

University of Kasdi Merbah Ouargla
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Prepared by: Malika Kadri and Oumelkhir Boughaba

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Before the jury:

Dr. Farida SAADOUN	Chairwoman	UKM
Prof. Djamel GOUI	Supervisor	UKM
Dr. Ahmed BELARBI	Examiner	UKM

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أطروحة:

ماستر أكاديمي

الميدان: الآداب واللغات الأجنبية

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أمام اللجنة المكونة من:

جامعة قاصدي مرباح-ورقلة

رئيسة اللجنة: د. سعدون فريدة

جامعة قاصدي مرباح-ورقلة

المشرف: الأستاذ الدكتور جمال قوي

جامعة قاصدي مرباح-ورقلة

المناقش: بلعربي احمد

Dedication:

First and foremost I would like to thank ***Allah*** for helping me to accomplish this work despite the obstacles I faced. I would like to dedicate this work to my ***Parents***; my ***father*** who witnessed every phase in my academic career with nothing but support believing that I am going to be what I want in the future, my ***mother*** who could give up on everything only to see me doing a great work on my dissertation. To my ***second mother*** and her ***sister*** who raised me and worked so hard in building the hard working and proud person I am now.

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Dedication:

“And you Lord says,

“Call upon me; I will respond to you”

(Surah Ghafir/ayah 60)

There aren't words big or strong enough in this world to describe how thankful I am to ***Almighty God*** for giving me the strength and the ability to make it through life, and for blessing me with the most amazing ***PARENTS*** one can ever have, this would not have be possible without ***YOU***. And to my beloved family and friends, thank you for believing in me.

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ملخص البحث باللغة العربية

Abstract

List of Abbreviations

Abbreviation	Expression	Translation
AVT	Audiovisual translation	الترجمة السمعية البصرية
MSA	Modern Standard Arabic	اللغة العربية الفصحى
EGCA/ECA	Egyptian Colloquial Arabic	العامية المصرية
ALD	Algerian Dialect	العامية الجزائرية
TV	Television	التلفزيون

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Introduction:

Statement of the Problem:

Apart from being a source of entertainment and joy, movies and TV shows are also considered to be a means of communication, knowledge, and cultural exchange, people these days enjoy spending some quality time with their families watching a variety of media entertainment contents, but that could be very hard sometimes when the product is originated or imported from a country or a culture that is different from theirs, for some reason the non-local programs seem to attract this generation the most, from Turkish drama to anime, gaming, American series, movies and much more other foreign products. This brings us to the underrated importance of AVT who helps conveying such content to the Arab audience, taking into account all the aspects that could be considered exotic or controversial in the target culture and society.

Aim of the study:

The main purpose of this study is to investigate the cultural translation and representation in Disney adaptations of famous classic tales, and to see how does the AVT help in delivering such content to the Arab audience, the study also focuses also on the challenges that face the AVT translator when dubbing these movies into MSA and ALD.

Motivation for the study:

The impact that Disney has on this generation is very powerful, its movies took part in our childhood, yet we are still enjoying them in our adulthood as well, however this time, the main focus is no longer on the entertaining side of these products, but on the actual content that drove the researchers to have a deeper insight into the shaded features that people in this field are concerned with. Amongst the numerous reasons that led them to do this study is the cultural factor, which can be very crucial when transmitting it in an innocent product aimed primarily at young children. This study is indicated to analyze the translation of culture in the most famous Disney features, particularly to the Arab audience. The researchers also had the motive to try dubbing Disney movies into

Algerian Dialect, which was never been used in such content, along with the MSA.

Literature review:

For their study; The Global Disney Audiences Project, Wasko, Phillips, and Meehan (2001), have reached out to 18 different countries to combine the audiences' analysis (questionnaires and interviews), in which they have mentioned that "The Walt Disney Company's global reach is evident when the majority of 1,250 survey respondents in 18 countries recognized the brand, confirmed a high degree of interaction with its products, and agreed on its key values", They have also discussed that "Disney's expansion overseas can be viewed as imperialistic because the brand tends to promote Western ideals at the expense of the local culture".

In order to analyze how Disney promotes the American values and ethics in its child-targeted products, some studies have been conducted, the following illustrated statements demonstrates the outcomes of these researches:

"Disney has often been criticized as shaping the cultural landscape in profoundly conservative directions...for presenting a sentimentalized and distorted view of animal lives and ecological realities, and for projecting middle-class American values—or, in some interpretations, racist, classist, and hierarchic or even neo-monarchist values—onto the natural world (Ivakhiv,2013: 216)".

"Disney films offer a great resource for social work education because they are familiar, entertaining, and replete with hidden messages about class, race, gender, Third World countries, and capitalism"(Van Wormer, K. and Juby, C., 2016).

For a more profound cultural observation, some researchers have also conducted their studies to investigate the representation of cultures in Disney movies; how the Western culture is being dominant in most of their work, and how the non-western cultures are being portrayed from an American point of view, along with other cultural differences and discrimination; latent racism (Spector, 1998); prejudice against Arabs(Schmidt, 2006); sexism (Chyng Feng & Scharrer, 2004; Orenstein,

2012); anti-Arab portrayals (Schmidt, 2006); and capitalist exploitation (Giroux & Pollock, 2010; Goodstein, 1998; Jackson & West, 2010; Spector, 1998).

“Non-dominant cultures are represented negatively. Negative representations of non-dominant cultures were present in 10 movies (Pinocchio, Dumbo, Alice, Peter, Lady, Dalmatians, Aristocats, Robin, Oliver, and Aladdin).” (Towbin et al., 2004)

When dealing with children content, the focus comes primarily on the social and educational factors, translators of kids’ animated cartoons have to be aware of every cultural aspect and social background of the targeted young audience, however, some studies pointed out that it is not the case when translating Disney products:

“Disney cartoons often borrow their plots from universal stories. Therefore, Disney cartoon translators do not pay much attention on finding cultural equivalents in the TL. There is a major overlap between the original English text and the translated one. Therefore, they only make slight changes in the names of certain characters, regularly using Arabic names that reflect the personality of the character”. (Rishah, 2013)

“The translators of Disney cartoons usually use the literal translation and don't alter the source culture. They transfer the work as it is with its scenes and values. They pay more attention to what they take from, not to whom they translate”. (ibid).

In his research about “Cultural and Audience Considerations in the Translation of Children and Family Shows into Arabic”; Rishah Helmi, 2013 have stated that: “Disney usually tends to use dubbing in translating its cartoons with the Egyptian Arabic dialect because it has become the most familiar to the Arab audience due to familiarity with Egyptian films and series. It also considers dubbing for little children, who are not able to read the subtitles on the screen, easier than reading subtitles”. He then mentioned the reason why the Egyptian language is generally used in the Arab world: "Arab translators tend to use Egyptian language mostly in translation because it can be understood by all Arab speaking people."

Another main point that has been discussed by several researchers is the practice of the AVT in the Arab countries, and how this field needs more attention:

“Courses that examine audiovisual translation at Arab universities are still rare. However, the lack of interest in audiovisual translation studies, confirmed by the absence of classes, courses and conferences, does not necessarily reflect a total lack of interest in researching issues in audiovisual translation” (Thawabteh 2011).

Muhammad Y Gamal has devoted most of his work examining the AVT discipline in the Arab world, he mentioned that :“Despite the lack of taught courses in audiovisual translation at Arab universities, some postgraduate research actually examines several aspects of audiovisual translation. While a few of the published dissertations can be classified as research into audiovisual translation, they have two major shortcomings, if not limitations. First, the research is linguistically-based, focusing on translation proper to the exclusion of other relevant issues in audiovisual translation. These issues include, inter alia, the non-linguistic meaning in film, the examination of the subtitling of different film genres, the subtitling, dubbing and re-narration of documentaries, subtitling for children and the less-educated, the study of viewer reception, the examination of non-, extra- and partly-linguistic features in film, technology and its applications.” (Gamal, 2014)

The whole research is an attempt to analyze the above-mentioned visions, concerning the translation of cultures in Disney animated movies, by studying its impact on the global audiences and Arabs in particular, and also, how cultures are being represented and portrayed, along with the challenges that the Arab translator faces when translating to the Arab/Algerian kid using MSA and ALD.

Research questions:

This study seeks answers to these following questions:

- What is the role of AVT in translating from different cultures?
- To what extent are translators free to manipulate the content when translating audiovisual products into another language?
- Why do Arabs prefer watching their favorite movies in dialects rather than MSA?

Methodology:

In order to investigate the cultural translation in Disney movies and its major impact on the target audience, a qualitative descriptive method will help provide some reliable findings for this research.

Hypotheses:

In the world of kids' media entertainment, Walt Disney Company dominates the whole industry, from cartoons, TV shows, amusement parks and of course movies, targeting the global audience, Disney tends to share and impose the western culture in its production to the non-American audience, the situation can be very sensitive when dealing with two cultures that are far from being close or similar, there when the role of the translator comes in a way that reduces the tension between the two cultures and languages by shaping and adjusting the target culture in the original content so that kids enjoy foreign products in their local culture and language.

Structure of the study:

This thesis is divided into three chapters in two parts; a theoretical part, which contains two chapters, in the first one the researcher, will be giving brief definitions of translation, its types, and procedures, and then he will be presenting the AVT concept and its types. The second chapter however, is the researcher will be introducing the Walt Disney corporation; its history, most famous classic tales, and their original source, and then she will be discussing the representation of western and non-western cultures in these animated movies. The researcher will later emerge the AVT dubbing mode; its challenges and obstacles in the Arab world, with the mention of the MSA - ECA debate, and she then discuss the Arabic culture and Disney animated movies.

In the second part of this thesis, the practical one, the researcher will be discussing the cultural translation and representation in the Disney adaptations (the old and the remake versions) of the tale of Aladdin and the Wonderful Lamp, how far is the adaptation faithful to the original, and what aspects of the Arabic culture were kept in the latest Aladdin Disney remake, some categories from the movie will be discussed; translated into literal translation (Google translate), MSA and then ALD.

Chapter I

The Audiovisual Translation

I .1 Introduction:

Among all the needs a person can meet to keep up with life is the need to communicate with one another and exchange thoughts and concerns in a considerate way, translation takes part in this by extending the operation into a wider circle; an exchange that can happen between different people speaking different languages living in different places in this world.

As translation kept its important position in the field of knowledge throughout the years, its role has never lost not only a bit its value. Now that technology has taken place in our lives, entering our homes and more importantly affecting our children, from video games to Smartphones, big screens and small ones (as in movies and TV shows, cartoons), the audiovisual translation is there to shape and deliver the content in a suitable way to the target audience.

I .2 Different definitions of translation:

Throughout the history of translation studies, many scholars/ theorists have shaped different kinds of definitions for translation, from very different angles/perspectives. Hence, the whole concept of translation kept upgrading and gaining a more improved and a suitable position.

Although there are many definitions of translation in the universe of translation studies, only few of them are acknowledged and perceived by scholars:

John Cunnison Catford describes translation from a linguistic perspective, as a pure semantic transference, he believes that translation should be guided by linguistics, as he explained his thoughts better in his work “A Linguistic Theory of Translation”, his brief definition of translation is that “ translation is the replacement of the textual material in one language SL by an equivalent textual material in another language TL” (Long Jixing, 2013).

Eugene Albert Nida in the other hand sees translation as an “art” (a work of art), for him the best translations are those which are viewed as the original, rather than the actual translation. As he came up with concept of dynamic equivalence and defined translation as “the closest natural

equivalent of the SL message, first in terms of meaning and secondly in terms of style’’. (p.12)

According to Peter Newmark , the meaning of the text and its intention as well as the translator’s, are the main key in translation as he mentions; ‘‘Often, although not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text’’ (Newmark, 1988, 2001.p5), he also considers translation as ‘‘a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language’’ (Newmark,1982.2001.p7)

In his work ‘‘Translation, Rewriting and the Manipulation of Literary Fame’’, André Lefevere discusses translating as a process of rewriting that is defined by both of ideology and poetics, unlike the classical translation theorists, Lefevere links the focus of translation to the bounds among politics, culture and translation, which highlights a new perspective for translation study. ‘‘translation is of course, a rewriting of an original text’’ (Lefevere, 1992,2004a)

Best known for her major influence on the study of translation, and also for expanding the field of translation studies; Susan Bassnett’s, in her perspective, translation is not a mere linguistic transfer but a crosscultural activity and that the cultural aspect should be taken into consideration when translating, and this is more discussed in her work ‘‘the Translation Studies and Constructing cultures: Essays on Literary Translation. In Translation Studies ’’.

I.2.1 Types of translation:

As discussed in the work of the Russian linguist Roman Jakobson, ‘‘On Linguistic Aspect of translation’’, there are three different types of translation (according to code):

I.2.1.1 Intralingual translation: Or ‘‘rewording’’; is an interpretation of verbal signs utilizing other verbal signs of the same language, meaning to put meaning in different words.

I.2.1.2 Interlingual translation: Or ‘translation proper’; it is an interpretation of verbal signs using some other languages.

I.2.1.3 Intersemiotic translation: An interpretation of verbal signs using signs of non-verbal sign systems, it occurs when a written text is translated into a different mode, such as music, films, painting.

I.2.2 Translation Procedures:

In the past, when translation studies didn't yet exist, the two French scholars ‘Jean-Paul Vinay and Jean Darbelnet’, explored the linguistic aspects of translation, and it was all considered nothing but comparative literature. The aim is to understand languages by comparing them and checking their differences, all this in the process of translation. In their book, they tackled seven main procedures, and we can have more than one procedure in a translation.

I.2.2.1 Borrowing:

Borrowing is the concept/idea of taking a word from the SL and maintaining it in the TL, it tends to be used in two basic situations: when facing new technological terms that have no equivalent in the TL, or when discussing a concept that is relatively unknown/unfamiliar to the T audience, there are several other cases why borrowing is used such as creating a stylistic effect. For **Example:**

“Photograph / فوتوغراف”, “Strategy / استراتيجية”, “Laser/ الليزر”

I.2.2.2 Calque:

Calque is transferring an expression or a collocation from the ST literally into the TT, the result creates either a lexical calque; which preserves the syntactic structure of the TL, but also introduces a new ‘mode’ of expression. Or a structural calque, that introduces new construction/ form into the language.

Examples: - A round-table conference / مائدة مستديرة
- The black market / السوق السوداء

I.2.2.3 Literal translation:

The two scholars consider the idea of translating word-for-word in a way that does not alter the meaning is quite acceptable, but only used under certain circumstances. A direct transfer of a text from SL into a grammatical and a meaningful text in TL, it occurs most commonly when

translating between two languages of the same family (French and Italian), and can be more accurate/efficient when they also share the same culture.

Example: -The food is on the table. / الطعام فوق المائدة.

