairy tales, and other genres are examples of children's fiction. (White, 2022)

Children's literature includes a wide spectrum of works written specifically for young readers, with interesting storylines, beautiful images, and useful life lessons. Some important features of children's literature include:

1-Engaging and relatable scenarios: Children's novels frequently include thrilling and relatable scenarios to fascinate and engage young readers.

2-Conveying the Right Message: It is critical that children's literature convey the appropriate message for the target age range, thereby assisting children's emotional and intellectual growth.

3-Appropriate Length: Children's books should be of an appropriate length for the readers' ages, ensuring that the plot is neither too long nor too short to keep children interested.

4-Appealing images: Engaging images are important in children's literature because they stimulate children's imaginations and help them understand the plot.

5-Age-appropriate Content and Themes: Children's literature focuses on age-appropriate content and topics that are meaningful to young readers, covering essential human values and emotions such as love, friendship, courage, and perseverance.

6-Emotionally Resonant Narratives: Great children's literature tells stories that help children process their emotions, deal with problems, and find comfort and understanding.

7-Universal Appeal: While primarily intended for young readers, good children's literature frequently incorporates timeless themes, universal messages, and well-crafted stories that adults may enjoy as well, crossing age boundaries. (Plaza, 2021).

Since the emergence of children's literature in the early ages, there have been many famous writers and creators who depicted these characteristics. in their work. mentioning from them the famous book "Harry Potter by J.K. Rowling, which has been adopted later on into a TV series. Most kids today will be familiar with the movie that streams on our TV's every year, "Home Alone" by Chris Columbus.

In summary, children's literature is a unique genre of literature specified in, covering topics of relevance and interest to children from birth to adolescence. And it can help them develop their social skills, prepare them for the future, and introduce them to adult life.

1.9. Types of children's literature:

Children's literature can be classified in numerous ways, including by genre or the expected age of the reader. There are six types of children's literature which include fiction, nonfiction, mystery, folktales, stories, and informational books.

1.9.1. Folktales:

Folktales are traditional stories that have been passed down orally through generations, often for hundreds, if not thousands, of years. Usually, they have no single author but are inventions of "the folk" or the people, as they develop and change during the process of being recounted and retold by various storytellers. Folktales exist in all cultures and frequently reflect the values, beliefs, and experiences of the communities in which they are told.

Folktales can take numerous forms and be classified into several categories. One prominent form is the fairy tale, which frequently includes magical elements, supernatural beings, and a conflict between good and evil. Fairy tales usually have a happy ending, where good wins over adversity. Another sort of folktale is the trickster tale, which includes a clever and mischievous character who utilizes wit and cunning to outwit others and achieve their goals. Trickster tales often reflect the cultural values and social dynamics of communities and can be found in many cultures around the world.

Folktales can serve a variety of goals, including entertainment, education, and cultural preservation. They frequently include lessons or moral themes that promote qualities like honesty, kindness, and courage. Folktales can also reveal details about the history, culture, and traditions of the communities in which they are told. (Kirby, 2023).

In summary, folktales have a great impact on society by contributing to children's mental development and by keeping traditions conserved.

1.9.2. Stories:

Stories are means of communicating information, experiences, attitudes, or opinions by narrating a series of events, whether genuine or fictional. The primary components of a story are a chain of events or a narrative arc that follows characters and their activities, the use of emotions, details, and descriptive components that bring the story to life for the listener or reader and the ability to engage, entertain, instruct, or elicit a response from the audience.

Stories can take numerous forms, including novels, short stories, poetry, plays, films, news reports, personal anecdotes, and more, they let us make sense of the world by connecting diverse occurrences and sharing meaning.

In the context of social media, stories refer to a feature that allows users to publish a series of brief, time-limited motion pictures, images, or other content that is displayed in an automatically running sequence and usually erased after 24 hours. This format has grown extremely popular, particularly among younger users. Overall, stories are an essential method for humans to communicate, create meaning, and share their experiences with one another.(Travis, 2011)

1.9.3. Informational books:

Informational books for children, often referred to as nonfiction books, aim to provide young readers with accurate information on a variety of topics without the literary methods commonly found in fiction. These books aim to communicate knowledge and cover a wide range of subjects, including animals, plants, cars, families, jobs, captivating places, and the arts. Unlike fiction or storybooks, informational books' primary objective is to provide information and facts, rather than narratives about characters and their actions. They come in numerous formats, including facts on specialized topics, books that are not meant for sequential reading and crossover books that combine narrative aspects with informational content. Introducing children to instructional literature can help increase their vocabulary, introduce new concepts, and deepen their awareness of the world around them. When choosing informational books for children, age should be considered as well as developmental stage and hobbies to provide entertaining and educational reading experiences. (Stephens)

1.9.4. Audiovisual literature (cartoons):

Cartoons are two-dimensional illustrations that can take numerous forms, such as amusing sketches, comic strips, and animated films. They are often non-realistic or semi-realistic artistic representations aimed at satire, caricature, or humor. Cartoons originated in the Middle Ages and have evolved over time to incorporate many genres, such as political cartoons, comic strips, and animated movies. A cartoonist is an artist who draws cartoons, which can be published in various media such as newspapers, magazines, and the internet. The main elements about the origins and evolution of audiovisual literature in the form of cartoons are:

The birth of visual representations of "trans-diegetic" content, such as sound and motion, in cartoons was a gradual process closely linked to greater societal and technological changes, rather than a single creation.

The use of speech balloons to show characters speaking was an important development, but previous "balloons" were better described as "labels" that did not actually represent the spoken word. The modern speech balloon, which integrates sound and motion into the image and

eliminates external narration, was a crucial breakthrough that defined the "audiovisual stage" form of graphic narrative. In the late nineteenth century, experimentation with trans-diegetic sound, such as the use of parrots and phonographs to depict speech, served as precursors to this audiovisual integration. However, it was not until the early twentieth century that cartoons began to depict characters actually speaking to each other within the image, rather than just commentary-style balloon labels. The birth of this audiovisual type of cartoon was driven by the unavailability of a viable means to show voice alongside human sources in the major visual entertainment medium of the late nineteenth century, cinema, which did not incorporate sound until the late 1920s. (Tynes, 2017)

In summary, audiovisual literature of cartoons arose gradually through the integration of graphic representations of sound and motion, culminating in the current speech balloon device, rather than emerging from a single pioneering work. This evolution was influenced by larger technological and societal advances in visual media.

1.10. Translating for children:

Translating for children involves several key considerations and challenges and its main goal is to make more literature accessible to children and to broaden their international outlook and knowledge. Translators must alter the source text to meet the child's reader's interests, needs, reactions, knowledge, and reading abilities. (Oittinen, 2000, p. 16) defends some of the primary challenges in translating for children:

1- Accounting for the child as the target audience and the specific goal of the translation
2- Making the cultural context and references more accessible for young readers
3- Simplifying language and concepts based on the child's level of understanding
4- Keeping the original meaning and intent, while making the writing exciting and acceptable for children.

However, he also mentions a variety of methods that the translator can use to address these challenges including:

1- Explanatory translation for conveying cultural elements
2- Substitution of equivalent concepts in the target culture
3- Simplifying difficult language and ideas
4- Localization makes the cultural setting more familiar to child readers.

In addition, translation strategies are also influenced by the translator's childhood image and personal reading experience. Translating for children entails a dialogic relationship between the translator, author, illustrator, publisher, and young reader. In summary, when translating for

children, the translator has to maintain a delicate balance between adherence to the original text and adjustments to meet the needs, abilities, and viewpoints of the young audience.

Conclusion:

In conclusion, this chapter has provided a comprehensive theoretical foundation for the dissertation. We began by introducing the concept of translation and explored the contributions of Roman Jakobson, particularly his triadic division of translation through an examination of intralingual, interlingual, and intersemiotic translation. However, the focus was on Intersemiotic translation, which involves the transferring of signs, symbols, and meaning from one semiotic system to another. This gained us insight into the complexity of intersemiotic translation in terms of strategies and challenges. Subsequently, we explored the domain of audiovisual translation (AVT), examining its various types especially dubbing. Also This resulted in identifying the challenges counters the translator during the dubbing process and strategies used to overcome these challenges. The strategies are the seven procedures by Vinay and Darbelnet (1958). Finally, we ventured into the realm of literature particularly focusing on children's literature and its various types, as well as audiovisual literature (cartoon), and translation for children. Through this exploration, the relationship between literature and translation for children is always a correlated relationship. Audiovisual literature "cartoons" helped the spread of literature to different types of audiences, especially the young audience. Also, it helps enrich their knowledge, entertain them, and reinforce their mental.