I.2.2.4 Transposition:

Referred by the two scholars as changing the word class (shift of word class-Catford-) but maintaining the meaning (without changing the meaning), including changes at the level of grammar, such as verbs to nouns, adjectives, adverbs.

Examples: - From noun to verb: “I gave her a hug” / “احتضنتها”
-From verb to noun: “Give away” / “الألوية لليمين”

I.2.2.5 Modulation:

Modulation involves changing the form of a message, by changing its perspective (shift in point of view), Vinay&Darbelnet consider this procedure to be obligatory/ necessary when the former procedures fail to convey a meaning or produce an awkward sounding translation. It is a way to create a degree of naturalness in the TT without messing up any accuracy from the SL.

Example: “Is this your step father?” is translated into “أهذا هو زوج امك”, the English noun in the sentence is translated into its equivalent meaning in Arabic.

I.2.2.6 Equivalence translation:

Vinay & Darbelnet define equivalence as something almost inherently cultural, producing an equivalent text in TL by using completely different stylistic and structural methods, generally used in translating idioms, proverbs, quotes/sayings , clichés...ect.

Example: -“Out of sight, out of mind” / “بعيد عن العين بعيد عن الذهن”

I.2.2.7 Adaptation:

Adaptation is the most complex of Vinay& Darbelnet translation procedures, but it is indeed the one we will be focusing and working on during the process of our study. The reason why is because it is mainly /commonly used as an effective way to deal with culturally-bound words,

expressions, metaphors and images in translation, as ‘Monia Bayar (2007)’ argues that adaptation is based on three important procedures/points: Cultural substitution, paraphrase and omission.

Examples: - Pizza (in Italy) / Couscous (in Algeria)

I.3 The concept of audiovisual translation:

The audiovisual translation has grown significantly, and that because living without screens (videos, cinema, TV...) is pretty much unimaginable. It enables people to discover different cultures in their native language. AVT is a branch of translation studies that was ignored when the translation became an independent discipline until societies started to get interested in the screen translation. In this regard, too many articles and researches have been published to recognize more about this important field.

I.3.1 Different definitions of audiovisual translation:

Despite being a professional practice that can be traced back to the very origins of cinema, audiovisual translation (AVT) has been a relatively unknown field of research until very recently (Cintas, 2009). A lot of definitions of audiovisual language transfer do exist. Audiovisual translation is one of the several umbrella terms that include 'media translation', 'multimedia translation', 'multimodal translation' and 'screen translation'. These different terms all set out to cover the inter-lingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually but not necessarily, through some kind of electronic device (Chiaro, 2009, p.141). Audiovisual translation (AVT) is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, Web pages, and video games are just some examples of the vast array of audiovisual products available and that require translation. As the word suggests, audiovisuals are made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen. (Chiaro, 2012).

The above-mentioned definitions have well described the audiovisual translation, and in many several points of view by the mentioned scholars. There are also numerous points of view in specifying the types of audiovisual translation from other scholars each one according to the society and the community.

I.3.2 Types of Audiovisual Translation:

Despite the importance of AVT, it is undeniable that there are debates about the number of its modes and types. The figures vary considerably depending on the author consultation: less than a decade ago, scholars could only name five modes of audiovisual translation (Chaves 2000, August 1999, Luykend 1999) or ten modes at the most (Diaz Cintas 2001, Delinde and Kay 1999, Gambier 1996), whereas nowadays some could list up to thirteen modes as mentioned below:

I.3.2.1 Dubbing:

The term dubbing refers to the process in which filmmakers and editors take additional audio recordings and then mix them into the original soundtrack to create the final soundtrack that you hear which can be different than the one in the original version maintaining the same content. It is also known as an additional dialogue replacement, which is about replacing an audio dialogue with another one in a different language and also a different culture. Also, it is called by automated dialogue recording in which the actor records and synchronizes audio segments. Generally, it is the process of transferring a heard voice in screen or audio that is presented by a language into the target language and culture. Because of dominance that the western countries hold over the media entertainment industry, these productions attract the global audience which is the reason that some prefer to watch these shows dubbed into their native language.

I.3.2.2 Subtitling:

It is the changing of a spoken text or a spoken language into a different written language which is used by the target audience. It is the translation of audiovisual language into the target audience language. Hurt Wilder

(1998) defines subtitling as:” a presentation of dialogue translation in a film in the form of titles usually at the bottom of the image or shot on the screen.”

Moreover, Luyken et al (1991: 31) define subtitles as condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen.

I.3.2.3 Subtitling for deaf and hard of hearing:

It is made for people who find problems in hearing. This mode is very helpful for the disabled audience because it doesn't only show subtitles but also provides additional information for better comprehension. It is frequently added to other AVT types such as dubbing as a way to promote the integration of its target audience in society, thus deaf audiences can enjoy films with their families.

I.3.2.4 Audio description:

It is translation aimed at blind or partially-sighted people, which consists of narration concerning the visual element such as body language, costumes, etc....Which is relevant to the film plot. (Hernandez Bartolomé and Mendiluce Cabrera 2004: 266). This mode called sometimes 'double dubbing' because the original soundtrack is translated into the target language, and then images into words, involving a semiotic transfer (Gambier 2003:176).

I.3.2.5 Voice over:

Voice-over (also known as off-camera or off-stage commentary) is a production technique where a voice that is not part of the narrative (non-diegetic) is used in a radio, television production, filmmaking, theatre, or other presentations. The voiceover is read from a script and may be spoken by someone who appears elsewhere in the production or by a specialist voice talent. Synchronous dialogue, where the voiceover is narrating the action that is taking place at the same time, remains the most common technique in voiceovers, (videocide.com).

I.3.2.6 Partial dubbing:

It is the art of performing voice over or providing voices to represent a character or to provide information to an audience or user. It is usually used in reporting media news. It is also known as half dubbing or concise synchronization. “IT would consist of adding a spoken text to the original soundtrack giving the necessary information in the target language without providing a full translation of the dialogue”. (Hendricks1984:217). In this mode, the text is not interpreted but pre-recorded, though cheap, this model is not widespread as compared to dubbing. They are both kinds of similar but the partial dubbing uses the original silent periods to provide narration.

I.3.2.7 Remake:

Remakes contextualize a film so that they are by the target audience and its culture. These translations focus on values and ideologies, so the linguistic aspect of the product is less of a priority. As an example we take the Lion King and Aladdin, these movies are a recent live-action remake of the previous ones.

In addition to the mentioned modes, some types are less used in the audiovisual translation such as subtitling, narration, double versions, and live subtitling. Researchers and translators focused on dubbing more than any other modes of AVT because it is the most famous and beneficial one for different audiences.

I.4.1 The rise of dubbing:

Dubbing as a mode of AVT is the most used around the world because it enables the audience to obtain cultures in their First language and also for better comprehension of the original soundtrack.

Some people claim that watching dubbed movies or TV shows in their language is better than watching them in a foreign one, for multiple reasons, like avoiding the language and the cultural barriers.

Some dubbing companies think that localization is effecting the dubbing greatly and to a wonderful extent. What is meant by localization content is translating certain content into the audience's language area, accordingly if the consumer is attracted to a certain product in a different language he will surely be curious to know it in his local language so that the use of dubbing rises and become even more used.

Talking about the recent use of Dubbing, we mention Netflix which is home to a vast website of foreign content offering dubbed audio for English speakers. The audience of Netflix prefers watching their favorite movies dubbed into English, Though this content is offered with subtitles, Netflix says the majority of its English-speaking users prefer dubbed content, which is when dialogue in English is used in place of the original non-English dialogue. Even though many subscribers have complained about the lackluster of the dubbing process in their movies and this is the main reason why Netflix is trying to find the solution in order to make the dubbed Spanish and French and Portuguese movies sound as original as the nature version by scrubbing certain available dubs and replacing them with higher-quality versions.

I.4.2 Dubbing around the world:

Recently, dubbing is being the most used on screen translation in different countries asked by each country's audience;

In Italy, dubbing is systematic. It is a tradition going back to the 1930s in Rome, Milan, Florence and Turin. Rome is the principal base of the dubbing industry, where major productions such as movies, drama, documentaries and cartoons are dubbed (translit.ie).

In Brazil, subtitling was primarily for adult audience movies until 2012. Since then, dubbed versions also became available for all ages. As a result, in recent years, more cinemas have opened in Brazil. This has attracted new audiences to the cinema that is showing dubbed films (translit.ie).

The Shanghai Film Dubbing Studio has been the most well-known studio in the film dubbing industry in China. In order to generate high-quality products, they divide each film into short segments. Each one lasts only for a few minutes and then work on the segments one-by-one. In addition to the correct meaning in translation, they make tremendous efforts to match the lips of the actors to the dialogue (translit.ie).

In India, where “foreign films” are synonymous with “Hollywood films”, dubbing is done mostly in three Indian languages. This includes Hindi, Tamil, and Telugu. The dubbing of foreign languages is rarely done with the other major Indian languages, namely Malayalam and Bengali. This is due to the high literacy rate among the population who speaks the languages (translit.ie).

Spain is known as a Dubbing country due to the high consumption of this in its movies. Historically Spain dubs movies because back to the Spanish Civil War, dubbing became the perfect propaganda tool for Franco’s dictatorship. Franco wanted to keep Spain as uni-lingual as possible and so films were only shown in Spanish (translit.ie).

The Germanophone dubbing market is the largest in Europe. Dubbing films is a traditional and common practice in German-speaking countries.

Despite the large usage of dubbing, in some countries like the Scandinavian ones, Mexico, the United States, or Japan, films are just subtitled. Only children have cartoons or programs dubbed for them.

I.4.3 Dubbing in the Arab world:

In the Arab world as well, AVT is playing a huge role, especially for kids, because Arabs prefer to watch TV shows in their first language to catch and relate the scenes and enjoy the sense of humor. Historically, AVT was first established in Egypt in 1932, when the first Egyptian silent film "Children of The Rich was produced" as a “talkie” which combined inter-titles and few dialogues (Gamal 2007, p. 79). Despite its slow coming, Dubbing has always been preferred for the Arab audience in comparison with the other AVT modes, it started by dubbing radio programs into

Arabic in Beirut-based independent Al Ittihad al Fanni in which a voiceover adaptation of a BBC radio episode of Jane Eyre commissioned by Radio Liban. Moreover, in 1974 the company of AbouSamahFilmali worked on dubbing the children's cartoon Sindbad into Arabic, the product made huge success that is followed by dubbing the cartoon Zena wa Nakhoul in 1975 and many other children's cartoons. Back in 2005, the Arab satellite television network MBC introduced the U.S cartoon Simpsons or al Shamshoon as it is called in some Arabic countries; however, the dubbing translators found some difficulties in delivering the American sense of humor into the Arabic one because of the cultural differences and also to produce the same character as in the original version.

I.5 Conclusion:

To sum up, nowadays AVT is considered to be an important means of communication and cultural deliverance in giving the convenient equivalent in the target culture. Despite its wide usage in this era, it is not being taken as a tool of translation in all the countries, especially in the Arab world. The latter includes many lifestyle features that can't be adapted into other ones such as religion and culture, the ones that considered strict comparing to the other cultures. On the other hand, around the globe audiovisual translation is playing a huge role in learning cultures, spreading knowledge, and also teaching language for the audiences.

Among the AVT mode, Dubbing is the most important one because of its joyful, entertaining, and comprehensive way that attracts all kinds of audiences. To achieve a good production of dubbing, the translator passes through many hard and enjoyable steps which can also prevent him or her from reaching the intended result. Dubbing animation movies is the most popular in all communities because kids are usually curious about knowing and discovering they watch their favorite shows in their language so they can relate and understand what is being said and acted, and also to reveal other cultures but in a tongue that they understand.

Chapter II

The Audiovisual translation in Disney movies

II.1 Introduction:

« Movies Can and do have tremendous influence in shaping young lives in The realm of Entertainment towards ideals and objectives of Normal adulthood ».

A reflective statement made by a man who climbed his way so high up the entertainment realm and built an entire empire of his own, Walt Elias Disney, the founder of the Disney Corporation. It is almost impossible to live in a world of technology and media entertainment without getting affected by it, especially young kids who can't seem to find their way out once there. Taking animation as a part of media entertainment, targeting children as the first consumer, the situation can be very sensitive, particularly when these movies, TV series or shows are imported from a culture that is different from yours, getting exposed to whole new concepts can be very controversial sometimes, especially when these concepts have to do with religion, belief or culture itself. For Disney productions, it is very known that the company cherishes its US values and culture, and it's very much embraced in their work (Alex Williams, 2019). feeling the need to spread these values to other societies, could be very problematic and undesirable, one could underestimate this act assuming that animation and cartoons are a very innocent product and much intention shouldn't be given to this topic, but that's irresponsible and wrong, the problem mostly arises because we're dealing with a very sensitive, flexible part of the society, that is children, that's why translators should not underestimate this particular category of media, that is children's entertainment (animation movies, series, games, songs and TV shows). The existence of the AVT made a huge impact in this industry, AVT is considered to be the magic stick that formulates and shapes different contents into a relatable one, a content that is suitable to a certain society culture and values, and should not form any kind of harm to kids underage.

II.2 Walt Disney history:

From the name of a poor little boy who used to sell his sketches and drawings for little money, to the name of the world's largest diversified multinational mass media and entertainment conglomerate, managing a large international industry of television, networks, film studios, and theme parks.

Born in Chicago, Illinois, Walter Elias Disney (December 5, 1901-December 15, 1966) was the fourth son of Elias Disney and Floral Call, at a young age, Walt has already developed an interest in drawing and sketching, after his family moved to Kansas City, Missouri, he began drawing and taking art classes at the Kansas City Art Institute and School of Design. He later on, entered McKinley High School once his family went back to Chicago and worked hard to achieve some progress in this field, but sadly WWI happened, and his goal was taken afar until he partnered up with Ub Lwerks; a very talented artist who had a major contribution in Disney's eventual success, both have started up their small business in 1922. A year later, Elias Disney was forced to file for bankruptcy which led him to move to California and set up the Disney Brothers Studios alongside his brother Roy. The brothers founded their company in Hollywood with the cartoonist Ub lwerks in 1923, and there the three began the "Disney Brothers' Cartoon Studio" the company later changed its name at Roy's suggestion to the "Walt Disney Studios". (Crowther.B,2020)

After the success of Alice Comedies, and a series based on a character named Oswald the Lucky Rabbit, Disney started working on his most famous creation, in 1929 after the release of Steamboat Willie, the world was introduced to the most iconic character "Mickey Mouse", which made a massive change in the animation industry followed by other famous characters also created by him, such as Minnie Mouse and Donald Duck. Since then, the Walt Disney Company has produced more than 100 feature films. Their first full-length, full-color animated film was "Snow

White and the Seven Dwarfs”, premiered in Los Angeles on December 21, 1937. The film won eight Oscars leading the company to produce more full-length animated films over the next coming years.