Analysis

of

the corpus

Introduction:

In the previous chapter, we established a comprehensive understanding of intersemiotic translation, the dubbing process, and the considerations involved in translating for children. In this chapter, we aim to compare and analyze the written form of " The Adventures of Tom Sawyer" and its audiovisual form (cartoon) to discover the stargates used in intersemiotic translation. The chapter begins with a corpus identification which includes corpus presentation, a summary of the corpus and data collection, it also presents the methodology and describes the two phases of the practical process. Finally, the chapter will showcase the samples we gathered in the annotation part.

1- Corpus identification:

The Adventures of Tom Sawyer, written by Mark Twain, is a classic novel that follows the adventure of a young boy named Tom Sawyer in the fictional town of St. Petersburg, Missouri, United State. Twain had a national reputation as the new figure in the often impolite genre of humor. He wrote brief sketches, featuring humorous, rough characters in an age which the distinctions were marked. The Adventures of Tom Sawyer was published in 1876 and was the first novel Twain wrote without a collaboration. This work is considered a classic in children's literature and also in American literature. The novel introduces readers to Tom Sawyer, Tom is mischievous, imaginative, and constantly seeking adventure, the young boy who lives with his Aunt Polly, his half-brother Sid, and, his cousin Mary. Tom is known for his playful antics, including skipping school, playing with his friends, and exploring around. Also the novel is narrated in the third person allowing readers to see the world through Tom's eyes while providing insight into the thoughts of Huckleberry Finn, Becky Thatcher and other characters.

However, the success of the story of the Adventures of Tom Sawyer in western world and the development of technology have led to numerous adaptations across various media including cartoons. The first animated adaptation of the novel was in Japanese anime serie (1980) produced by Nippon Animation. It consists of 49 episodes showcasing various action and storytelling of The Adventures of Tom Sawyer. The series was broadcast on the World Masterpiece Theater, is a Japanese TV animated series that showcased an animated version of a different classical book and novels each year.

Furthermore, given the limited production of animated cartoons in the Arab world, certain studios opted to fill this gap by dubbing some of these Japanese cartoons. The Adventures of Tom Sawyer was one of the earliest Arabic dubbing cartoons to be produced in the Arabian Gulf during the early 1980s. This dubbing was produced by the Joint Program Production Corporation

for the Arab Gulf Countries, headquarter in Kuwait. This introduced Tom Sawyer to Arabic children through different channels at that time including Spacetoon.

1.2 Synopsis of the corpus:

The story begins with Aunt Polly calling for Tom to punish him for stealing the jam. But Tom tricks her and escapes from the window. Tom went to play with his friends and had a good time. On his way back home, he came across a new boy. They got into a fight, and Tom's clothes became in a bad state, so his aunt decided to punish him by making him whitewash the fence on Saturday.

On Saturday morning, Tom started working on the fence, the work was so tiresome for him, so he came up with an idea to trick the town kids into doing the work for him. His idea worked, and he got gifts in return. Aunt Polly decided to reword him after she found out that he finished job so fast. Tom went to play with his friends after he finished the work. He met with his friends and played a game where he pretended to be an army general. Tom decided to head home after he finished playing with his friends. While he was on his way home, he spotted a new girl who had moved into the town recently. He liked the girl, so he tried to impress her by doing acrobatic moves. The girl threw a flower at him from her window and left. Tom took the flower and waited for the girl so he could know her name, but she did not show up again.

It is Sunday, and Tom was forced to attend Sunday school. Mary helped him get ready for school by dressing him in new clothes. Tom went to school with his brother Sid, his aunt Polly, and her daughter Mary. When Tom arrived at school, he met the girl again, but she did not remember him. He then felt bored and started imagining things to entertain himself. Tom won a Bible because he had the required number of tickets to gain one.

Monday morning came, and Tom always hated Mondays, so he tried to come up with an excuse to not go to school. Tom came up with the idea to pretend to be sick, but his aunt discovered his tick and sent him to school. On his way to school, he met his friend Huckleberry Finn, whom his aunt had warned him not to play with, but he did anyway. He traded his tooth with fin for a tick. They agreed to meet at midnight, and then Tom went on his way to school. When he arrived at school, the professor punished him for being late and made him sit next to Becky, the girl he liked. He spent the time with Becky, and they got into an argument, so Tom left later that night. He snuck out of the house to meet with Huck, as they agreed. they head to the cemetery. when they arrived at the cemetery, they found three men digging a grave. Dr Robinson, Injun Joe, and Muff Potter An argument went between the three, and Joe murdered Dr. Robinson. And placed the murder weapon on Muff Potter. The two boys ran away and took a

blood oath never to reveal what they had seen. Tom became afraid that Joe would identify him as a wetness, so he decided to become a pirate with his friends Joe Harper and Huck Finn. They made a camp on Jackson's Island, where they spent time playing and swimming. Until they saw a group of town folks passing by, they figured that they thought that three boys were dead. tom decided to leave a note for his aunt to inform her that he was still alive, but he changed his mind when he knew that they were preparing for a funeral for them. The three boys attended their funeral secretly, and all the attendees were surprised when the boys walked down the aisle.

When Tom got back to school, he made peace with Becky after he took the plame for one of her misdeeds. Tom attended Muff's trail and testified against Joe. Joe ran away after jumping from second story window. When summer arrived, Tom and Huck were looking for buried treasures. In a haunted house, they went upstairs when they heard a noise below. It was Joe, accompanied by the other two men, and then the two men dug a buried box filled with silver coins. They were planning to hide their treasure there, but they changed their minds after hearing some noise. Huck decided to keep an eye on the men; maybe he would find a chance to take their gold. Meanwhile, Tom went on a picnic with Becky to McDougal's cave. At the same time, Huck sees Joe and his men carrying the box and overhears them talking about their plan to attack the widow, Douglas. Huck ran to the town and alarmed the redence and became a hero.

Tom and Becky get lost in the cave until the morning comes. The men of the town started looking for them, but they did not find them. Tom and Becky ran out of food and candles. As Tom started to look for a way out, he came across Joe. It appears that he took the cave as a hideout, and when the men searching started to give up, Tom found a way out. The town celebrated after they got the two boys out. Becky's father, Judge Thatcher, decides to close the cave. Joe got trapped in there and died from starvation. A week later, Tom and Huck get back to the cave, and they find the hidden treasure and the widow Douglas adopts Huck.

1.3 Data Collection:

We collected data from both the novel The Adventures of Tom Sawyer by Mark Twain and the Arabic dubbed cartoon "توم سوير". The novel consists of thirty-five chapters, which we refer to as the source text (ST). In contrast, the Arabic dubbed cartoon includes forty-nine episodes, each lasting between 21 and 22 minutes which we refer to as the target text (TT). We used the Oxford World's Classics version of the novel, while the cartoon adaptation of 'توم سوير' is available on YouTube on this following link: {https://shorturl.at/bcltG}. However, during our data collection process a challenge arose, the segments from each chapter were scattered across

different episodes of the cartoon. This led to significant time loss as we tried to find the correct scene to match the source text (ST).

1.4 Samples:

The source text (ST) segments were collected from various chapters arranged from Chapter 1 all the way to Chapter 8, then compared them to the target text (TT) (cartoon). The samples were chosen because they present a range of different challenges such as religious terms, cultural elements, and child specificities. Also the total number of samples is 20, showcasing the strategies used in intersemiotic translation through dubbing.

1.5 Methodology:

The research method that we used in this study is a qualitative research method to compare between the written version of (the novel) and the audiovisual (cartoon) of "The Adventures of Tom Sawyer". Since our research involves analyzing segments from the novel and then into the adapted cartoon, this analysis undergoes through two phases:

Phase 1:

First, we selected one chapter at a time from the novel "The Adventure of Tom Sawyer" then we read the chapter carefully once and then read it multiple times to grasp the meaning and all information that the author attends to present. The style of Mark Twain's writing and the use of southern accent, phrasal verbs, and idioms made it challenging to understand the meaning at first glance. Second, after reading one chapter we watch the episodes multiple times of the adapted cartoon that contain the segments from the novel. The scenes that include the certain segment usually are scattered in different episodes.

Phase 2:

After reading the first ten chapters and watching the episodes containing those segments, we began conducting our analysis. The analysis is mainly identifying the strategies used in intersemiotic translation through dubbing and highlighting the differences between the novel and the cartoon. We based these differences on the specificities of the child and the reasoning considered by the dubber.

2- Analysis:

Sample 1:

<div align="center">

Chapter I, page 11:

ST: Aunt Polly searches for Tom in his room.

Episode 1, [3:45-4:00]:

TT: ‟توم توم استيقظ يا توم أسرع والا ضربت ثانية يا توم"

</div>

In Chapter I, the story begins with Aunt Polly shouting for Tom to wake up but no response from him. This led Aunt Polly whom the author refers to as "The old lady", at the beginning of the chapter, she decides to search for him in his room and confront him about some missing jam. However, after she discovers him hiding, Tom decides to play a trick on her and runs away.

In the 1st episode, Aunt Polly begins shouting for Tom to wake him up to get ready for school. The camera shows her facial expression shouting with a loud tone. Tom's "half-brother" Sid makes a comment to Aunt Polly saying "خالتي لقد سهرتم في الليلة السابقة لذى سيجد صعوبة في النهوض صدقيني".

In this example, the translator opted for the mode [Situational or Cultural adequacy] which falls under the Adaptation strategy. This mode involves creating a context that is more familiar or culturally appropriate from the target reader's perspective than the one used in the original (Baker and Gabriela, 2009, p. 4). The cartoon adaptation modifies the scene to make it more relatable to the target audience "children" who are more familiar with the routine of waking up for school, especially after the weekend. This change also makes it more suitable compared to the original, where Tom ate jam disregarding Aunt Polly's order to leave the jam alone and running away.

In addition, the facial expressions of Aunt Polly and the loudness of her voice helped the audience particularly "children" to better understand the frustration of mothers trying to wake their children up for school which makes it more relatable to them. Also, the dubber in this case made a remarkable effort to convey the idea of the loud shouting from Aunt Polly.

Sample 2:

Chapter I, page 12:

ST: Introducing the old day "Aunt Polly".

The cartoon:

TT: المشهد حذف

Throughout the novel, Tom calls the old woman who takes care of him as "Aunt Polly", because Tom lost his parents at a young age. This remark was shown after her frustration with Tom and the ability of Tom to trick her and get away with his action. "...that's the Lord's truth, goodness knows. Spare the rod and spile the child, as the Good Book says. I'm a laying up sin and suffering for us both, I know. He's full of the Old Scratch, but laws-a-me! he's my own dead sister's boy, poor thing, and I ain't got the heart to lash him...".

In the cartoon version, this segment was omitted completely, the translator opted for Adaptation mode [Omission]. This decision can be drawn upon the adaptation of the previous segment where Aunt Polly confronted Tom for stealing jam. Also, this segment contains religious specifics that can be oriented toward a specific religion "the Lord's truth", in this case the audience is Arab children which makes sense for such change.

In addition, the dubber read the segment proposed in the novel and grasped the meaning intended. The remark stated that the old woman is the sister of Tom's deceased mother which makes her Tom's Aunt. The dubber used an Equivalent strategy to render the word Aunt into Arabic as "خالة". The word "Aunt" in English does not specify whether the Aunt is maternal or paternal. This was a good remark by the dubber it showcased the awareness and understanding of the source text "novel".

Sample 3:

Chapter II, Pages 18-19:

ST: Interaction between Tom and Jim

The cartoon:

TT: المشهد حذف

In this segment, during Tom's process of whitewashing the fence, the novel introduces the character Jim carrying water from the town pump. In Tom Sawyer's eyes, carrying water from the town pump used to be a dreaded task. However, he found it less unpleasant as he recalled the scene at the pump "…he remembered that there was company at the pump. White, mulatto, and

negro boys and girls were always there waiting their turns…". Tom offered to carry the water himself if Jim would help him with whitewashing, but Jim hesitated, fearing the consequences from Aunt Polly. Tom attempted to persuade him, offering a marble, but Jim remained uncertain, citing his fear of Aunt Polly.

In the cartoon, this segment was completely omitted as the translator chose to use Adaptation mode [Omission]. The decision to omit the segment was influenced by its sensitive historical context surrounding slavery and insult toward African Americans race during that period. Also, the behavior of Tom making fun of Jim for his injury on his foot was inappropriate and does not reflect good behavior.

In addition, throughout the novel these insult words toward the African Americans such as (negro, nigger man..). But in the cartoon, these words were omitted from the cartoon since in our culture we do not have discriminate toward different races.

Sample 4:

<div align="center">

Chapter III, **page 24** and **Chapter VIII, page 28:**

ST: The battle of two armies under the lead of General Tom and General Joe Harper.

Episode 3, [0:07-3:11]:

TT: معركة توم الملقب بروبن هود و جو الملقب بجيبسن

</div>

In the novel, Tom hurried to the public square of the village, where two groups of boys had gathered for a battle of armies. Tom assumed the role of General for one of the armies, while his friend Joe Harper led the other. The segment mentioned "… and hasted toward the public square of the village, where two 'military' companies of boys had met for conflict, according to previous appointment. Tom was General of one of these armies, Joe Harper (a bosom friend,) General of the other…". However, in chapter 8 another battle of Tom and his friends occurred but this time was in Tom's dream. The battle with his friends was a dream. Tom engages in an imaginative play with his friend Joe Harper, where they pretend to be Robin Hood and his merry men.

In the cartoon, the episode begins with Tom and his group of boys lying on the ground in the forest carrying wooden swords. Tom orders their group to attack, but Joe Harper orders his group to stop and listen. Joe presents himself as "جيبسن", while Tom presents himself as " روبن هود". During the battle one of the boys was carrying a book with him and reads the storyline of the battle when the two leaders forget the lines. This battle ended in Tom's group winning the battle, then Sid shouting for Tom to come back home.

The translator in this case opted for the strategy of Adaptation using two modes [Omission] and Creation. The first is the omission of the battle in the public square of the village since the child is not familiar with the word "Military" and ranking such as "General". Second, the mode Creation "A more global replacement of the creation original text with a text that preserves only the essential message/ideas/functions of the original" (Baker and Gabriela, 2009, p. 5). The translator in this case created a scene in the cartoon by giving life to Tom's dream which occurred in the novel to turn into reality in the cartoon version.

Sample 5:

Chapter IV, page 29:

ST: Mary rewards Tom with a "Barlow" knife for memorizing the verses.

Episode 3, [7:56-8:41]:

TT: تهدي ماري سكين إلى توم عند عودتها إلى البلدة

Annotation:

In the novel, Aunt Polly conducts family worship after breakfast, delivering a prayer composed of Scriptural quotations and a stern lecture on the Mosaic Law. Tom sets out to memorize his verses for Sunday School, selecting a passage from the Sermon on the Mount. However, he struggles to memorize them which leads Mary to offer encouragement. Determined by the promise of a reward, Tom makes his efforts and successfully memorizes the verses. Mary rewards him with a new "Barlow" knife, which fills him with joy despite its lack of functionality.

In the cartoon, Mary has arrived to town " ان تمنى توم ولقد، شهر مدته غياب بعد البيت إلى تعود هي المفضلة هديته ماري له تحضر". The scene takes place during a traditional family gathering in a room with all the members present. Mary distributes the presents she brought with her to her mother Polly, Sid, and Tom. Tom receives his present which is a knife, but the knife looks more as souvenir wooden knife while Mary adds "غرفتك في اتركه الخارج إلى به تذهب لا".

The translator opted for Adaptation under the mode [Situational or Cultural Adequacy], which resulted in changing the context of ST to make it more suitable for the child in the TT. The part of Aunt Polly conducting prayer composed of Scriptural quotations and a stern lecture on the Mosaic Law is something not familiar in the Arabic culture. Also, receiving a knife as a gift to a child is something not acceptable.