Some of Disney’s most famous animated movies:

- **Snow White and the Seven Dwarfs (1937)**
- **Pinocchio (1940)**
- **Cinderella (1950)**
- **Alice in Wonderland (1951)**
- **Peter Pan (1953)**
- **Sleeping Beauty (1959)**
- **Beauty and the Beast (1991)**
- **Aladdin (1992)**
- **The Lion King (1994)**
- **Mulan (1998)**

- **Toy Story 3 (2010)**
- **Frozen (2013)**

Disney went from being a small company founded by two brothers to becoming one of the most massive influential media and entertainment brands , taking over the industry by owning and managing other companies ; Pixar, Marvel Studios, ABC, ESPN ,and Lucas film. These Disney-owned companies also have brands and characters that made huge impact throughout mass media; Star Wars, the Marvel Cinematic Universe, Disney princes and princesses, the Franchise of The Chronicles of Narnia, Pirates of the Caribbean and much more.. It doesn’t end there, Disney also owns the world’s biggest amusement theme parks (Disneyland/Disney World) across the globe, starting from Florida to Tokyo, Paris, Hong Kong and Shanghai

II.2.1 Disney’s adaptations to the original fairy tales:

The accomplishment and the ongoing success Disney animated movies have reached is incredible, and what is more interesting is that even if it’s been years since some of the Disney classics were premiered, they’re still

relevant and as enjoyable as ever. Regardless of the company's productive work, the credits have yet to be shared with the original tales that some of these films are adapted of; popular fairy tales that Disney have adapted for the screen. It is often discussed and criticized that these original stories are overshadowed by Disney's adaptations, or that these hit movies are nothing but an updated version of the old tales from children literature, biblical scriptures, cultural legends and myths. "It could be suggested that such drastic changes affect the perception of the stories and the Disney versions are doing the original tales injustice." (Sayers, 1965)

Disney made the possibility of comparison between the old and the adapted tales almost impossible, because of the amount of changes and creativity the company adds to the remakes, this "requires considerable creative liberties (Because) stories must be stretched and filled in" (Fjellman 261). From the storytelling formats to the animation, artistic sceneries, cute animals, funny servants, influential characters and others, which helped in creating a content that is very magical and unique;

"Disney reunites what has been separated. An animated movie is expensive to make and must be short (an hour and a quarter to an hour and a half) in order not to lose the concentration of young spectators. The animators cannot afford to create too many characters and so they have to sum up the ideas of the classic fairy tales into fewer elements. Thus, the design and the 'personality' of the characters become essential, just as the drawings and the voices replace the words. But, according to the Disney standards, they also have to create charismatic secondary good characters and terribly tempting villains."(Gaëlle Ledoré 2012).

It is indeed a way that helped introducing these tales to the world, because for some reason, most people these days know only Disney's interpretations of these tales, the original ones aren't that much relevant or exposed to this generation, simply because, they first started years ago as oral tales and plays, "From the late Middle Ages up through the Renaissance"(Zipes, Beauties, 1) and were probably first written around the 14th century, then when the stories moved from being entertainment for illiterate peasants to being accepted by the upper classes. So these

tales were first adapted by writers who could “adapt the motifs, themes, and characters to fit their tastes and expectations of the audiences for which they were writing” (ibid,3).

Some of the main authors of fairy tales are: H.C. Andersen (1805-1875), Beaumont and Perrault (1628-1703) (writers from the French courts), the Grimm Brothers; Jacob and Wilhelm (1785-1863 and 1786-1859) and of course Elias Walter Disney.

Disney adaptations are by far, the best and the most popular among the industry of animation movies production, because as mentioned before, they reflect the cultural values within the American society;

“The major shaper of Fairy tales in the 20th c has been the Walt Disney Company. Disney took popular versions of familiar tales and created appealing, lucrative motion picture cartoons out of them. In fact, Disney versions of fairy tales have so permeated American culture that children’s and adults “first and perhaps lasting impressions of (many fairy) tales...will have emanated from a Disney film, book, or artifact” (Bell et al.20) “.

Apart from this fact, Disney also has shaped these fairy tales for family friendly content purposes, because if we actually go back and take a look at the old/original tales written by authors in previous centuries, the storytelling would take a total different path, that is often much grimmer and gloomier than the Disney adaptation, with some very controversial/taboo related content that can’t be delivered to children nor to adults, and many other elements that writers who adapted these tales couldn’t keep in their adaptations.

But over the past few years, with the changes of technology, the economic and social aspects in the American society, Disney’s work has also been upgraded, and filled in with every new value that the company would like to adjust in the audience’s minds, from dealing with conditions and changes the US has gone through recently, taking advantage of these elements to recreate a better new versions of the pre-existing movies, and also to clear the accusations and the misinterpretations some of their past movies had; “Disney has become, according to a pop psychologist, “a part” of American “cultural DNA”⁴⁵

as everybody in America is watching Disney, including children.”(Rim Letaief.2014)

The following are some of the selected Disney movies, their release dates, the original tales/novel, and the authors and the live action remake if any:

Name of the movie	The original fairy tale	The author	The remake/ sequels
Snow White and the Seven Dwarfs (1937)	Grimm’s fairytales “Schneewittchen”	The Brothers Grimm.	Upcoming
Pinocchio (1940)	“Le avventure di Pinocchio” novel	Carlo Collodi.	Upcoming
Peter Pan (1953)	a play “Peter Pan/ The Boy Who Wouldn’t Grow Up”	J.M. Barrie.	Upcoming
The Little Mermaid (1989)	Best Fairy Tales “Den Lille Havfrue”	Hans Christian Andersen.	Upcoming
The Lion King (1994)	Hamlet	Shakespeare.	The Lion King (2019)
The Hunchback of Notre Dame (1996)	Notre Dame de Paris	Victor Hugo	Upcoming
Frozen (2013)	The Snow Queen	H.C Andersen	Frozen II (2019)

Table 01: The original of some Disney movies (Dates, Tale/Author)

II.3 The cultural representation in Disney movies:

For young kids, animated movies in general are perceived as reliable products that entertain and inspire them and their families with no hidden notions or aims, but it is, however, the responsibility of their parents to pay attention to such small features these movies contain that could have

an important role in shaping their kids' minds or way of thinking, which would reflect negatively on their behavior and identity, "The purpose of the Disney films is not only to provide entertainment but also education for children".(Wormer and Juby.2016)

Disney movies are the best example of this kind, the amount of impact and influence they have of young children, as well as adults, is insane, Disney made sure that its products cover more than just some basic entertainment matters, it serves and stands for every American value, and that is captured in its way of delivering cultures.

"Cultural products, more than any others, reflect the cultural values of their producers and the social conditions under which they were produced. Thus, it is arguable that a viewer who watches a movie is not just engaging in the simple process of consuming an innocent product. Rather, such a viewer can be said to be involved in a complex process of decoding cultural meanings and appropriating them. Consequently, analyzing the impact of Disney products (for example) on consumers worldwide is necessary for a better understanding of how US cultural and consumer values transcend the borders of the US to reach different regions including the Arab world, in the light of globalization."
(Bennabi,2006).

II.3.1 The Western culture:

In the early 90s, Disney went fully dominant and tried to expand its audience by targeting different people around the globe, the corporation shifted its emphasis from its parks and resorts to its successful animated films and TV divisions.¹Disney focused on spreading the US values and lifestyle all over the developing countries, a significant example of that is the Arab world²,who for some reason tends to pay more attention to the imported and the foreign products rather than the local ones, the main reason could be that Disney attracts kids as well as adults with its family friendly content, a content that is filled with western culture, values, and beliefs. "The Disney Corporation addresses all Americans from seven to seventy. It impacts children and makes use of their innocence, lack of

judgment and pliable self-images to instill stereotypes and ideologies in their minds day after day and decade after decade due to the “timelessness” of its animated movies.” (Watts, “Walt Disney,” 109)

Transmitting such content to a non-western society, could be very challenging and sensitive, especially when translating to children, because they are indeed the number one target consumer of the Disney products. Furthermore, with the evolution of the American culture and society, the new precepts and beliefs they have embraced, Disney is now applying them in its work, from standing for the LGBT community rights to feminism, fighting against racism and bullying, all that in an innocent children content.

“Although Disney edited out elements such as violence and sex to make the tales more palatable to American audiences, the things that were added to the films, such as sentiments about feminism and race relations, tell as much or more about American society of the 20th century.” (Ivy Doster 2002).

II.3.2 The non-Western culture:

Disney’s success in making classic fairy tales a huge hit and introducing different tales from different backgrounds to the global audience is an accomplishment itself, but observing and emphasizing on the representation of the cultures from which these original stories are originated, the ambiguity arises, is Disney actually helping in spreading cultural variations or is it only shaping other cultures to fit in with American standards and values?

If we reflect on the original stories’ cultural components in comparison to Disney’s adaptations, some aspects really stand out; “Disney’s appropriation of non-western materials, such as *Pocahontas*, *Aladdin*, and *Mulan*, involves abstracting those materials out of their cultural contexts and then subjecting them to a western frame.”(Asante, Yoshitaka and Yin, 2020)

Taking *Mulan* as one of Disney’s most famous animated movies, the interpretation and the embodiment of the Chinese culture, has caused some discomfort to the Chinese audience by showing a “Stereotypical

image of the distant Other”(Digiovanni, 2007), the “Chineseness” (Anjirbag, 2018) is very pictured in how the American viewers are familiar with, rather than the real Chinese image which is much more than that, Elena Di Giovanni discussed that "The images which show Mulan getting up in a military tent are immediately followed by a cut to a close shot of a bowl of porridge with rashers of bacon and fried eggs, which make up Mulan’s breakfast. The bowl which contained rice in the opening scene has been deprived of its typical, if also highly conventional, Chinese content to be replaced by what looks more familiar to the American viewers, although totally remote from the eating habits of Chinese soldiers.”

The blending of the American culture and perspective into the movie is very transparent, we could go long about this matter but to sum up, almost the same exact thing Disney has portrayed in every non-western fairy tale, and like any other western mean of entertainment or media, the Corporation’s aim is to spread the American culture awareness, even if that means shaping the whole content, but it is again the job of the translator to re-shaped as much as possible the content to make it suitable and relatable to the target non-western audience.

Some of the Disney animated movies and the culture or the background they present:

Beauty and the Beast (1991)	France (century)
The Lion King (1994)	South Africa
Pocahontas (1995)	Native American
Hercules (1997)	Ancient Greece
Mulan (1998)	China
Moana(2016)	Hawaii
CoCo (2017)	Mexico

Table 02 : The background of some Disney animated movies

II.4 The challenges and obstacles in dubbing Disney movies:

Comparing to the other AVT modes dubbing and subtitling are considered to be the most used types in the Arab world, despite the limitations and the challenges that might be faced while translating. Subtitling is challenging because the limitation of space and time, space in which the translator types on the screen the equivalent of the spoken language in two lines with the addition in case what is being said is more than this, with taking the speed of lines appearances on the screen into consideration so it would be easy for the viewer to follow what is being said in the movie. In this concern, Zeineb Moubarak the Egyptian dubbing translator says: “Subtitling conveys the meaning of what is being said, but it does not convey the feeling. There is a lost element here that can only come through in dubbing because you have a talented actor who acts anew what is being said in the target language.”

Furthermore, despite its being a time-consuming mode, dubbing is a really enjoyable one. Unlike subtitling, the dubbing doesn't only convey the meaning to the receiver it also conveys the feeling, the humor, and everything done by the original actor, but in another way that is understandable for the target audience. And this is actually one of the hardest challenges that can face dubbing translators because sometimes it is really hard to convey a feeling that it is not familiar with the target culture. Also, the dubbing translator is limited by time, when giving the soundtrack equivalent in the target language it must be as long as it is being spoken in the original language.

All dubbing translators agree on the importance of respecting synchronization in which choosing the convenient words that fit the visual that appears on the screen says Zeinab Moubarak, she also highlights the importance of choosing the suitable sounds in English as well as in Arabic so they don't sound really different for the receiver and ruins the significance of the show. Also, the translator, while dubbing has to make too many changes in the original language not only due to the culture but also due to the time, limited that he or she is given for this

process, for example, the expression “Good evening” cannot be translated into "مساء الخير" because It is long but instead it can be replaced by "مرحبا" or "عمت مساء" less time pronouncing and the same meaning as the original one. In addition to what is being said, choosing easy words in dubbing would always result in great understandable work for the audience categories.

Dubbing songs is also considered to be a challenging feature in Disney movies because the literal translation would make absolutely no sense, so an effort has to be made to produce an equivalent version of the song. An example of that, the song “Let It Go” from the animated movie “Frozen” which was translated into "ملكة الثلج" and the equivalent name of the song was "أطلقني سرك". It is obvious that the name of the song is different from the original one but the dubbing translator took into account the syllables and the lyrics of the music. This doesn't mean that he or she totally neglected the source meaning and created another one instead, but he or she chose the suitable elements that fit the visual performance. In the same song, the translator gave importance to the music and the rhythm more than anything else. Even some expressions didn't give the same meaning but produced a beautiful tone. For instance, this part of the same song “The cold never bothered me anyway” could have been translated into:

”لم يضايقني البرد على أية حال”

A fully meaningful sentence but it would affect the rhythm of the song, so the translator chose to translate it into:

“الثلج لا يشعرني باكتئاب”

A totally different translation but it has produced the same tone, speed, and also the same rhythm as in the original song.

II.4.1 Modern Standard Arabic or Colloquial Arabic?:

Modern Standard Arabic or Fusha or the Quranic Arabic, it is not usually used in the daily conversations but used in Academic education, newspapers, news broadcast, and official events. Whereas, the colloquial

language is used in daily conversations among a group of people who belong to the same community and live in the same society.

The Arab audience, Disney usually dubs its movies into Arabic colloquial such as: Egyptian or Lebanese or Syrian. Even though, at its Request, Disney chose to redub some of its animated movies into MSA, though they were already dubbed into the colloquial Arabic in the first place. Such as: Pocahontas, frozen, Brave, and others. This new change created a huge debate among Arab audiences; some parents think that Disney should stay in MSA because it helps their children to gain more vocabulary in their first language which is being neglected recently by its speakers because of the western language and culture influence.

However, Zeinab Moubarak an Arab dubbing translator thinks that Standard Arabic is a read only-language, and it is not used in our daily life, and having animated characters speaking it is just abnormal. “I personally love classical Arabic, but using it for dubbing children’s films and series, or even feature films and series, just strips the work of many artistic qualities and leaves much to be desired” Said Zeinab Moubarak. Also, the Emirati Author Nora Noman opined that dubbing Disney movies into vernacular Arabic are always a good idea, and since It is ninety percent Standard Arabic it would be understandable for kids and also it is used in their literature. She said that when parents teach their children Fus’ha, they don’t use it when they communicate with their parents, so learning it is unnecessary. Moreover, most Arab Disney fans who have different Arabic dialects petitioned to Disney to return to dubbing into Egyptian Arabic because it is widely understood and loved all over the Arab countries and because they enjoyed watching the old versions which were dubbed into Egyptian dialect.