32

Sample 6:

<div align="center">

Chapter III, p27:

</div>

ST: Tom visits the unknowing new girl at midnight hoping for her to shed tears for his sadness.

<div align="center">

Episode 3, [19:51-21:06]:

</div>

TT: يزور توم الفتاه المجهولة في منتصف الليل

In the novel, in the late hours of the night around half past nine Tom runs toward the house of Becky Thatcher, "…he came along the deserted street to where the Adored Unknown lived; he paused a moment; no sound fell upon his listening ear; a candle was casting a dull glow upon the curtain of a second-story window...". He was wondering if the person he admires is inside, he climbs the fence and sneaks toward the window. He imagines himself lying beneath the window look at the tragic end to his life wonders if the Adored Unknown would notice his sadness under the window. Not long enough the window opens and a maid's loud voice broke the peaceful silence, followed by a sudden splash of water beneath the window. This led Tom to run away and go back home.

In the cartoon, Tom leaves the house while everyone is asleep carrying with him red flowers and running toward Becky Thatcher's house. He jumps over the fence and stands beneath the window saying "سوف اعود من اجل الورود عزيزتي احتفظي به" and throws the red flowers upon the window. He stood adding "اسف اسف لعدم معرفتي باسمك ... نعم سامحيني", not long until the dog discovers Tom's presence in the yard and start barking which led Tom to flee the yard.

The translator opted for Adaptation under the mode of [Creation], this process involves "A more global replacement of the creation original text with a text that preserves only the essential message/ideas/functions of the original" (Baker and Gabriela, 2009, p. 5). This resulted in creating a new scene and dialogue while keeping the same idea of the original text. However, the dubber in this case used the word "عزيزتي" to address the unknowing girl. This was not a decent choice of replacing the word "unknowing girl" with "عزيزتي" in Arabic since the cartoon is aimed for children. However, the dubber should have opted for the word "صديقتي المجهولة" or "زميلتي الجدية" which still conveys the meaning of addressing the unknowing girl.

Sample 7:

<div align="center">

Chapter VI, page 50:

</div>

ST: The teacher whips Tom for hanging out with Huck

<div align="center">

Episode 5, [11:46, 13:30]:

</div>

TT: عقاب التلميذ في القرنين الثامن عشر و التاسع عشر

In the novel, Tom hangs out with his friend Huck instead of going to school. Tom trades his tooth (which was removed previously by Aunt Polly) with Tick (small bug). Tom noticed his been late to school and ran as fast as he could. However, Tom sneaks through the window to reach his seat but the master (teacher) notes him and calls him to the desk. Tom confesses that he was playing with Huck which the teacher have warned him to not do so. The teacher orders Tom to remove his jacket to be whipped. "Thomas Sawyer, this is the most astounding confession I have ever listened to. No mere ferule will answer for this offence. Take off your jacket. The master's arm performed until it was tired and the stock of switches notably diminished".

In the cartoon, Tom meets with Huck then both of them climb the tree then Huck shows Tom his plan to build a Tree-House. Tom offers his tooth to Huck for trade to be a partner in the Tree House. Tom says "ا تقبلوني شريك معك ... لقد سحبتها بنفسي انا شجاع", Tom agrees to help Huck build his Tree-House after school. Tom notices his been late for school and runs as fast as he can, he sneaks through the window to reach his seat but the teacher notes him. The teacher tells Tom هكذا كان عقاب التلاميذ في القرنين الثامن عشر " while the teacher whips Tom, the dubber adds "سوف اجلدك" والتاسع عشر".

The translator in this case opted for Adaptation using two modes, [Situational or Cultural Adequacy] and [Updating]. First, the translator used [Situational or Cultural Adequacy] to replace the idea of Tom trading his tooth for a "Tick", with the idea of Tom trading his tooth to be a partner in Huck's tree-house. This change can be due to the type of bug "Tick" which is something common in the southern areas of the United States, also this can be due to the excitement of the trade where the idea of building Tree-House sounds more exciting to the children. Second, the dubber used mode [Updating] in the scene where Tom was being whipped by the teacher, the narrator adds "هكذا كان عقاب التلاميذ في القرنين الثامن عشر والتاسع عشر". The dubber explains that this type of punishment to students is outdated. The reason behind this can be the dubber trying to explain to the children this type of punishment does not exist anymore. Also, this way it won't perpetuate the idea that schools are always like this which could potentially plant fear in children and make them nervous about attending school.

Sample 8:

Chapter IX, page 63:

ST**:** Tom and Huck witness murder in the graveyard.

Episode 38, [5:10-12:00]:

TT: يزور توم وهك بيت الأشباح

34

In the novel, at night Tom and Huck take a dead cat to the graveyard in an attempt to test a supposed cure for warts, in about graveyard where they hear voices of the drunk Muff Potter (the town drunk), Dr. Robinson, and Injun Joe. Dr. Robinson has paid Muff Potter and Injun Joe to dig up the corpse for his medical research. After a fight between the two men Potter and Robison, which resulted in Muff Potter being knocked unconscious, Injun Joe stabs Dr. Robinson with Muff's knife "… in the same instant the half-breed saw his chance and drove the knife to the hilt in the young man's breast. He reeled and fell partly upon Potter, flooding him with his blood..". Tom and Huck, terrified by what they have witnessed and runs away.

In the cartoon, Tom sneaks in the middle of the night from the window. Then the camera shows Tom's cat alive while meowing at him. Tom meets his friend Huck for the opportunity to visit "بيت الأشباح", the scene shows both of them walking beside a graveyard. Tom stands and looks toward the graveyard saying "اقيم جنازة وليم هذا اليوم". In that moment the boys notice lights and voices coming from the graveyard. Huck notices one of them is Muff Potter and Tom adds "يبدو متعبا". After Dr. Robinson knocks out unconscious Muff Potter, then Injun Joe stabs Dr. Robinson with a knife. The scene of the stabbing was covered with the shadow of both characters making it difficult to see the details of the stabbing, while the loud scam of Dr. Robinson due to the stabbing.

The translator in this case opted for Adaptation under two modes [Situational or Cultural Adequacy] and [Creation]. First, the translator opted for [Situational or Cultural Adequacy] to replace the segment where Tom and Huck have a dead cat with a scene where the cat is alive and meowing at Tom. The reason behind this change due to the idea of the boys having a dead cat around as part of a joke, this is inappropriate for the children. Second, the translator opted for mode [Creation] to replace the idea of SL where Tom and Huck meet at night to visit the graveyard to test the curs and replaced it with a scene where Tom and Huck meet to explore "بيت الأشباح". This change can be justified as the idea of burying a dead cat in the graveyard to cure warts seems dark and does not make sense to the young audience. Also, novel mentions several times alcohol or the term drinking which is something normal in the Western world in contrast with the Muslim audience. We can see that when the dubber referred to the drunk state of Muff Potter as "متعبا". This change was intended to meet with the specificities of the child and the cultural target.

Sample 9:

<div align="center">

Chapter II, page 18:

ST: A Saturday morning was come.

Episode 2, [13:54]:

TT: اليوم هو الجمعة ولا توجد عند توم دروس.

</div>

In the novel, Tom walks around the town until he comes up with a new boy, whom he has never seen before. The two boys got into an argument, which led to a fight. "The new boy took two broad coppers out of his pocket and held them out with derision. Tom struck them to the ground. In an instant, both boys were rolling and tumbling in the dirt, gripped together like cats". Tom's clothes became in a bad state after the fight, and he got back home late at night and found his aunt waiting for him. When she saw the state, his clothes were in her resolution to turn his Saturday holiday into Captivity, at hard labor became adamantine in its firmness His aunt punished him by making him work on the weekend.

In the cartoon, Tom was at school studying in class when a small rock from the window hit him in the head. He turned his head toward the window and found his friend Huck calling for him to get out. So he followed him. They found a loose pig, so they ran after it. The pig got inside a ship, and the two boys followed him the pig caused damage to the ship, and the boys were blamed for it. The narrator said Aunt Polly heard about what Tom did in the chip, so she decided to punish him for it. by making him paint the fence. The scene starts with Tom painting, and the narrator says, [اليوم هو الجمعة ولا توجد عند توم دروس].