In contrast, the Palestinian –Canadian translator Thoraya El Rayyes thinks that the idea of not to dub animated movies into Arabic for children is not realistic, she said that we can use simplified and understandable standard Arabic for children, also there are many things cannot be expressed in the colloquial Arabic. Thoraya also thinks that learning MSA led her to understand the other vernacular languages, and the value of sharing a

standard language to all Arabs is undeniable. Also, the Linguistic professor Elias Muhanna in his contribution to The New Yorker website said:” The age of the Arabic vernacular is here” supporting Disney when it decided to translate its movies into MSA.

II.4.2 Cultural differences in dubbing into MSA or ECA:

Dubbing is not only about replacing an audio dialogue with another one in a different language, but it is also a replacement of culture, humor, body movements... Etc. And this is the reason why dubbing is a time-consuming and tiring mode of AVT.

II.4.2.1 Humor:

After Disney decided to redub its movies into MSA, most of the fans were against it, and have expressed their disappointment after watching the first redubbed movie into MSA, after that they asked for the ECA to make a comeback since it is familiar within the Arab countries . Humor is one of the most significant elements that must be taken into consideration during the process of dubbing, and it is one of the reasons that made Arabs against the redubbing of Disney movies into MSA, which made the movies boring for children and adults. While the Egyptian dialects add joy and happiness to its movies, and entertain all age categories besides keeping the effect of laughter.

The following table shows translation of some Disney movies sentences both in MSA and ECA:

Movie : « Inside out »		
English version	MSA version	ECA version
-What is it woman?	-ماذا هناك يا سيدة؟	-إيه بقا في إيه يا ولية؟
-She is probing us.	-إنها تحقق معنا	-دي بتجرجرنا بالكلام
Movie: « Monster Inc »		
-Less talk more pain marshmallow boy.	- قليل من الكلام و ألم أكثر يا فتى المرشملو (المرشملو:كناية عن السمنة)	- إمنع الكلام و كثف التمرين يا مكلبض (مكلبض =بدين)
-Come on boy fight the plaques, monsters don't have plaques.	-هيا حارب تلك الترسبات في أسنانك الوحوش لا تملك ترسبات في أسنانها.	-ياالله, حارب التسوس حارب التسوس المخوفاتية بيبانو من سنانهم.
Movie: “Alice in the Wonderland”		
-Birthday? My dear child this is not a birthday party, it is unbirthday party.	-عيد ميلاد؟ طفلتي العزيزة هذه ليست حفلة عيد الميلاد, إنها حفلة اللا عيد ميلاد.	-عيد الميلاد؟ لا يا حلوة دي مش حفلة عيد الميلاد دي حفلة عيد ماميلادشي.

Table 03 : Translation of some scenes in Disney movies into both MSA and ECA

For the Arab audience, delivering humor is the most important element that needs to be transferred into Arabic when dealing with Disney

animated movies, and it is the reason why they assume that ECA is more impactful in this case rather than MSA.

II.4.2.2 Names and Titles:

Dubbing translators always tend to make creative titles that match the Arabic culture, creating a humorously relatable content for the target viewers. The following table shows different Disney movies names in English language, MSA and ECA:

English Language	Dubbed into MSA	Dubbed into ECA
Ratatouille	الفأر الطباخ	خلطبيطة بالصاصمة
Monster Inc	شركة الوحوش	شركة المرعبين المحدودة
A toy's story	حكاية لعبة	باز يطير
Inside out	الظاهر و الباطن	قلبا و قالبا
Brave	الشجاعة	الأميرة ميريدا

Table 03 : Some Disney movies named translated into both MSA and ECA

Besides the names of the movies, translators also change names of the characters in the movies to make it more entertaining and impressive for kids to love them and never get bored of watching them. Some names of characters are illustrated both in English, MSA and ECA in the table below:

English Language	Dubbed into MSA	Dubbed into ECA
Sulley Soullivan	سالي سولفان	شلبلي سلوفان
Mike Wazowski	مايك وزوسكي	مارد وشوشني
Mr. Waternoose	السيد واترنوز	أستاذ أبو عنكبوت
Sebastian	سيبيستيان	عثمان
Anastasia	أناستازيا	مشاكس

Lucifer	الشيطان/إبليس	نفيسة
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Table 04 : Some of Disney movies characters in MSA and ECA

For children, the names and the titles are more descriptive, the translator changes the name according to the picture that the receiver is seeing or the personality of the character. For instance, "أبو عنكبوت" (a spider) is a description of the image of the character having too many legs or too many hands. Whereas the titles are based on the actions happening in the movie, for example, the movie "خلطبيطة بالصلصة" (Ratatouille) is a reference to the whole story of the movie since it is about cooking and related things, they chose the title to be relevant, creative and impressive.

II.5 The Arabic Culture and Disney animated movies:

Translating animated movies into other languages demands a bond between the language and the culture since they are the main points that control the result of the dubbing of a movie into other languages. Bayrm and Feng about their opinion concerning culture and animated movies, they affirm that the target language culture should be highlighted to help the audience to be familiar with the culture of the English speaking countries. The translation is all about culture deliverance, the way how the target culture is illustrated is important as well as the meaning is important in the target language. In Disney movies, translators should take good care of the original cultural background of the original movie and how it should be delivered in the target culture. Accordingly, the most challenging feature in Dubbing Disney movies into Arabic is the cultural transfer, especially because it is targeting children, there are some cultures which are neither familiar with nor even close to the Arabic culture. Adaptation is the way to produce great work in dubbing, the translator adapts the source text suitably with the cultural, religious, and social consideration, with replacing the words in the scenes with ones that fit the Arabic Muslim culture, if not, he or she can delete the whole scene. For example, the pig is a commonly used character in the western animated movies as a pet or as a meal, but in the Arabic culture this animal is forbidden to be eaten or to be raised as a pet by a Muslim, but

since the cartoon movies are meant not only to entertain kids but also to educate them, the translator can change the animal, and use another one instead, to avoid creating confusion in the children's mind. Another character that doesn't exist in the Arabic Muslim culture is "Santa clause" but very cherished and portrayed in western animation and culture. When dubbing his name into Arabic, the translator uses "رجل الهدايا" (The gifts man) a name that reflects his personality as an old man who gives presents to kids and families regardless his religious background.

II.6 Conclusion:

When dubbing, the translator always finds himself guided by the original text and plot, the adjustments he makes have to be reasonable in a way that doesn't affect the important elements of the original content. Although, the dubbed version usually doesn't accomplish the same success of the original version, because it is oriented to a certain audience category that embraces a certain religion, culture, and language. So eventually the work of the dubbing translator is much underrated and the whole process should be encouraged to produce more reserved, reliable contents for the Arab kid. The main focus in the process of dubbing is culture because the translator aims to provide a target culture that is convenient to its target addressed audience, and it is considered to be one of the dubbing obstacles especially when intending to present a foreign culture to an Arabic audience.

Arab translators usually localize the western culture of the movie to present it in the Arabic one, and sometimes if not most of the times, the Arabic equivalent is not found what makes the translators opt for changing the whole meaning of the source culture and replace it with a known Arabic one which is the aim of dubbing the movie in the first place.

Chapter III

**Investigation of the Cultural Translation in the Disney
adaptations of Aladdin.**

III.1 Introduction

In this chapter, the researcher will be investigating the translation of the culture in the Disney adaptations of the tale of “Aladdin and the Wonderful lamp”, since the story has an Arabian background that is not very familiar to the western society, Disney has shaped the story in many different ways so that it can fit the American society. Regardless of the fame that both Aladdin Disney movies have gained, the cultural factor has always been controversial to the Arab community, because the way Disney has delivered the Arabic culture wasn’t very convenient, and caused some discomfort to the source culture audience, so in this chapter, the researcher will highlight the main differences between the original tale and the one of Disney, what cultural aspects are kept in the story and how others are being replaced, he will also analyze the adaptation techniques used to translate cultural bounds words and expressions.

III.2 Definition of the Corpus: “Aladdin”

The tale of Aladdin and the Wonderful lamp is one of the most famous stories of the Arabian Nights; a collection of tales told by Shahrazad to her husband, the Sultan, over a thousand and a one night to keep him distracted from executing her, it was believed that the stories told by Scheherazade vary from love stories, tragedies, comedies, and poems, all of which depict different places, events, and magicians (Erturki & Shaman, 2013, p. 116).

However, the story of Aladdin did not exist in the collection of the Nights until a French orientalist and translator called Antoine Galland, added the story into his translation of the collection “Mille et Une Nuits” in the 18th century; 1704, after having the chance to hear this tale from a Syrian storyteller named Henna Diyab in 1709.

Diyab did not receive enough recognition for his creation of the story, he is referred to as “a certain Hannah Diayb” (Kahambing&Duque), the credits went all in Galland’s favor for writing down the tale in an actual manuscript, “It is a shameful legacy of authorship that Galland never once bothered to name Hanna Diyab in his publications.”

Although the original story was in French, it was later translated into English and introduced to the western world by Sir Richard Francis Burton; an English scholar-explorer, and one of the most famous orientalist of the Victorian Era. Burton’s presentation of “Aladdin” is

especially interesting, as it was the first English translation of the story that had a basis in an Arabian manuscript rather than Galland's French. (Dan Fang 2011)

"Since its introduction to the West by Antoine Galland in 1704, stories from the Arabian Nights have been rewritten and reworked into everything from children's stories to operas, musicals to movies. Of all the stories from the Nights-which consist of more than 400 that a clever girl, Scheherazade, tells to her husband the Sultan over a thousand and one nights in order to stay her execution-the stories of Aladdin and his magical lamp, Ali Baba and his forty thieves, and Sinbad and his seven voyages are arguably the most popular. Since the production of Disney's 1992 animated feature film, Aladdin has become perhaps the most popular of the tales in Western culture".(ibid)

This legendary tale made its big-screen debut with the help of the entertainment giant; Walt Disney, in a form of an animated feature film in 1992, the movie was a huge success to the company, becoming the first animated feature to reach the half-billion-dollar mark and won two Academy Awards and a Grammy for its theme song. However, it wasn't the case for the Arab audience; as being the source culture of the original story, Disney's version was rather controversial, the way that the Arabs were represented and labeled from a western point of view was very unpleasing and biased. Disney shaped the content of the story to make it more suitable for the Western audiences, from removing the Islamic messages and values that exist in the original tale (Kahambing& Duque), to embedding American ones; "Aladdin myth is rooted by racism, orientalism, and islamophobia"¹(the Council on American-Islamic Relations.)

The following passage is taken from the opening song of the animated movie 1992 before the lyrics were changed:

The original lyrics	The alternative lyrics
<p><i>“Oh, I come from a land”</i></p> <p><i>“From a faraway place”</i></p> <p><i>“Where the caravan camels roam”.</i></p> <p><u><i>“Where they cut off your ear”</i></u></p> <p><u><i>“If they don’t like your face”</i></u></p> <p><u><i>“It’s barbaric, but hey, it’s home.”</i></u></p>	<p><u><i>“Where it’s flat and immense”</i></u></p> <p><u><i>“ and the heat is intense”</i></u></p> <p><u><i>“it’s barbaric, but hey it’s home”</i></u></p>
<p><u><i>“حيث يقطعون أذنك،”</i></u></p> <p><u><i>“إن لم يعجبهم وجهك،”</i></u></p> <p><u><i>“المكان بربري،”</i></u></p> <p><u><i>لكن لحظة، إنه الوطن”</i></u></p>	<p><u><i>«رمال كالبحر</i></u></p> <p><u><i>والشمس تذيب الصخر</i></u></p> <p><u><i>المكان بربري</i></u></p> <p><u><i>لكنه الوطن</i></u></p>

Table 05 : The first opening song lyrics of the first version of the movie Aladdin.

So many years after the first movie was released, Disney again has worked on creating another version; a live-action remake released in 2019, directed by “Guy Ritchie”. The company this time tried to fix the accusations that were pointed out in the previous animated film, by choosing an Arab actor to play the main role of Aladdin, along with other background Arab characters, and also change some of the narratives and omitting the controversial parts from the script, but the story and the goal are always the same, so not much has changed the fact that this Aladdin is also Americanized and still far from being an Arabic culture representative, Elturki and Shaman (2013) point out that “Aladdin's Disney is not recommended because it is extremely westernized, and it

does not preserve the essence of the cultural features of Arabic folktales” (p. 132)

III.2.1 Discussion of the main changes in the Arabian Nights’ Aladdin and Disney’s adaptations:

Every classic folktale undergoes through many changes when being adapted into big and small screens, and every version has its own detail, but all this cannot be very far from the authentic story plot, otherwise the tale will lose its senses, the upcoming segments will discuss the main changes the story of AAWL has had in the Disney adaptations (animated movie 1992 and the remake 2019):

III.2.1.1 The setting of the place:

In Galland’s Aladdin, the story takes place in somewhere back in China, an Arabized China which is ruled by a Sultan and populated by Muslims with Arabic names, regardless of the story coming from the Middle East, oddly enough the setting and the characters weren’t, because at that time, China was considered as a source of imagination and inspiration to the writers, Kahambing and Duque pointed out that “Aladdin’s identity in the folktale is embedded in the cultural traditions of Muslims in the 10th-century Chinese cultural setting, while the constructed identification found in Disney’s animated film is set within an Arabic background but with the American values of freedom and heroism.”

In the Disney adaptation, however, the story was meant to take place in Baghdad, Iraq, since it was fairly mentioned in most of Shahrazad’s stories, but once the Gulf War broke out in Iraq, Disney instead went with a fictional place called *اغربة* / “Agrabah”, (a city of Mystery, of enchantment) that is set somewhere in the Middle East.

III.2.1.2 Names of the characters:

The personal nouns are mostly the same for the characters that were actually kept in the Disney adaptation except for the princess who was originally named “Badr AL-Boudour”/ *بدر البدر*” meaning “full moon of full moons” in English, but considering it being too long, Disney went with the name “Jasmine”/ *ياسمين*” which stands for “a white small beautiful flower”. Aladdin also derived from the original Arabic name

Alaa Al-Din /علاء الدين that means excellence or nobility of religion and faith.

There are actually more than one Genie in the original tale; one in a magic ring and another one in the lamp. Also, a Genie is a westernized name of a fictional magical creature that obeys the commands of its master with no second thought, but in the original tale this creature is actually real; as believed in the Islamic religion, “Jinn” or “Djinn”/ الجن, a spirit, lower than angels, could appear in an animal or human form and influence men.