The translator opted for Adaptation under the mode of [Situational or cultural adequacy]. The word "Saturday "in the ST has been replaced by " الجمعة" in the TT because the weekend starts with Friday in Arabic societies, while it starts with Saturday in Western culture

Sample 10:

<div align="center">

Chapter II, page 18:

ST: Thirty yards of board fence nine feet high. Life to him seemed hollow, and existence but a burden.

Episode 2, [13:13]:

TT: ابتعدت الكاميرا بجانب الجدار مع اضافة مؤثرات صوتية لإظهار مدى طول الجدار

</div>

In the novel, it is Saturday the narrator starts describing the beautiful morning. "There was a song in every heart; and if the heart was young the music issued at the lips. There was cheer in every face and a spring in every step. The locust trees were in bloom and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation, and it lay just far enough away to seem a Delectable Land,* dreamy, reposeful, and inviting". It was a holiday, Tom wanted to go out and play with his friends, but he had to do his punishment which was painting the fence. "...Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush. He surveyed the fence, and all gladness left him and a deep melancholy settled down upon his spirit. Thirty yards of board fence nine feet high. Life to him seemed hollow and existence but a burden...".

In the cartoon, the scene starts with the narrator stating that today is Friday and Tom does not study today. Tom has a brush in hand and painting the fence, while his aunt standing behind him watching him. Tom asks his aunt "What do you want? no need to watch me aunt i won't run away" Then his aunt answers "There is a possibility that you will, but I will kick you out of the house if you do not finish painting the fence" then she leaves him alone. Tom turns his head toward the camera and the camera moves to the other end of the fence far from Tom with sound effects.

The translator in this case opted for adaptation under the mode of [Creation]. Special effects have been used in the TT to depict the size of the fence instead of using units of measurement, which could make it difficult for the child to comprehend the scene.

Sample 11:

Chapter II, page 19:

ST: When Ben was singing, he was imitating the sound of a steamboat. "Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!"

Episode 2, [10:55]:

TT: كان بن يقوم بإصدار اصوات و حركات عشوائية

In the novel, the narrator describes Ben Rojers while approaching, Tom, who was working on the fence. "Ben Roger shove is in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple and giving a long melodious whoop at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was personating a

steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard, and rounded to ponderously and with laborious pomp and circumstance—for he was personating the "Big Missouri," and considered himself to be drawing nine feet of water. He was the boat, and the captain".

In the cartoon, the scene starts with Ben's father in the store counting his merchandise, then Ben comes by. His father asks him, Hey Ben, you will not go swimming today, right? Ben answers, I won't go. Why? Ben's father answers, If you go, you will catch a cold. Ben answers, Okay, Dad. Even after his dad's warning, Ben heads towards the beach and starts making random sounds while waving his hands around at the same time.

The translator in this case opted for adaptation under the mode of [Creation]. The character Ben was making random dance moves and random sounds in TT, other than imitating the steamboat. Because the Arab audience is not familiar with the steamboat, the strategy used by the translator was not adequate which could have created confusion among the Arab audience. When Ben was singing, he seemed as though he wasn't in the right state of mind. We think that using the strategy of adaptation under the mode of [situational or cultural adequacy] would be more appropriate. Ben should sing a song that the Arab audience is familiar with.

Sample 12:

Chapter II, page 19:

ST: Ben traded an apple with Tom for some work on the fence.

Episode 2, [09:04]:

TT: أضاع بن كرته وأعدها له توم مقابل مساعدته في طلاء السور

In the novel, Tom is painting the fence when Ben passes by him while he is singing. Tom did not pay attention to him and kept on painting. Ben was eating an apple, but Tom tricked him and made him trade the apple for some work on the fence. "...Ben "Oh, shucks, I'll be just as careful. Now lemme try. Say—I'll give you the core of my apple." Tom "Well, here—. No, Ben, now don't. I'm afraid—". Ben "I'll give you all of it!...". Tom gave up the brush with reluctance in his face but alacrity in his heart.

In the cartoon, Ben steals a ball from his father's store and takes it to his friends to play with it but he loses it in the forest. Huck Tom's friend finds it and takes it to Tom, while he is painting the fence. Ben comes passing by and tells Tom that he is going swimming, and he makes

fun of Tom for working instead of playing on the weekend But Tom shows him the ball and tells him that he can have it if he helps him with painting the fence.

The translator in this case opted for adaptation under the mode of [Creation]. The apple in the ST was replaced with "كرة" in the TT. The possible reason behind this could be the target audience will be interested in a toy "ball" rather than an "apple.". In addition, the scenario changed from the novel to the cartoon, where in the novel Ben gave an apple to Tom, and the scene ended there. In the cartoon, Ben loses his ball, but Tom gives it back to him in return for some help. The scenario has been chosen by the cartoon creators to teach the kids a moral about returning things that they find to their owners.

Sample 13:

Chapter IV, page 29:

ST: Sunday school.

Episode 4, [21:50]:

TT: يوم الجمعة

In the novel, the narrator describes Sunday morning and Aunt Polly saying the prayers at the breakfast table. "...Then Tom girded up his loins, so to speak, and went to work to "get his verses." Sid had learned his lesson days before. Tom bent all his energies to the memorizing of five verses, and he chose part of the Sermon on the Mount because he could find no verses that were shorter...". Tom memorized his verses, and then, he was called off to dress for Sunday school.

In the cartoon, the scene starts with Aunt Polly and her daughter Mary preparing the breakfast table, while Sid is sitting on the table doing his homework. Aunt Polly says Tom has not woken up yet and her daughter answers "ومتي إستيقظ باكرا اليوم جمعة ".

The translator in this case opted for adaptation in the mode of [Situational or cultural adequacy]. Sunday school in the ST has been replaced with " يوم الجمعة " in the TT because Sunday school does not have an equivalent in Arabic culture. If the phrase Sunday school has been replaced with " صلاة الجمعة ", that would have created confusion because the scene was set at the church.

Sample 14:

Chapter IV, page 30:

ST: Tom was not excited to go to Sunday school in the novel.

Episode 4, [20:50]:

TT: استقيض توم مسرعا و ارتدى ملابسه

In the novel, Tom is trying to memorize his verses, but he does not do so until Mary promises to give him a gift After he is done with memorizing his verses, "Mary gave him a tin basin of water and a piece of soap, and he went outside the door and set the basin on a little bench there; then he dipped the soap in the water and laid it down; turned up his sleeves; poured out the water on the ground, gently, and then entered the kitchen and began to wipe his face diligently on the towel behind the door. But Mary removed the towel and said: Now ain't you ashamed, Tom. You mustn't be so bad. Water won't hurt you....". Tom did not like going to Sunday school because he always got bored.

In the cartoon, the scene starts with Tom in his bed overthinking, and then he remembers that he will meet his friends at school. He jumps out of bed and puts his clothes on. Then he goes to his aunt and asks her why she did not wake him up earlier.

The translator in this case opted for adaptation under the mode of [Creation]. In the ST, Tom was too lazy to go to Sunday school, but in the TT, Tom woke up early to go to school. The cartoon creators changed the scene to encourage people to go to school.

Sample 15:

Chapter III, page 27:

ST: Would she cry, and wish that she had a right to put her arms around his neck and comfort him?

Episode 4, [21:02]:

TT: سأذهب الي بيتك ثانيتا يا بكى هل ستفتحين النافذة لي ؟

In the novel, Tom and Sid were in the kitchen when Sid tried to take some sugar from the sugar bowl. "Sid, happy in his immunity, reached for the sugar-bowl—a sort of glorying over Tom which was well-nigh unbearable. But Sid's fingers slipped and the bowl dropped and broke...". Aunt Polly did not see what happened, and she punished Tom. Because she thought it was the one who did it, Tom felt sad and left the house. He sat near the river while holding the

flower that Becky gave him. and wondered. Would she cry and wish that she had the right to put her arms around his neck and comfort him?

In the cartoon, the scene starts with Tom in bed in the early morning. He held the flower that Becky had given him and thought to himself, '' ساذهب الي بيتك ثانية يا بكى هل ستفتحين النافذة لي ؟''

The translator in this case opted for adaptation in the mode of [Situational or cultural adequacy]; When Tom was holding the flower that Becky gave him, he was thinking about her and wondered if she would comfort him after his aunt punished him. While in the TT, they changed the whole part to make it look like Becky and Tom are just friends. in order to not present some ideas that the Arab audience is not familiar with.