The following table represents the main figures of the story:

Names of the characters in English	Names of the characters in Arabic	Voice Actor of the animated movie	Dubbing Voice of the animated movie (1992)	Actors of the live-action movie (2019)
Aladdin	علاء الدين	Scott Weinger	إيهاب فهمي	Mena Massoud
The Sultan	السلطان	Douglas Seale	حسن حسين	Navid Negahban
Jaafar	جعفر	Jonathan Freeman	عبد الرحمان أبو زهرة	Marwan
The Genie	الجنّي	Robin Williams	فيصل خورشيد	Will Smith

Table 6: The main characters of the original story and the Disney adaptations.

III.2.1.3 the plot of the story:

The story has been through many drastic changes to the point that it is almost not the same anymore, Disney has shaped the content tremendously so that it can represent the American way of thinking rather than the source culture of the story which is the Arabic, as pointed out by Elturki and Shaman (2013) “the Disney version of Aladdin and the Wonderful Lamp is very Americanized”(p.117), “ and it does not preserve the essence of the cultural features of the Arabic folktales”(p.132) which

is shown by the way Disney has chosen to omit the Islamic messages and values that exist in the original tale and replaced them with the American ones. In the original story, Aladdin is a young idle boy who lives in a poor family with his mom who takes care of him after his father died, both have shared a strong mother-son bond and were very devoted Muslims in a way that they both embraced their religion even with them going through some hard time. Whereas in the Disney adaptation, Aladdin is an orphan street rat who spends most of his time cheating or stealing the merchants from the Bazaar in order to get food and survive, but he is kind and loving, a character that is described as a “diamond in the rough”. This Aladdin also does not practice nor embrace any particular religion, he just uses his common sense to get through the problems that he faces in life.

III.3 Methodology and materials:

The researcher chose the latest Disney adaptation of Aladdin; the live-action movie to be discussed in this study, he aims to investigate the translation of both of the Arabic culture (being the source culture of the original tale), and the American (the source culture of a movie production) in this version by stating the Arabic language elements that were kept in the movie and then describe how the Arab translators deal with translating the Americanized content that is not familiar to the Arab kids or families as being the target audience of this study, the moral lessons, and values a movie can have could be very important in one culture but refused and irrelevant in another. The American slang is also dominant in this film, especially by the actor who plays the Genie (Will Smith), so the researcher will discuss and analyze the translation of the cases tackled in the movie and then how does the translator manage to dub this type of content into MSA and then into the Algerian dialect. For this study, the translator will first use literal translation (google translate) because it is commonly used when translating most of the Disney products into other languages to keep the content foreign in the target culture, and then he will dub the expressions into MSA because is the first language of the target audience, then the translator will produce an Algerian version of these examples by using the most common dialect used by Algerians.

III.4 The analysis of the translation of some categories in the Disney adaptation of Aladdin (2019):

This movie embraces a lot of cultural elements and differences that the Arab translator has to carefully produce its equivalent when delivering it to the Arab audience using MSA and to the Algerian viewers using ALD:

III.4.1 Names of the characters, food, and places:

Just like the previous Disney adaptation of this tale, there have not been major changes in the names of the characters and places, because they represent the identity of the source culture of this tale (Arabic).

The following table represents some names of the characters in the movie:

Name of the character	In MSA	Dubbed into ALD
Aladdin	علاء الدين	علاء الدين
The Sultan	السلطان	سيدي السلطان
The Vezier	الوزير	سيدي الوزير
Princess Jasmine	ياسمين	لا برانساس ياسمين
Hakim	حكيم	حكيم

Table7: The movie characters' names in MSA and in ALD

When dubbing into the Algerian Dialect, the translator adds the Algerian flavor into the names of the characters, because the Algerian audience is already familiar with them, the only difference lies in pronouncing them, for example, in the Algerian dialect 'Princess Jasmine' is dubbed into "لا برانساس ياسمين", which is, in fact, French 'la princess Jasmine'. Algeria is a country that uses French as a second language, which is why its dialect is by French.

Some Arabic originated traditional food and supplies were mentioned to keep the Middle Eastern Arabic flavor in the movie:

Name of the food / supplies	In MSA
Baklava	البقلاوة
Tea	الشاي
Dates	التمر/البلح
Oud	العود

Table 8: Names of food and supplies.

d and supplies.

The above-mentioned elements are originated from the Middle Eastern countries, the Baklava is a traditional sweet dessert pastry, and the Oud is also an Arab musical instrument.

Since the setting is in the Middle East, the name of places were kept in Arabic as follows:

The place in the movie	Translated into MSA
Agrabah	أغربه
Bazaar	البازار
Shirabad	شيراباد
Baghdad	بغداد

Table 9: Names of the mentioned places in the movie in MSA

III.4.2 Humor:

When Aladdin asks the Genie to make him a prince, the Genie jokingly gets a bit confused and tells him to be specific with his words because what he has said could be also understood as asking for another human who is a prince, not Aladdin himself becoming a prince, using literal translation for this scene could mess up the whole meaning as explained in the example below:

The original text	Genie : There’s a lot of gray area in “make me a prince” <u>I could just make you a prince.</u>
The literal translation	هناك الكثير من المنطقة الرمادية في ”اجعلني اميرا“ <u>أستطيع ان اجعلك امير وحسب</u>
Dubbed into MSA	ثمة غموض كبير في هذه الصياغة <u>يوسعي ان اجعل لك اميرا وحسب</u>
Dubbed into ALD	علاء الدين: قلي تقدر ترجع عبد كيفي امير؟ الجنى : ”واش حاب تقول <u>راك حاب نخدمك امير</u> “

Table 10: Example of humorous scene in the movie Aladdin

The phrase “make me” could be translated into "اجعلني" or "اجعل لي" in this context, Aladdin wanted the Genie to transform him into a prince, but the Genie thought that Aladdin might be asking for another actual human prince, that is why he asked him to be precise with his words, and translating this sentence into "اجعلني أميراً" would make the whole scene more confusing. The same idea was kept in the Algerian version but with a different context.



Figure(1): The scene that illustrates the example stated in table number 10

In the next example, the Genie tells Aladdin that nobody has ever asked him nor wanted him to be free from that lamp, so he joked about the last time that happened to him was in the 4th of Neveruary, a none existing month:

The original text	-The only way genie gets to be free is only if the owner of the lamp uses one of his wishes to set him free and the last that happened was on the forth of <u>Neveruary</u> .
The literal translation	الطريقة الوحيدة ليكون الجني حرا هي ان يستخدم مالك المصباح احدى امنياتة في تحريره و آخر مرة حدث ذلك كان في <u>الرابع من نافراري</u> .
Dubbed into MSA	الطريقة الوحيدة ليكون الجني حرا هي ان يستخدم مالك المصباح احدى امنياتة في تحريره و آخر مرة حدث ذلك في <u>الرابع من كانون الثالث</u> .
Dubbed into ALD	نقدر نكون عبد ليبر غير لو كان السيد لي لقي المصباح يستخدم وحدة من الامنيات تاعو باش يحررني وهاذي تصري غير كي النهار يولي ليل.

Table 11 : Example of humorous scene in the movie Aladdin

So, using the literal translation for this one would make absolutely no sense and mess up the joke, an equivalent to this expression in MSA could be "كانون الثالث" referring to a month after December in Arabic that doesn't exist. Hence, the Algerian dubbing translator would use the expression "كي نهار يولي ليل" which means in English when the day becomes the night.

When first seeing the Genie, Aladdin stood in awe of him, staring at him open-mouthed in disbelief, he couldn't answer him back properly, the Genie asked him to man up and use a stronger voice so that he can hear him properly, "use your big boy voice" is a sarcastic way to ask someone to speak up or strengthen his voice:

The original text	Genie: Hello..? Aladdin: Umm.. Genie: <u>Use your big boy voice</u>
The literal translation	الجنى: مرحبا علاء الدين: انا.... الجنى: <u>استعمل صوت الفتى الكبير.</u>
Dubbed into MSA	علاء الدين: <u>ال. انا..</u> الجنى: <u>استخدم صوتك الرجولي.</u>
Dubbed into ALD	الجنى: الووو.. علاء الدين: ال. اني... الجنى: <u>مارانيش رح ناكلك يا ولدي تقدر تهدر</u>

Table 12: Example of humorous scene in the movie Aladdin

The literal translation in this context; “صوت الفتى الكبير” does not have the same impact as the equivalent in Arabic which is صوتك الرجولي, the latter is more accurate in this content. In the Algerian dialect however, the translator used the expression “مارانيش رح ناكلك” which in English means ” i am not going to eat you ” a funny way to tell him that he is not a scary creature and would not cause him any harm if he speaks to him.

In this scene, the Genie asks Aladdin to wish them out of the cave so that he can have some Sun and enjoy the outside world, because he has been in that lamp for a long time that his skin became pale:

The original text	Genie: I know you can't tell, but I'm very pale. This is sky blue. My natural pigmentation is navy. <u>Give us some sun!</u>
The literal translation	الجنى: اعلم أنك لن تستطيع ان تعرف لكنني شاحب جدا. هذا ازرق سماوي! صبغتي الطبيعية هي البحرية. <u>امنحنا بعض الشمس.</u>
Dubbed into MSA	الجنى: اعلم أنك لا تلاحظ هذا و لكنني شاحب جدا هذا ازرق سماوي لون جلدي الطبيعي ازرق بحري <u>دعنا ننتعم ببعض اشعة الشمس!</u>
Dubbed into ALD	الجنى: <u>علايالي ما راهوش يبانلك بصح وجهي راهو اصفر.</u> <u>خرجنا خلي نشمو شوي هواء تاخ ربي!</u>

Table 13: Example of humorous scene in the movie Aladdin

The Genie wants to get out of the cave and see the world, so he complains about his face is pale and wanted to have some Sun, the literal translation of this expression "امنحننا بعض الشمس" is convenient but to be more precise, the translator would opt for "دعنا نتنعم ببعض اشعة الشمس" in dubbing into MSA because is more natural and expressive. In the Algerian dialect, the translator chose the expression "وجهي راهو اصفر" which means in English « my face is yellow » because, in Algerian, the expression of a pale or a sick face is yellow, so when someone is feeling unwell his face is yellow, and he also chose " خاينا نشمو شوية هواء " ; meaning « let us take some fresh air » instead of “give us some Sun”, because it is not very pleasing in the Algerian culture to get hit by the Sun, fresh air is more common.

III.4.3 Idioms:

When the Genie is telling Aladdin about the basis of making a wish, but Aladdin keeps complaining and asking for more instructions, the Genie uses the following expression:

The original text	Genie: Why you are <u>playing hard to wish?</u>
The literal translation	الجني: لماذا تلعب صعب التمني؟
Dubbed into MSA	الجني: لماذا تتظاهر بأنك صعب التمني؟
Dubbed into ALD	جيني: وعلاه راك تصعب فيها؟

Table 14: Example of using idiomatic expressions in the movie Aladdin

“Hard to get” is in fact the original idiom for this expression which means when someone is not easy to satisfy, and its equivalent in Arabic is "صعب المنال". Hence, “hard to wish” is playing here the role of when Aladdin didn’t know how to wish despite the easiness of the process so the Genie said that to him sarcastically. And because it is an idiom its literal translation wouldn’t make any sense, so the translator should look

for its equivalent in the target language or produce a new one .in the Algerian dialect, the translator went with the “علاه راك تصعب فيها؟” meaning “why are you making things hard “ to sum up the whole situation.

Another idiomatic expression in the movie is illustrated when Aladdin asks the Genie to change his look into a normal one so that the people of Agrabah won't find him weird or creepy:

The original text	Aladdin: Do we really need the top knot? Genie: That's my little <u>cherry on top</u>
The literal translation	علاء الدين: هل نحتاج فعلا إلى العقدة العليا؟ الجنّي: إنها كرزتي الصغيرة على القمة.
Dubbed into MSA	علاء الدين: وماذا عن ربطة ذيل الحصان؟ . الجنّي: أنها سر جمالي وجاذبيتي.
Dubbed into ALD	علاء الدين: وشعرك يبقى هكذا؟ جيني: اواه, الصبح كامل فيها هاذي!

Table 15: Example of using idiomatic expressions in the movie Aladdin

In this example the Genie meant by “cherry on top” the importance and the love that he has for his haircut, the literal translation, in this case, won't help a bit because it doesn't give any sense as in the original text. Whereas in the dubbed version, the same meaning is produced with different words with paying attention to the length of the sentence. In the Algerian dialect as well, the equivalent is giving the same meaning and expressing the same idea but into other words that are familiar in the Algerian society."الصبح كامل فيها هاذي" which means «it's all about it», expresses the importance of the Genie's top knot that he can't let go of it because it is a part of his personality.

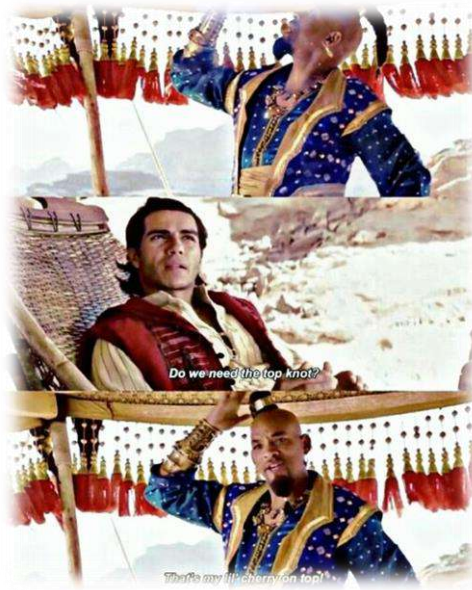


Figure (2): The scene from table number 15

Another example when the Genie tells Aladdin how to make good use of his three wishes, unlike the previous Lamp users who were greedy for money and power:

The original text	Genie: Do me a favor, <u>don't drink from that cup.</u>
The literal translation	<u>الجنى: إسدي إلى معروف، لا تشرب من ذلك الكوب.</u>
Dubbed into MSA	الجنى: إسدي الي معروف ولا تتبع خطاهم.
Dubbed into ALD	<u>جيني: دير فيا مزية ماتشربش من البئر لي شربوا منو لي قبلك.</u>

Table 16: Example of using idiomatic expressions in the movie Aladdin

The literal translation is a full meaningful sentence but doesn't fulfill the meaning intended in the original text. The dubbed version is a different translation from the original text but it gives the same meaning which is not to do the same thing or the same mistake. As well as in the Algerian dialect, "ماتشربش من البئر لي شربوا منه" means don't drink water from the same well, an Algerian idiom that is equivalent to the original text.