Sample 16:

Chapter IV, page 32:

ST: In Sunday school, all the attendees were singing a hymn.

Episode 4, [15:45]:

TT: بينما في الكرتون كانت جميع افواه الحضرين تتحرك و لكن من دون صدور اية اصوات

In the novel, Tom goes to Sunday school with his aunt Polly, Mary, and Sid. They get in, and they take their seats inside the church. " When a Sunday school Superintendent makes his customary little speech, a hymn-book in the hand is as necessary as is the inevitable sheet of music in the hand of a singer who stands forward on the platform and sings a solo at a concert— though why, is a mystery..".

In the cartoon, the scene starts with Tom, his aunt Polly Mary, and Sid heading to the church. Then, Tom gets into the church first and takes a seat. After a while, all the attendees stand up, and their mouths start moving without making any sounds.

The translator in this case opted for adaptation in the mode of [Situational or cultural adequacy]. The part of the attendees singing the hymn hasn't been removed from the TT. Instead, it has been muted because the hymn is not part of the whole Arabic culture, as well it would not be interesting or important to children or audience at young ages. The strategy used by the translator was not adequate. We suggest if a different strategy was used, which is omission. The whole scene and the events that happened at the church should have been removed instead of just muting the attendees because the scene came out in an unnatural way.

41

Sample17:

Chapter VI, page 44:

ST: give my window-sash and my cat with one eye to that new girl that's come to town, and tell her—".

Episode 5, [20:20]:

TT: خذ يا سد خذ مصباحي العزيز سوف يذكرك بي عندما اموت

In the novel, Tom always hated Mondays because he had to go to school, so he had to come up with an idea in order not to leave his bed. "...Tom lay thinking. Presently, it occurred to him that he wished he was sick; then he could stay home from school. Here was a vague possibility. He canvassed his system. No ailment was found, and he investigated again. This time he thought he could detect colicky symptoms, and he began to encourage them with considerable hope. But they soon grew feeble, and presently died wholly away...". Tom pretended to be dying and ask his brother Sid "give my window-sash and my cat with one eye to that new girl that's come to town, and tell her—".

In the cartoon, the scene starts with Tom turning in his bed and groaning. He calls for his brother, but he does not hear him. After a few more calls, Sid wakes up and asks Tom, What's wrong? then tom says "خذ يا سد خذ مصباحي العزيز سوف يذكرك بي عندما اموت".

The translator, in this case, opted for adaptation under the mode of [Creation]. Tom was pretending to be sick as an excuse to not go to school. He told Sid that he was going to die in the ST He gave him the window sash and the cat, with one eye on the new girl in town. But in the TT, he gave Sid his favorite lamp. The scene has been changed to protect the audience, by not showing the dead cat.

Sample18:

Chapter VI, page 44:

ST: "What's the matter with you—what is the matter with you, child?" "O auntie, my sore toe's mortified!"

Episode 5, [18:25]:

TT: ما بك يا توم هل تشكو من صدرك او معدتك قل؟ اي صدري

In the novel, Tom was pretending to be sick, Sid saw him in that situation he went and called his aunt. Sid flew downstairs and said: "...O, Aunt Polly, come! Tom's dying!"

"Dying!"

"Yes'm. Don't wait—come quick!"

"Rubbage! I don't believe it!"

But she fled up stairs, nevertheless, with Sid and Mary at her heels. and asked tom ,"What's the matter with you—what is the matter with you, child?" "O auntie, my sore toe's mortified!".

In the cartoon, Tom pretends to be sick, and then his aunt comes to check on him. and she asks him, Tom, what's the matter with you, and he answers. اي صدرى , أى معدتى.

The translator in this case opted for adaptation under the mode of [Creation]. In the ST, Tom answered that his toe was mortified but in the TT he said, "صدرى". The creators of the cartoon chose to replace the toes with the chest in order not to show the injured toe, which could be an unpleasant view for the young audience.

Sample19:

Chapter VI, page 50:

ST: "I stopped to talk with Huckleberry Finn!"

Episode 5, [10:50]:

كنت اقتلع ضرسي يا استاذ :TT

In the novel, after Tom's trick, got exposed by his aunt for pretending to be sick. His aunt removed his loose tooth and sent him to school. While he was on his way to school, he came upon his friend Huck. He stayed with him for a while and then proceeded on his way to school, when he arrived at school, he found the master waiting for him. "Sir!"

"Come up here. Now sir, why are you late again, as usual?"

Tom was about to take refuge in a lie.

He instantly said "I stopped to talk with Huckleberry Finn!".

In the cartoon, after Aunt Polly removed Tom's loose tooth, he headed to school. And he meets his friend Huck on his way, Huck tells Tom that he wants to show him something, and the two boys go on to play. After they finished what they were doing, Tom went to school. Tom knew that he was late, so he decided to get in through the window, but the master caught him, and asked him "Why are you late Tom?" and Tom answered," كنت اقتلع ضرسي يا استاذ ".

The translator, in this case, opted for adaptation under the mode of [Creation]. Tom told the truth about why he was late in the ST. But in the TT, Tom lied and told the superintendent that he was removing his tooth. He opened his mouth and pointed to his missing tooth but the superintendent punished him in both cases.

3- Conclusion:

Based upon the analysis of the selected samples from various chapters of the novel "The Adventures of Tom Sawyer", we compared them to episodes of the dubbed Arabic cartoon. Through annotation, we identified the strategies employed in intersemiotic translation by the translator. The predominant strategy observed was Adaptation under different modes such as Omission, creation, Situational or Cultural Adequacy, and updating. These modes functioned as tools to convey the meaning of the source text (novel) into the target text (cartoon) while considering the specificities involved in translating for children and respecting the cultural nuances of the target audiences.

Conclusion:

This research aims to analyze the intersemiotic translation of the written form of " The Adventures of Tom Sawyer" with its audiovisual form (cartoon), also this research attempts to discover the challenges and strategies in intersemiotic translation through dubbing.

The first chapter has provided a comprehensive theoretical foundation for the dissertation. it began by introducing the concept of translation and explored the contributions of Roman Jakobson, particularly his triadic division of translation through an examination of intralingual, interlingual, and intersemiotic translation. The focus was on the process of intersemiotic translation and investigating the strategies and challenges incurring this process. Then the research explored the domain of audiovisual translation (AVT), examining its various types especially dubbing, and focusing on the challenges and strategies used in this process. Lastly, we explored the realm of literature, particularly focusing on children's literature and its diverse types, as well as audiovisual literature such as cartoons.

This chapter gave us insight into the complexity of intersemiotic translation in terms of strategies and challenges. After exploring, we discovered two potential strategies used in intersemiotic translation, Transposition and Adaptation. In addition, Backer & Saldanha added the seven modes of Adaptation which gave the translator more flexibility to overcome the challenges of intersemiotic translation through dubbing. Furthermore, through this exploration of children's literature and translation for children, it becomes clear that literature and translation for children are closely connected. Cartoons, as a form of audiovisual literature, play a significant

role in making literature accessible to different audiences particularly children. This does not only entertains them but also enhances children's understanding and knowledge while reinforcing their cognitive development. Furthermore, we understand the considerations involved in translating for children in terms of respecting the specificities of the child and rendering cultural items to meet the target young audience.

The second chapter served as a practical part of analyzing the written form of " The Adventures of Tom Sawyer" and its audiovisual form (cartoon) to discover the stargates used in intersemiotic translation through dubbing. After the analysis of the samples selected from various chapters of the source text (novel) to the target text (cartoon), we identified the strategies employed in intersemiotic translation by the translator to overcome the specificities of the audience (children) when translating. In addition, the predominant strategies observed were Adaptation under different modes such as Omission, Creation, Situational or Cultural Adequacy, and updating. Furthermore, the strategy of Adaptation is used to meet the needs of the young target audience while respecting child specificities.

After venturing through both chapters in an attempt to answer the main question of the research, we have noticed that intersemiotic translation is more challenging than other types of translation such as translation proper because the translator does not have many strategies in dealing with some expressions and cultural items, especially when translating for children.

This study has revealed a group of findings and answers as follows:

1- The main strategy used in intersemiotic translation of "The Adventures of Tom Sawyer" is Adaptation under some modes such as Omission, Creation, Situational or Cultural Adequacy.

2- The translator rendered some of the content as simple as possible for children, but some other content remains unclear and does not fit the child's age or the target culture.

3- Despite the groundbreaking contributions of Roman Jakobson particularly his triadic division of translation, the phenomenon of intersemiotic translation remains unclear due to the lack of research done by researchers and scholars.

4- This research serves as a tool to pave the way for other students to explore additional literary work that involves intersemiotic translation.

Bibliography:

Books:

- Baker and Gabriela. (2009). Routledge Encyclopedia of Translation Studies. In M. B. Saldanha, & 2. Edition (Ed.). London and New York: Routledge.

- Bassnett, S. (1980). *Translation Studies.* London and New York: Routledge.

- Chaume, F. (2004, 12). Discourse Markers in Audiovisual Translating. *49*, 843–855.

- Cowie, M. S. (1997). *Dictionary of Translation Studies.* London: St. Jerome.

- Dries, J. (1995). *Dubbing and subtitling : guidelines for production and distribution.* Düsseldorf, Germany: European Institute for the Media.

- Eco, U. (1979). Download/Print Leaflet A Theory of Semiotics . Indiana : Indiana University Press.

- Gottlieb, H. (2001). *Subtitling: Visualizing Filmic Dialogue.* Spain: Servicio de la Universidad de Vigo.

- Jakobson, R. (1959). *On Linguistic Aspects of Translation .* (R. A. Brower, Ed.) Massachusetts : Cambridge.

- Newmark, P. (1988). A Textbook of Translation. New York: Prentice Hall.

- Nida, E. A., & Taber, C. R. (1982). *The Theory and Practice of Translation.* Leiden: E.J. Brill.

- Oittinen, R. (2000). *Translating for Children* (1st Edition ed.). Taylor & Francis.

- Palumbo, G. (2009). Key Terms in Translation Studies. New York : A&C Black.

- Remael, J. D. (2010). *Audiovisual Translation: Subtitling.* Manchester: St. Jerome Publishing.

- Vinay and Darbelnet. (1958). Comparative Stylistics of French and English. In a. D. Vinay JeanPaul. Paris: Didier.

Articles:

- Asma Kerrouche and Chaima Ben Yahia. (2021/2022). *Dubbing Cartoon Movies in the Arab World between the Modern Standard Arabic and Colloquial Arabic.* Ouargla: Kasdi Merbah Ouargla University.

- Dusi, N. (2015). Intersemiotic translation: Theories, problems, analysis. *Semiotica, 2015*(206), 181-205.

- Iedema, R. (2003). Multimodality, Resemiotisation: Extending the Analysis of Discourse as Multi-semiotic Practice . *Visual Communication*, 29-57.

- O'Sullivan, C. (2013). Introduction: Multimodality as Challenge and Resource for Translation. *The Journal of Specialised Translation*(20).

Websites:

- Khatter, M. (2023, March 25). *What is literature?* Retrieved May 7, 2024, from LinkedIn: https://www.linkedin.com/pulse/what-literature-mehak-khatter

- Kirby, P. (2023, 11 21). *Folktale | Definition, Characteristics & Types - Lesson.* Retrieved May 7, 2024, from Study.com: https://study.com/academy/lesson/folk-tales-definition-characteristics-types-examples.html

- Pérez-González, L. (2009). *Translation Studies.* Routledge Encyclopedia of Translation Studies.

- Plaza, N. (2021, September 16). *The Main Features of Children's Literature.* Retrieved May 7, 2024, from Nelibeth Plaza: https://www.nellyplaza.com/the-main-features-of-childrens-literature/

- Roberts, C. (2023, February 21). *History of Literature | Timeline & Influence.* Retrieved May 7, 2024, from Study.com: https://study.com/academy/lesson/history-of-literature-overview-timeline-regions.html

- Stephens, K. E. (n.d.). *A Quick Guide to Selecting Great Informational Books for Young Children.* Retrieved May 7, 2024, from Reading Rockets: https://www.readingrockets.org/topics/childrens-books/articles/quick-guide-selecting-great-informational-books-young-children

- Stone, M. (2023, 11 21). *Children's Literature | Overview, History & Themes - Lesson.* Retrieved May 7, 2024, from Study.com: https://study.com/academy/lesson/what-is-childrens-literature-history-themes-examples.html

- Travis, M. W. (2011, November 9). *What Is a Story, and Where Does It Come From?* Retrieved May 7, 2024, from TheWrap: https://www.thewrap.com/what-story-and-where-does-it-come-32636/

- Tynes, J. (2017, May 22). *Articulating Scholarly Research with Audio-Visual Writing.* Retrieved May 7, 2024, from EDUCAUSE Review: https://er.educause.edu/articles/2017/5/articulating-scholarly-research-with-audio-visual-writing

- White, E. (2022, July 6). *Definition and Characteristics of Children's Literature - 2417 Words | Coursework Example.* Retrieved May 7, 2024, from IvyPanda: https://ivypanda.com/essays/definition-and-characteristics-of-childrens-literature/

Appendix

كرتون توم سوير
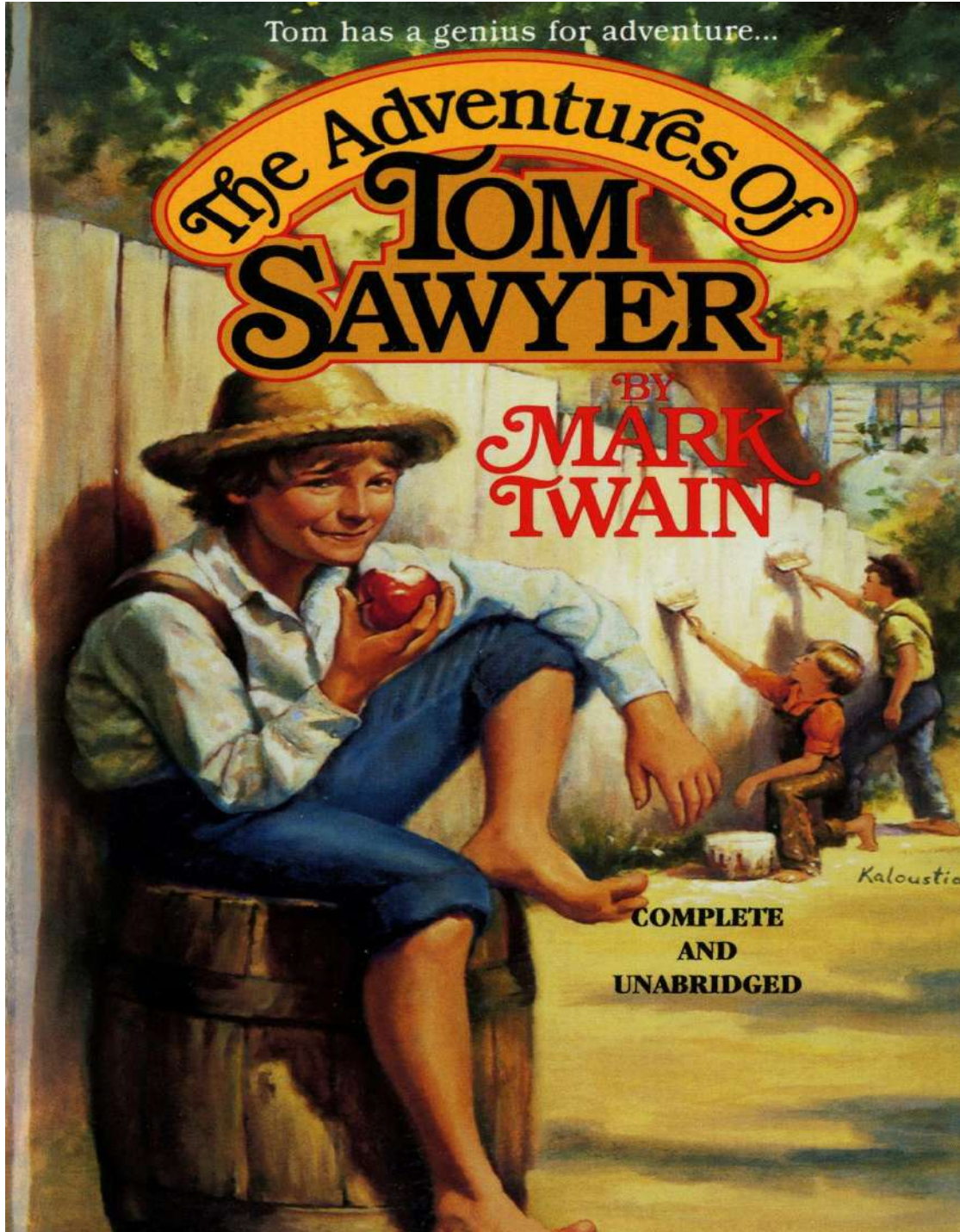
لجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي و البحث العلمي جامعة قاصدي مرباح-ورقلة