When Jaafar took Aladdin to the Cave of Wonders, the latter asked only one of them to enter, that one is a diamond in the rough; the researcher opted for these suggestions for an equivalent:

The original text	Cave of Wonders: Only one can enter, the one who is <u>a diamond in the rough</u> .
The literal translation	كهف العجائب: شخص واحد فقط يمكن أن يدخل وهو من الماس الخام.
Dubbed into MSA	كهف العجائب: شخص واحد يمكنه الدخول هنا صاحب القلب النقي.
Dubbed into ALD	كهف العجائب: غير لي قلبو مليح ومعدنو ذهب يقدر يدخل هنا.

Table 17: Example of using idiomatic expressions in the movie Aladdin

This expression is used to describe a kind-hearted person, who has a bad behavior that says otherwise, and this person is Aladdin, regardless of being street rat who steals food from the market he is pure enough to share it with other poor people.

III.4.4 Metaphors:

Metaphors change from a culture to another, and translating them could be very challenging. Example from the movie when the guards from the market called Aladdin a street rat as a metaphor for a homeless person who steals and cheats:

The original text	You are a <u>worthless street rat</u> , you were born a street rat and you will die a street rat.
The literal translation	أنت جرد شوارع لا قيمة لك، ولدت جرد شوارع و ستموت جرد شوارع.
Dubbed into MSA	انت جرد شوارع لاقيمة لك، ولدت و ستموت كذلك.
Dubbed into ALD	انت متشرد ماتصلح لوالو و راح تبقى طول عمرك هكا.

Table 18: Example of using metaphoric expressions in the movie Aladdin

There are some cases in which the literal and dialect translation gives the same meaningful result as in the original text. The Literal translation and the dubbed version are approximately the same, along with some changes in the dubbed version due to the dubbing rules. The same expression exists in the Algerian Dialect "انت متشرد و ما تصلح لوالو" which means in English; you're a homeless worthless person.

Another example is illustrated in the song "A friend like me" that Genie sang for Aladdin in order to introduce himself as a creature that obeys all his orders saying:

The original text	Genie: Life is your restaurant and I am your maitre, come on whisper what you want.
The literal translation	الجنى : الحياة هي مطعمك وأنا خادمك, هيا اهمس لي بما تريد.
Dubbed into MSA	الجنى: الحياة مطعمك وأنا خادمك اهمس لي بما تتمناه.
Dubbed into ALD	الجنى: مادام لقيتني الدنيا ضحككتك، أنوي وكل شيء يجي لعندك.

Table 19: Example of using metaphoric expressions in the movie Aladdin

The expression was adapted into the Algerian dialect:

”الدنيا ضحككتك انوي يجي كلش لعندك“

Which means in English “life has smiled to you, everything will be in your favor”, even though it’s not a metaphoric expression, it still gives the same meaning of the original text.

Additionally, in a conversation between Jaafar and Princess Jasmine when he is trying to stop her from including herself while he was talking with the Sultan, he said:

The original text	Jafaar: It is better for you to be seen not heard.
The literal translation	جعفر: من الأفضل لك أن تري وأن لا تسمعي.
Dubbed into MSA	جعفر: من الأفضل ألا تتدخلي فيما لا يعينيك.
Dubbed into ALD	جعفر: الكبار كي يهدروا الصغار يسكتوا.

Table 20: Example of using metaphoric expressions in the movie Aladdin.

Jaafar mutes Jasmine whenever she's tries to express her thoughts, and always reminds her that she is nothing but a beautiful face, and she must not include herself in the kingdom's business. The literal translation gives a full idiomatic meaning that expresses the same idea, the dubbed version however, explains the same meaning in different words, in the MSA the translator chose "من الأفضل ألا تتدخلي فيما لا يعينيك", means to mind your own business, whereas, in the ALD he used "الكبار كي يهدروا الصغار يسكتوا", an Algerian saying that expresses "when grownups discuss the children listen".

In the opening of the movie when the kids (Omar and Lian) were asking their father (Mariner), why isn't their boat as fancy as the other boats that were passing by, he tells them that their boat is stronger and fancier than it looks :

The original text	Mariner: This boat has seen us through many a storm.
The literal translation	البحار: شهد هذا القارب العديد من العواصف معنا.
Dubbed into MSA	البحار: أنقذتنا هذه السفينة من عواصف عديدة.
Dubbed into ALD	البحار: هذا البابور كان معنا في الحلوة والمرّة.

Table 21: Example of using metaphoric expressions in the movie Aladdin

This expression meant that the boat saved the family from many hardships, not necessarily storms but it was strong enough to keep up with the struggles they faced, the literal translation gave the same impact as the original, in the Algerian Dialect, the translator chose an expression that is most used by Algerians that expresses something that got someone out of hardships; "كان معنا في الحلو و المرة" means "for better or worse" the boat stood with us.

III.4.5 Cultural and religious elements:

The African-American actor who plays the Genie had a very strong representation of his own culture, from the way he speaks to the way he sings when dressing Aladdin as a prince he tries to get him the fanciest look that suits him the most as a prince, the following example demonstrates the situation in this scene:

The original text	Genie: Obviously <u>the ghetto-chic</u> is not gonna work.
The literal translation	الجنى: من الواضح أن <u>الجيتو شيك</u> لن يفلح.
Dubbed into MSA	الجنى: واضح أن <u>مظهر الأنيق من حي الأقليات</u> لن ينجح.
Dubbed into ALD	الجنى: باين هذا <u>الستيل</u> تاع <u>الزواولة</u> ماش راح يفريها.

Table 22: Example of representation of culture in the movie Aladdin

The ghetto-chic or ghetto fabulous is a lifestyle expression used and originated mostly by African-Americans living in very poor areas, the use of the term "Ghetto" in slang and pop culture has become very common as it combines both of poverty and pride of these people (Schwartz 2019). Although the term itself has had mostly negative connotations, ghetto-chic conveys a more positive bright meaning, however, this latter expression is not used nor familiar to the Arab viewer being from a different culture, both don't share the same connection with this term The literal translation keeps the expression exotic and unfamiliar to the target audience, so the translator would replace the term with its definition in Arabic to get a clearer image of the actual meaning. When dubbed into the Algerian

Dialect, the translator would settle for "الستيل تاع الزواولة" meaning "the style or the clothes of the poor people" because in the Algerian community there is not a specific term of expression that describes this particular style.



Figure (3): The scene from table number 22

Religion was not very demonstrated in this movie, unlike the original tale, Aladdin and the people of Agrabah did not show any practice or embracement of any particular religion, despite the place and the people being from the Middle East, the Islamic religion was barely mentioned. The next passage is derived from the song "a friend like me" in which the genie is instructing Aladdin about how the wishes thing goes and how is he going to answer his demands:

The original text	Genie :I'm here to answer All your midday prayers.
The Literal translation	الجنى: أنا هنا لاستجابة جميع صلواتك وسط النهار.
Dubbed into MSA	الجنى: انا هنا لأحقق لك امنياتك.
Dubbed into ALD	الجنى: راني هنا اطلب واش حبيت.

Table 23: Example of representation of religion in the movie Aladdin

Although the meaning is not very clear, it does not show the prayer are of a particular religion, nor does the Genie have the amount of power to answer someone's prayer, so in this case, it is safer for the Arab translator to use "أمنياتك" in this context to avoid any misunderstanding or confusion to the Arab kid.



Figure (4): The scene from table number 23

The next example is another passage from the song " Prince Ali" when the Genie is inviting the people of Agrabah to welcome Prince Ali:

The original text	Genie : Brush up your <u>Friday salaam!</u>
The literal translation	تمرنوا على تحية الجمعة!
The dubbed version	القوا عليه تحية السلام!
Dubbed into the Algerian Dialect	ارواحو ارحبوا بسيدكم!

Table 24: Example of representation of religion in the movie Aladdin

In the previous Disney's adaptation of Aladdin, the songs had different lyrics, but after the fuss and the controversies the animated movie has had, some parts were changed, in the original copy, the lyrics were "Brush up your Sunday Salaam", it was later replaced by Friday because it is the

holiday in Islam instead of the Christians’ Sunday. In both dubbed versions the translator avoided the Friday part and generalized the meaning.

There were parts where some characters spoke Arabic, though not much but it is noticeable, for example; Jasmine calls her dad “Baba”/بأبا instead of “Dad” or “Father”, also, the guards going after Aladdin can be heard saying “Yallah”/ ياالله meaning “let’s go” or “hurry” and were also speaking Arabic among each other. The map that Jafaar was using to check “the cave of wonders” had its accurate Arabic translation in it - Kahaf AL Ajaa'b- كهف العجائب along with other written scriptures that were also in Arabic.



Figure (5): From the examples stated in the paragraph above.

III.4.6 Everyday language:

The American everyday language is used many times in the movie as it would have its equivalents in both of the MSA and the ALD , the dubbing translator would use the dialect that is most used in Algeria; a saying, a quote , or an idiom that delivers the message.

Too many examples in the movie illustrate this feature; in a conversation between the Princess Jasmine and her father (The Sultan) in which he tries to convince her to marry Jaafar the Wazeer he says:

The original text	The Sultan: I am not getting any younger.
The literal translation	السلطان : أنا لا أصغر بعد الآن.
The dubbed version	السلطان : يدركني الكبر يوما بعد يوم يا ابنتي.

Dubbed into the Algerian Dialect	السلطان: يا بنتي مانيش راح ندوملك.
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Table 25: Example of translating everyday language into ALD

The equivalent expression of “I’m not getting any younger” in ALD is

“ يا بنتي مانيش راح ندوملك “ which means “I will not always be here for you” and both give the same sense that the Sultan will not be in that position forever and he might soon leave his daughter and this world.

Another example in which the Genie is advising Aladdin to not to be greedy for money and power when using his wishes:

The original text	Genie: I promise you, there isn’t enough money and power on earth for you to be satisfied.
The literal translation	الجنى: أعدك، ليس هناك ما يكفي من المال والقوة على الأرض لتكون راضيًا.
The dubbed version	الجنى: أؤكد لك أنه لا يوجد من مال وسلطة في هذا العالم ما يشبعك.
Dubbed into the Algerian Dialect	الجنى: كامل لي عندو المال واحد ما داها معاه.

Table 26: Example of translating everyday language into ALD

In this scene, Genie is telling Aladdin about how the money is not important in this life and he doesn’t have to ask for limitless power or money. The equivalent in ALD is used in daily life when people are running after money or any life pleasures; it means nobody will take what he has now when he dies which obviously fulfills the original meaning. After Aladdin ruined his first meeting with the Sultan and Jasmine, the Genie told him:

The original text	Genie: In ten thousand years, I’ve never been that!
The literal translation	الجنى: في غضون عشرة آلاف عام، لم أكن محرّجًا أبدًا!
The dubbed version	الجنى: لم يحرّجني أحد طيلة سنوات عملي العشر الألاف.
Dubbed into the Algerian Dialect	الجنى: عوام و سنين و انا نخدم جامي واحد بهدلني هكذا!

Table 27: Example of translating everyday language into ALD

The word "جامي" is a French word « jamais » that means never, and since Algeria is a country that used to be colonized by France the effect is obvious on their daily life language. And translation of the Algerian expression is “I have been working my whole life and never been embarrassed this way” which obviously gives the same sense.

Another example on the same matter where the Algerian everyday language is pretty prominent, when the genie was about to make Aladdin a prince he said:

The original text	Genie: Back up boy, I need some room to work; I am about to fabulize you!
The literal translation	الجنّي: النسخ الاحتياطي الصبي، أحتاج إلى مساحة للعمل، وأنا على وشك تخويقك.
The dubbed version	الجنّي: انا على وشك ادهاشك! تراجع يا فتى، احتاج الى مساحة لأباشر في العمل!
Dubbed into the Algerian Dialect	الجنّي: بعد تشوف خليني نخدم، درك راسك نحبس هولك!

Table 28: Example of translating everyday language into ALD

“Back up” is a phrasal verb that can’t be translated literally, and the literal translation doesn’t give the intended meaning. The translation in both MSA and ALD has the same meaning but in different ways of expression. In the Algerian dialect "راسك نحبس هولك" is an expression to show how wonderful the thing or the action is going to be to the point your brain might explode, and this is how Algerians express their feelings of amazement.

III.5 Conclusion:

Dubbing Disney movies is sort of a hard process, not only when translating the source language but also when producing the same meaning. The translator should consider every aspect, such as culture, religion, ideas, ideologies, and others. This final chapter tackled all changes that could happen in the movie Aladdin, despite its being Arabic, it contains a lot of western features that the translator must pay attention

to. Despite the tale coming from an Arabic background, the movie was shaped in a way to fit the global audience, so when dubbing it into MSA and ALD, the translator would shape it once again to fit in the Arabic culture and audience. The process of translating into ALD is very challenging, from maintaining the funny parts into finding the equivalent of the none-common expressions in the Algerian Dialect. Also when dealing with the Dialect language the translator works on finding the most suitable, close to formal words possible, so that the produced text won't be offensive or cheap. Translating into dialects is hard especially because the translator will be obliged not only to find an equivalent that suits the case but also to create it; the receiver is expecting to find the equivalent that is understandable to him even if it is not the same as in the original text. Translating into the Algerian dialect was challenging, first because of the diversity of the Algerian vernaculars that forced the translator to choose the most used and understandable for Algerians. Choosing words and sentences to fulfill the source meaning or getting close to it was the main focus along with producing the same effect even by creating another equivalent in the ALD to create the same impact such as humor, everyday language, culture...etc.

Conclusion:

When it comes to children content, the cultural aspect is the most important feature that has to be carefully dealt with, because transmitting Western values to the young Arab generation would have a major influence on their behavior and cultural identity.

However, not too much light has been shed on this matter in the Arab world, particularly not in Algeria; where children and family contents are being imported in English, translated into French and then served to the Algerian people as if everyone takes French as their first language or that translating or dubbing these products into Arabic (MSA or ALD) wouldn't be appreciated or enjoyed by Algerians.

This dissertation investigates the cultural translation in using AVT in general and in Disney movies in particular, especially, due to the heavy use of digital and screen devices today, and the spread of the western culture and values among the new Arab generation, the researcher also tried to study the freedom of the translator in the process of dubbing movies into Arabic or its dialects by observing the main changes that occur in language, culture, and other features, and their impact on the audience.

This study summarizes the following points:

-Cultural translation is the most important process that helps to localize foreign products so that the target viewers would have no problem or ambiguity in consuming them, and that includes changes in languages, sounds, words and expressions, feelings, actions, thoughts, ideologies, and of course cultures.

-Dubbing is the most used of the AVT modes, especially in the cultural deliverance, despite it being challenging and time-consuming, Arab translators tend to use it more for the preservation of the Arab identity.

-Relatively, there is a huge difference between the translator and the dubbing translator, the first one's mission is to find an equivalent in the target language or to produce it if there isn't any, keeping the same idea and meaning of the source text, whereas the second one's mission is more complicated, because he or she focuses on the target receiver more than the content itself.

-Arabs kids prefer to watch Disney movies in their dialects because the use of MSA on a daily basis or for entertainment purposes isn't very common among Arabs, which is why we recently witnessed the growth of dubbing TV series and cartoons into different dialects: Moroccan, Tunisian, Khaleeji (Dialects of the Gulf region)

- In the dubbing process, the sentences are translated after paying attention to all the dubbing rules including the time, the voice speed, and the meaning by focusing on both audiences and aspects of the target culture.

- After the process of dubbing some Aladdin movie scenes into both MSA and ALD, the researcher came across many significant points, regarding the fact that this movie has not been yet dubbed into MSA, moreover, the use of ALD has never been accomplished in the field of translating Disney movies.

-Using literal translation in cultural related matters produce a non-significant translation, and does not fulfill the meaning intended in the original text, on the other hand, when dubbing into ALD, the researcher insisted on producing an equivalent that is purely Algerian using the most common phrases and expressions used by Algerians, which was not an easy task.

-The researcher thinks that the Disney adaptations (both versions) of the tale of Aladdin did not do justice to the original story, the Arabic culture

was not represented accurately, moreover, the efforts made by Disney in the remake version were not sufficient to capture the Arabic and the Islamic culture.

-When analyzing the cultural translation in the Aladdin Disney remake, the researcher first thought that he will not be facing many cultural differences' problems, because as mentioned before, the story has a pure Arabian background, but the results have shown that little Arabic related aspects were captured in the movie, and the existence of the American informal language and culture overshadowed the authenticity of the original tale.

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ملخص البحث باللغة العربية

المقدمة:

تحديد الإشكال:

بغض النظر عن كونها مصدرًا للترفيه، تعتبر الأفلام وبرامج التلفزيون أيضًا وسيلة للاتصال والمعرفة والتبادل الثقافي، حيث يستمتع الناس بقضاء بعض الوقت الجيد مع عائلاتهم يشاهدون مجموعة متنوعة من محتويات الإعلام الترفيهي، ولكن قد يكون هذا صعبًا جدًا في بعض الأحيان عندما يكون المنتج من بلد أو ثقافة مختلفين عن ثقافتهم، لسبب ما يبدو أن البرامج غير المحلية مثل الأنمي والألعاب والأمريكية المسلسلات والأفلام التي تجذب هذا الجيل أكثر من المنتجات التي تعرض في بلادهم. ما جعل الترجمة السمعية البصرية مهمة في وقتنا الحالي، فالمشاهد يستمتع أكثر إذا كان المنتج مترجم إلى لغته الأم، أو أحيانًا بلهجته العامية لتكون أكثر مرحًا وفهماً. ومن هنا نلاحظ وجود اختلافات في الثقافات وطرح تساؤلات ما إن كانت هاته البرامج تنقل بشكل صحيح إلى جمهورها سواء ثقافيا أو دينيا.

دوافع البحث:

- أجري هذا البحث للأسباب التالية:
- شهرة أفلام ديزني لدى العرب والعالم أجمع لكونها عرضت أفلام من مختلف الثقافات العربية والغربية وغيرها.
- تساؤل البحث عن كيفية نقل الثقافات المعروضة في أفلام ديزني عند ترجمتها إلى لغات أخرى ليست ذي معرفة سابقة بها.
- كيف يتم تكييف الثقافات الغربية في أفلام ديزني وتقديمها إلى المجتمع العربي المسلم السعي إلى معرفة قواعد الدبلجة بأعين قريبة.

أهداف الدراسة:

تهدف هذه الدراسة لأهمية الترجمة الثقافية في العالم السعي البصري وخاصة في دبلجة الأفلام إلى اللغة العربية، كما تهدف أيضا لإبراز أهمية الترجمة السمعية البصرية في نشر الثقافات و تنوعها.

الفرضيات:

في عالم الترفيه الإعلامي، تهيمن شركة والت ديزني على الصناعة بأكملها من رسوم المتحركة وبرامج تلفزيونية ومنتزهات عالمية و أفلام بالطبع مستهدفة بذلك جميع الجماهير حول العالم، كما أنها تميل إلى مشاركة وفرض الثقافة الغربية في إنتاجها لغير الأمريكيين مما جعل بعض المشاهد غير مفهومة للمشاهد العربي خاصة وأن الثقافتين مختلفتين كل الاختلاف، وهنا يأتي دور المترجم الذي يجب عليه إيجاد طريقة للترجمة تقلل من التوتر بين الثقافتين واللغتين، وذلك من خلال تشكيل وتعديل الثقافة المستهدفة في محتوى النص الأصلي حتى يستمتع المشاهدون بشاهدة برامجهم المفضلة بثقافتهم ولغتهم المحلية.

الإشكاليات:

- يحاول هذا البحث الإجابة عن الأسئلة التالية:
- ما هو دور الترجمة السمعية البصرية في نقل الثقافات؟
 - لماذا تعتبر الدبلجة المفضلة لدى المشاهدين عامة والعرب خاصة؟
 - كيف يتم نقل الثقافات الأخرى إلى العربية في أفلام ديزني؟
 - كيف يتحكم المترجم في ترجمة نصوص الأفلام وفي اختلاف ثقافتيهما؟

هيكل البحث:

يتكون هذا البحث من جزئين، أحدهما نظري والآخر تطبيقي، حيث يتكون الجزء الأول من فصلين، الفصل الأول يبرز ماهية وأهمية كل من الترجمة والترجمة السمعية البصرية وأهميتها في المساهمة في نشر مختلف الثقافات باستعمال أنماطها المختلفة، في حين يدرس الفصل الثاني مفهوم الترجمة السمعية البصرية في أفلام ديزني المدبلجة إلى اللغة العربية مع دراسة مختلف حالات بعض الأفلام مع كيفية التعامل مع الثقافة الغربية عند ترجمتها إلى العربية. كما تناول هذا الفصل تاريخ أفلام ديزني القديمة والجديدة ومصادر حيكات أفلامها. إضافة إلى تتضمن هذا البحث مختلف تعريفات الدبلجة في العالم عامة وفي العالم العربية بصفة خاصة والتحديات التي يواجهها المدبلجين عند عملية الدبلجة.

أما في الجزء الثاني وعبارة عن فصل تطبيقي كامل حاول فيه الباحث ترجمة بعد من مشاهد النسخة الحية م فيلم (علاء لدين والمصباح السحري) إلى كل من اللغة العربية الفصحى واللهجة الجزائرية ومقارنتها بالنص الأصلي وترجمتها الحرفية سعياً لمعرفة كيفية ترجمة الثقافة الأمريكية التي لا يخلو منه الفيلم رغم أصول قصته العربية وذلك عبر تحليل حالات من مشاهد الفيلم.

وأخيراً ختم الباحث هذا البحث بالإجابة عن الإشكالية المطروحة قبل بداية البحث إلى جانب النتائج المتحصل عليها.

الفصل الأول: الترجمة السمعية البصرية

ماهية الترجمة:

يختلف تعريف الترجمة من موضع إلى آخر، فالجميع يعرفها كعملية نقل نص أصلي من لغة إلى آخر أو معنى إلى معنى آخر، في حين يراها البعض تغيير نص لغة معينة إلى نص آخر بلغة أخرى وبالتالي معرفة لغة أخرى أو شرح ما لم يفهم من النص الأصلي. عرف فاسيليسكوتسيفيتيس الترجمة في مقاله من أجل نظرية لجوهر الترجمة في مجلة البيان بأنها تهدف في نهاية الأمر إلى تحقيق التطابق والتكافؤ في الشكل، والأمانة لجوهر النص، الذي هو تركيب محتواه وشكله. وبالتالي يتفق الجميع أن ترجمة نص ما تعني كل ما هو في النص الأصلي إلى النص الهدف بحدوث بعض التغييرات التي لا يجب أن تخل بالمعنى أو بجوهر النص. وعند تعريف الترجمة لا يمكننا ألا نذكر رومانياكيسونوفئات الترجمة الثلاثة التي وصفها كالتالي: (أ) الترجمة باللغة أي إعادة الصياغة، (ب) الترجمة بين اللغتين وتعني تفسير أو شرح مصطلحات لغوية بمصطلحات لغوية أخرى، (ج) ترجمة الإشارات الغير اللسانية كما تسمى أيضا بالترجمة التبديلية.

للترجمة إجراءات يستعملها المترجم في عملية نقل معاني النصوص من لغة إلى أخرى، فقد وصفها عالم اللغة يوجين نايدا كالتالي:

- 1- إجراءات فنية: وتتضمن تحليل اللغتين المصدر والهدف ودراسة نص للغة المصدر بالكامل قبل ترجمته إضافة إلى اتخاذ قرارات دلالية ونحوية بشأن المقارب التجريبي
- 2- إجراءات تنظيمية: تستعمل من أجل تأكد سلامة اللغة المقدمة من قبل المترجم ومدى صحتها كلغة هدف.

الترجمة السمعية البصرية:

لم تترك التكنولوجيا في عصرنا هذا أداة إلا و وضعت بصمتها عليها و بذلك تكون قد تفوقت على كل ما يمكن أن تكتبه اليد بما فيه الترجمة، فالأخيرة لم تعد فقط عبارة عن إعادة نص مكتوب إلى نص آخر بلغة أخرى بل و أصبحت أيضا تنشر الكتب و المجالات بلغات أخرى التي يمكننا قراءتها أو رؤيتها عبر حواسيبنا أو هواتفنا النقالة عبر ما يسمى الترجمة السمعية البصرية أو كما يسميها البعض بالترجمة المرئية و التي كما يعرفها اسمها أي انها تعني ترجمة كل ما هو مرئي الى لغات مختلفة أخرى و بالتالي نشر المعارف و تنويع لثقافات و المعلومات، كما أنها تساعد البع في تعلم لغات جديدة ي مجالات عديدة و مختلفة. فقد عرف لويكن الترجمة السمعية البصرية بأنها عملية التي يتم من خلالها فهم فيلم أو برنامج تليفزيوني من جمهور غير مألوف للغة الفيلم أو البرنامج الأصلية.

أنماط الترجمة السمعية البصرية:

النص المصدر في الترجمة السمعية البصرية يكون عبارة عن صوت وصورة، ومن أجل الحصول على مكافئ يحمل نفس المعنى والتأثير يوجد العديد من أنماط الترجمة السمعية البصرية والتي أختلفت في تصنيفها بسبب ندرة استعمال البعض منها نذكر أهمها: **السترجة:** هي ذلك النص المترجم الذي يظهر أسفل الشاشة

ترجمة الإشارة للصم والبكم: وهي عملية يقوم بها المدبلجين من أجل تمكين من يستصعب عليهم سماع صوت الشاشة كما تسمى أيضا بإنتاج الصوت المرئي ويستعمل في النشرات الإخبارية والبرامج التلفزيونية

الوصف السمعي: وتستعمل من أجل تمكين المشاهدة لأجل من يعانون من ضعف نظر جزئي أو كلي وذلك عن طريق تفسير صورة من مرئية إلى سمعية
الاستعلاء الصوتي: وفيها يتم بث الصوت الأصلي إلى جانب الصوت المترجم في آن واحد
النسخ الحية: وهي عادة إنتاج أفلام كلاسيكية إلى نسخ حية بممثلين حقيقيين
الدبلجة الجزئية: هي الاستعلاء الصوتي أو تقديم أصوات لتمثيل شخصية أو لتقديم معلومات معينة.

الدبلجة: وهي أكثر الأنماط استعمالا في العالم رغم صعوبتها واستهلاكها للوقت، ويمكن تعريفها بأنها عملية تغيير محادثة سمعية أو مرئية أو سمعية مرئية بمحادثة أخرى بلغة أخرى والتي تكون مفهومة للجمهور المستهدف.

الدبلجة حول العالم:

يرى العديد أن مشاهدة الأفلام بلغتهم الأم أفضل بكثير من مشاهدتها بلغة أخرى غير مفهومة حتى وإن تمت سرتحتها، وذلك من أجل العديد من الأسباب أهمها الاختلاف الثقافي الذي قد يكون مبهما لبعض الأشخاص، ولهذا أصبحت العديد من منصات الأفلام و البرامج المرئية سواء في التلفزيون أو الانترنت توفر خيارات الدبلجة باللغة الأم أو أية لغة مفهومة للجمهور ليتمكن من ربط الأحداث و فهمها بشكل جيد. في حين يرى آخرون أن مشاهدة برامجهم المفضلة بلغة أخرى غير لغتهم تساعدهم على تعلم لغات جديدة بل ويمكنهم أيضا استعمالها.
انتشرت الدبلجة بشكل واسع جدا في العالم، حيث أصبحت الخيار الأول أو الوحيد في العديد من دول العالم مثل: إيطاليا والبرازيل والصين والهند وإسبانيا على غرار الدول العربية التي انتشرت فيها دبلجة البرامج والأفلام الغربية ليس فقط إلى اللغة العربية الفصحى بل وأيضا اللهجات المختلفة مثل السورية، اللبنانية والمغربية...
وبالرغم من استعمالها الشاسع، فإن الدبلجة تعتبر من أصعب أنماط الترجمة السمعية البصرية لصعوبتها واستهلاكها الكثير من الوقت مقارنة بالأنماط الأخرى. ومع ذلك فهي تساعد بشكل كبير في تسويق البرامج التلفزيونية حول العالم...

الدبلجة في العالم العربي:

ظهرت الدبلجة في العالم العربي لأول مرة في مصر عام 1932 حيث دبلج الفيلم الأجنبي الصامت إلى "تولكي"، ليليها بعد ذلك دبلجة البرنامج الإذاعي "جين إير" إلى العربية من قبل مؤسسة الإتحاد الفني، و في سنة 1974 قامت شركة أبو سماح بدبلجة الكرتون الشهير "سندباد" ليحقق نجاحا كبيرا ثم بعد ذلك قامت نفس المؤسسة بدبلجة كرتون "زينة و نحول" سنة 2005 و غيرها من أفلام الكرتون التي لا تزال مفضلة لدى الكبار و الصغار. و في سنة 2005 بدأت قناة ال أم بي سي بدبلجة المسلسل الشهير "السيمبسون" أو "أل شمشون" الذي يعتبر من الأعمال المفضلة لدى الأمريكيين و العرب، بالرغم من مواجهة بعد الصعوبات في نقل الدعابات الأمريكية إلى اللغة العربية الفصحى بسبب الفروقات الثقافية.