كلية الآداب و اللغات

قسم اللغة و الأدب الانجليزي

مذكرة تخرج لنيل شهادة الماستر في مجال اللغة و الأدب الإنجليزي

تخصص: **ترجمة**

الترجمة للأطفال

تحليل الترجمة السيميائية لرواية مغامرة توم سوير

من اعداد و تقديم:

بوسعدة يوسف

عمومن عماد

تحت إشراف:

أ.د/ نسيبة جحا

لجنة المناقشة

أ.د/ سعدون فريدة	جامعة قاصدي مرباح ورقلة	رئيس اللجنة
أ.د/ جحا نسيبة	جامعة قاصدي مرباح ورقلة	المشرف
أ / يحياوي ليلى	جامعة قاصدي مرباح ورقلة	مناقش

السنة الجامعية: 2023/2024

ملخص المذكرة:

كان لأدب الأطفال دورا مهما في تطورهم و تأثيرها على طفولتهم للعديد من السنين و تأثيرها على نموهم وطريقة فهمهم لمحيطهم المعيشي. تكمن أهمية أدب الأطفال في اثره الجلى على تطورهم الفكري و العاطفي و الاجتماعي, حيث تعرضهم للغات يعزز رصيدهم اللغوي و قدرات فهمهم. قبل ظهور الكتابة كانت القصص تتناقل شفهيا من جيل لأخر مثل الحاكيات الشعبية و الأساطير و الخرافات و كانت تسرد أحيانا لتعليم الأطفال الصغار الحكم و العبر أو لمجرد إمتاعهم. و مع تطور التكنولوجيا حدث تغير جذري في لأعمال الأدبية وظهرت العديد من الروايات التي أحدثت تأثيرا في مجال أدب الأطفال, وبعض هذه الروايات تمت تحويلها إلى الجمال السمعي البصرى كالأفلام و البرامج التلفزيونية والكرتون.

ان عملية تحويل الكلمات إلى صور مرئية تسمى الترجمة السيميائية والتي تعتبر نوع من الترجمة الذي يستخدم فيها نوعين من رموز السيميوتك على الأقل. قدم المصطلح من طرف رومان جاكوبسون سنة 1959 , وحسب رومان جاكوبسون أن الترجمة بين سيمائية هي تفسير الإشارات اللفظية عن طريق نظام الإشارات الغير اللفظية, هذا النوع من الترجمة بين السيمائية يتضمن تحويل الكلمات إلى النظام المرئي وهدا النوع سوف نناقشه في هذه المذكرة.

ان توسيع انتشار هذه القصص قدم طرق جديدة ليتفاعل الأطفال من خلالها مع هده الروايات, بإضافة إلى ذلك بعض الكرتون المشهورة قد صيغ بلغة واحدة في بادئ الامر, لكن بعد ظهور دراسات الترجمة فتح مجال جديدا يسمى بالدبلجة لهذا ازدهرت صناعة الكرتون عبر الدبلجة الى اللغة العربية حيث استقرت في لغة وثقافة جديدة, متل   "مغامرات توم سوير" التي تعتبر احدى الاعمال الكلاسكية لمارك توين والتي أصدرت سنة 1876 على شكل رواية وتم تحويلها إلي كرتون لاحقا.

الإشكالية:

تعد عملية ترجمة الأعمال المكتوبة الى سمعي بصري من اعقد العمليات حيث تمر هذه العملية عبر العديد من المراحل و الاستراتيجيات غير المحددة.

الهدف من البحث:

تهدف هذه الدراسة الى التعمق في عالم الترجمة السيميائية, واستكشاف فرق بين العمليتين الترجمة بين اللغات و الترجمة السيميائية. بالإضافة الى ذلك مقارنة رواية "مغامرات توم سوير" للكاتب مارك توين والكرتون المدبلج للغة العربية عن طريق مقارنة المحتوى المترجم مع الأصلي ومناقشة الصعوبات التي واجهت المترجمين عند تعاملهم مع الترجمة السيميائية. علاوة على ذلك تقوم هذه الدراسة بفحص الاجراءات المتخذة من طرف المترجم من حيث عمر و مستوى استيعابه عند ترجمة الرواية الى الكرتون, وكذلك ما اذا كان الطفل يستوعب علامات اللفظية والغير اللفظية والأدلة التي تقدمها الشخصيات في الكرتون.

أسئلة البحث:

1- السؤال الرئيسي:

ـــ ما هي الصعوبات التي واجهت المترجمين عند تعاملهم مع الترجمة السيميائية؟

2- الأسئلة الفرعية:

ـــ ما هي الاستراتيجيات المستخدمة في الترجمة السيميائية من خلال الدبلجة؟

ـــ كيف يتعامل المترجم مع خصوصيات الطفل عند الترجمة؟

الفرضيات:

ـــ الإستراتيجية الأساسية المستعملة في الترجمة السيميائية هي التكييف والتي تعتمد على تغيير عناصر السيمائية لتناسب قيود التي تفرضها الدبلجة.

ـــ يقوم المترجم بتحويل وتبسيط المحتوى قدر الامكان حسب الجمهور المستهدف.

أهمية البحث:

تتضمن الترجمة للأطفال العديد من التفاصيل التي يجب أن تؤخذ بعين الاعتبار خاصة عند العمل على قصة معقدة ذات خلفيات معرفية وثقافية مختلفة عن ثقافة الجمهور المستهدف. تسلط هذه الدراسة الضوء على أهمية الترجمة للأطفال و الخصائص التي يجب اخذها بعين الإعتبار عند التعامل مع الترجمة السيميائية, ومناقشة الإستراتيجيات المستخدمة في الترجمة بين السيميائية من خلال الدبلجة و الصعوبات المتعلقة بها.

خطة البحث:

تم إستخدام منهجية البحث النوعي في هذا البحث للمقارنة بين رواية "مغامرات توم سوير" ونسخة الكرتون. وهذا يتضمن معاينة كلا من الكرتون, والرواية من حيث الاختلاف بين النموذج المكتوب, و النموذج السمعي البصري, ومن حيث الوصف, و الوقت وطول المشهد وما إلى ذلك بالإضافة إلى مناقشة طريقة إستخدام إستراتجيات الترجمة .

النتائج:

1- الإستراتجية الأكثر إستخداما في الترجمة السيميائية " لمغامرات توم سوير " هي التكييف والذى يتضمن عدة انماط منها الحذف و النحت و الملائمة الظرفية أو الثقافية والتي تم إنشاؤها من طرف بايكر وسلدانا.

2- قام المترجم في بعض الحالات بتبسيط المحتوى لي يتناسب مع الطفل, وفي بعض الحالات الأخرى لم يوفق في تبسيط المحتوى حيث لم يكن واضح ولا يتناسب مع عمر الطفل او ثقافة الهدف.

3- على الرغم من مساهمة رومان جاكوبسون من خلال تصنيفه الثلاثي للترجمة إلا أن إستراتجية الترجمة السيميائية تبقى غير واضحة بالنظر إلى قلة الأبحاث التي تم إجراؤها من طرف الباحثين والمتمدرسين.

4- يهدف هذا البحث إلى تسليط الضوء على ظاهرة الترجمة السيميائية من خلال اكتشاف التحديات والاستراتيجيات المستعملة في مغامرات توم سوير، بالإضافة إلى كونها أداة تمهد الطريق الطلاب في اكتشاف اعمال ادبية اخرة.