الفصل الثاني: الترجمة السمعية البصرية في أفلام ديزني

عن والت ديزني:

والت الياس ديزني هو أشهر رسام ومنتج أفلام الرسوم المتحركة في الولايات المتحدة الأمريكية، أسس شركته المسماة باسمه وشقيقه روي عام 1923 وحققا نجاحا ساحقا بعد تأسيسهما أول شخصية كرتونية "ميكى ماوس" بعد ثلاث سنوات من تأسيس الشركة التي أصبحت أشهر شركة لإنتاج الرسوم المتحركة حول العالم مع ارباح سنوية منقطعة النظير، كما قامت الشركة بتوسيع فروعها في مختلف دول العالم العربية منها و الأجنبية. مولان، الملك الأسد، سندريلا، و من أشهر أفلام ديزني نذكر: بياض الثلج و الأقزام السبعة، فروزن أو ملكة الثلج و علاء الدين و المصباح السحري...

التمثيل الثقافي في أفلام ديزني:

الاختلاف و التنوع الثقافي برزا بشكل كبير في أفلام ديزني بداية التسعينات إذ أنها بذلك تستهدف جميع الثقافات العالمية المختلفة من خلال إنتاج افلام جديدة. الثقافة الأمريكية مثلا، فقد قامت ديزني بإنتاج مجموعة من الأفلام التي تتضمن مشاهد مختلفة تتنافى مع الثقافات الأخرى كالعربية الإسلامية ليأتي دور المترجم الذي يعمل جهدا على تكييفها لتصبح ملائمة للجمهور العربي الإسلامي. كما قامت شركة ديزني أيضا بإنتاج بعض الأعمال الغير غربية مثل الثقافة الصينية في فيلم مولان و فيلم الأسد الملك ذو الأصول الأفريقية وفيلم الجميلة و الوحش الفرنسي الأصل إلى جانب أعمال أخرى.

دبلجة أفلام ديزني إلى اللغة العربية:

عند بداية دبلجة أفلام ديزني إلى اللغة العربية كانت العملية من اللغة الإنجليزية إلى اللغة العربية الفصحى لكونها اللغة الأولى المفهومة لدى جميع العرب. و بعد مرور السنين سمحت ديزني لفرعها المصري البدء في دبلجة الأفلام باللهجة العامية المصرية لتلقى راجا كبيرا و استهلاكا من المصريين و غير المصريين لا اعتبارها لهجة مرحة و يفهمها جميع العرب. إلا ان ذلك لم يدم طويلا لوجود بعض معارضي اللهجة العامية التي اعتبروها قاتلة للإبداع الطفل العرب كما أنهم يريدون مشاهدتها بلغتها الأصلية لكي يتسنى لهم تعلم و تعليم أطفالهم لغات جديدة، ليبدأ الجدل بين معارضين و مؤيدين فمنعت ديزني الأفلام المدبلجة إلى اللهجة المصرية مدة من الزمن إلا أن قام المؤيدون بشن حرب الكترونية معبرين عن رغبتهم في استرجاع الدبلجة إلى العامية فلبت شركة ديزني طلبهم بعد مدة قصيرة.

عوائق و مشاكل الترجمة في ترجمة الأفلام إلى العربية:

بالرغم من كونها أكثر أنماط الترجمة السمعية البصرية استعمالا، إلا ان المدبلج يلقي العديد من المعوقات و مشاكل أثناء عملية الترجمة . مقارنة بالسترجة بين الكثير من مختصي المجال أن الإحساس، فالأخير الدبلجة هي أكثر فعالية حيث جل ما تقوم به السترجة هي نقل المعنى و ليس يفقد الفيلم قيمته في حالة غيابه. و في نفس المقارنة، فإن السترجة تهتم بالمكان و الزمان، الأخير في وقت ظهور الترجمة أسفل الشاشة و الذي يجب أن يكون مطابقا تماما لطول كلام المتحدث ي الفيلم مع أخذ مكان السترجة بعين الاعتبار مما يسهل على المشاهد الفهم و المشاهدة في نفس

الوقت، و بالحديث عن هذا تقول المدبلجة المصرية زينب مبارك: "إن المترجمة تنقل الحديث فقط دون الإحساس لنلاحظ عنصرا مفقودا والذي لا يمكن أن يتحقق إلا بوجود شخص ينقل ما يقال إلى أفعال". فالدبلجة تنقل المشاعر و الأفعال و كل ما يقوم به الممثل الأصلي بطريقة يفهمها الجمهور المستهدف. وهذا في الواقع ما يجعلها تحديا صعبا للمدبلج و لأنه في بعض الأحيان يكون من الصعب حقًا التعبير عن شعور غير على مألوف للثقافة المستهدفة. كما أن المدبلج الأصلي، محصور بالوقت فعليه أن يحقق النتيجة المرجوة مع احترام توافق صوته و الصوت إضافة إلى الاختيار المناسب للشخصيات و التي يجب أن تكون أصواتها ممثلة للشخصية المعروضة على الشاشة.

تتميز أفلام ديزني بوجود الأغاني في معظم أفلامها و هي تعتبر من تحديات المدبلج، إذ أنه يجب عليه ليس فقط احترام اللحن الأصلي بل أيضا اختيار الكلمات التي تتناسب معه إضافة إلى الأصوات التي يجب أن تكون مشابهة للأصلية إلى حد ما، و مع ذلك فإن اختيار الكلمات ليس بالأمر المهم، الأهمية تكمن في المحافظة على التناغم الموسيقي و كذا تناسب حركة الشفاه مع الوقت.

الاختلافات الثقافية في دبلجة أفلام ديزني إلى اللهجة المصرية و اللغة العربية الفصحى:
لا يقتصر دور الترجمة فقط إلى استبدال النصوص السمعية و المرئية بنصوص و لغة أخرين، بل أيضا في ترجمة الثقافة و الدعابات و الحركات و غيرها. يعتبر العرب روح الدعابة أهم الأشياء التي يجب دبلجتها حتى و إن وجب تغيير المعاني و استبدالها بكلمات أخرى من أجل الحفاظ على نفس الأثر كما في النص الأصلي و هو من أحد الأسباب التي جعلت الجمهور العربي يفضل اللهجة المصرية عن غيرها معتبرين أن الأفلام تفقد روح الدعابة عند دبلجتها إلى الفصحى.

الأسماء و عناوين الأفلام أيضا تلعب دورا كبيرا في استقطاب اهتمام المشاهد، فالمدبلج المصري يبذل جهدا كبيرا في إبداع أسماء شخصيات الأفلام و عناوينها و جعلها مضحكة و مختلفة تماما عن اللغة العربية التي تبقى كما هي أو تقترضها، و بالتالي فإن الدبلجة المصرية تعطي أسماء موصوفة لشخصياتها أي أن الاسم يعكس الشخصية الكرتونية أو السلوكيات التي تنتج عنها.

الثقافة العربية وأفلام ديزني:

إن أصعب ما قد يواجه المترجم في الدبلجة هي الاختلاف الثقافي و خاصة عندما تكون ثقافة الفيلم أو البرنامج بعيدة كل البعد عن ثقافة الجمهور المشاهد و أفكاره، و عليه فإنه يضطر إلى اتخاذ إجراءات مختلفة بهدف جعلها ملائمة و مقبولة. نأخذ الثقافة العربية على سبيل المثال، يوجد بعض المشاهد في أفلام ديزني تتنافى و تفكير المجتمع مما يصبح على المترجم إما تغيير كلمات المشهد بالكلمات أخرى أو إلغاء المشهد بالكامل خاصة و أن أكثر متابعي الأعمال هم من الأطفال الذين هم في المرحلة العمرية التي يجب أن تغرس فيهم المبادئ الدينية و العقائدية. و لهذا تعتبر الدبلجة الأصعب على الإطلاق، ز مع ذلك فهي تسمح لمترجم استعمل إبداعه و منه الحصول على نتائج جيدة و مرضية.

الفصل الثالث: دراسة الترجمة الثقافية في فيلم: "علاء الدين والمصباح السحري"

درس الباحث في هذا الفصل أهم الفروقات الثقافية عند ترجمة النسخة الحية من "فيلم علاء الدين والمصباح السحري"، وذلك بترجمة بعض المشاهد من الفيلم إلى اللغة العربية الفصحى حرفياً باستعمال الفاموس الإلكتروني وكذا بالعربية التي يمكن استعمالها في الدبلجة إضافة إلى العامية الجزائرية لأول مرة، وذلك باستعمال ترجمات من اللغة اليومية الجزائرية وكيف يرى الباحث أثرها مقارنة باللغة والثقافة الغربية.

تعريف الأنموذج:

حكاية علاء الدين والمصباح الرائع هي واحدة من أشهر قصص الليالي، وهي مجموعة من القصص التي كانت ترويها شهرزاد لزوجها السلطان لأكثر من ألف ليلة وليلة لإلهائه عن إعدامها. لم تكن قصة علاء الدين في الأصل في مجموعة حكايات ألف ليلة و ليلة إلى أن أضافها المستشرق الفرنسي "أنطوان جالاند" في القرن الثامن عشر بعد سماعها من راوية سورية تدعى حناء دياب على الرغم من أن القصة الأصلية كانت مكتوبة باللغة الفرنسية، إلا أنها ترجمت لاحقاً إلى اللغة الإنجليزية وتم تقديمها إلى العالم الغربي بواسطة السيد "ريتشارد فرانسيس بيرتون" باحث إنجليزي وأحد أشهر المستشرقين في العصر الفيكتوري. ظهرت القصة لأول مرة في الشاشة سنة 1992 من قبل والت ديزني لتكون بذلك أول فيلم متحرك تصل أرباحه إلى نصف مليون دولار، إلا أن الجمهور العربي لم يكن راضياً تمام عن العمل، رغم كون القصة ذات أصول عربية فإن شركة ديزني جعلت القصة ملائمة بشكل كبير للثقافة العربية وذلك بطريقة التمثيل وإبراز صورة الشخصية العربية بطريقة مثيرة للجدل.

القصة الأصلية تحكي عن شاب بغدادى فقير و يتيم الأب، فيظهر رجل يدعي أنه عمه مدعياً أنه سيساعده على الخروج من فقره و يجعله ثرياً هو و والدته، فصدقه علاء الدين معتقداً أنه سيحقق جميع أحلامه بعد أن يصبح ثرياً، فاستغله الرجل المزيف للدخول الى كهف العجائب و سرقة المصباح السحري من أجله، وعندما وجد العلاء الدين المصباح حاول الرجل السطو عليه إلا ان علاء الدين رفض فوجد نفسه محاصراً في كهف العجائب بعد أن تركه الرجل بمفرده، و بعدها فرك علاء الدين المصباح ليخرج الجني منه و يساعده على الخروج من الكهف..

بعد مرور السنين تغيرت قصة علاء الدين بعد أن ترجمت إلى عدة لغات من بينها اللغة الإنجليزية، فعمل المترجمون على تغيير الأسماء و الأماكن بل وحتى البعض من حبكة القصة. و بعد سنوات عدة من آخر إنتاج لفيلم علاء الدين حاولت شركة ديزني إصلاح الاتهامات الموجهة إليها و ذلك بإنتاج النسخة الحية من الفيلم سنة 2019 و بمشاركة ممثلين ذوي أصول عربية مع تغيير سرد الحكاية و جعلها عربية أكثر من النسخة الأخيرة إلا أنها فشلت في ذلك فقد بقي الفيلم أمريكياً حتى بعد التغييرات التي حدثت.

شارك العديد من الممثلين العرب في دبلجة النسخة الأولى من فيلم علاء الدين إلى اللهجة المصرية، و يمكننا القول أن الفيلم استعاد بعض من أصوله العربية خاصة و أن المدبلجين المصريين حاولوا قدر الإمكان تكيف المشاهد و جعلها مثيرة للاهتمام العرب. و لكن النسخة الحية الأخير لم تدبلج بعد لا إلى اللغة العربية ولا إلى إحدى لهجاتها و هذا ما حاول الباحث القيام به في هذا البحث.

استهل الباحث تحليل حالات وترجمتها في الفيلم بمناقشة الأسماء والأماكن التي قد يتم تغييرها العربية، معظمها تبقى كما هي ليست لأنها أسماء علم بل لأن إبقائها بأصلها عند دبلجة الفيلم إلى غير مبهم ومفهوم بالنسبة للمشاهدين. ومع ذلك فإن دبلجتها إلى اللهجة الجزائرية يظن الباحث أنه حري به أن إظهار النكهة الجزائرية وتغيير البعض منها أو فرنستها بحكم أن اللغة الأجنبية الأولى لدى الجزائريين هي الفرنسي والتي يستعملونها بشكل كبير في حياتهم اليومية. جميع أفلام ديزني لا تخلو من روح الدعابة وقد تكون سبب كثرة متابعيها، حلل الباحث ذلك ببعض عبارات المزاح التي ظهرت في الفيلم ثم ترجمها إلى اللغة العربية حرفيا كما قام بتعديلها لتناسب قواعد دبلجة الفيلم وخاصة بأن الترجمة الحرفية لا تصنع نفس التأثير في بعض الأحيان. وأما عن اللهجة الجزائرية فالباحث حاول إيجاد عبارات مضحكة التي يستعملها الجزائريون عادة حتى وإن كانت مختلفة عن النص الأصلي فالمهم هو إبقاء أثر الدعابة لدى الجمهور المستهدف. استعمل الجني الذي لعب دوره الممثل الأمريكي "ويل سميث" الكثير من الأمثال والحكم وفي هذا البحث قام الباحث باختيار البعض منها ومقارنتها بالنص والاستعارات الممكنة في الفيلم، الأصلي بعد ترجمتها على إلى كل من العربية والجزائرية. الترجمة الحرفية في الأمثال والحكم وكذا الاستعارات لا تفي بالغرض فنتيجتها تكون ترجمة ما هو مكتوب دون التغيير فيه، في حين أن الدبلجة إلى العربية تعطي مكافئا مفهوم لدى الجمهور ويترك نفس الأثر ويمكن استعمال ما يقابلها من أمثلة إن وجدت وإن لم تكن فصنع مكافئ يعطي نفس المعنى. أما عن اللهجة الجزائرية فالباحث حاول إيجاد أمثلة وعبارات وحكم جزائرية تصنع نفس الفارق وتوصل الفكرة المراد إيصالها.

العناصر الثقافية والدينية ظهرت ليس بشكل كبير في المسلسل إلا أن الباحث قام بدراستها مع إيجاد المقابلات التي تنقل المعنى والتي تمثله. فالألبيسة التقليدية تقابلها ألبيسة تقليدية جزائرية، كما هو الحال مع العبارات الدينية التي تقابلها عبارات دينية إسلامية بما أن الجزائر ذات مجتمع فصنع المقابل الثقافي يقتضي إيجاد المقابل الثقافي في اللغة الأخرى. إسلامي وجد الباحث عند مشاهدة الفيلم أنه يمكن ترجمة بعض من المشاهد إلى اللهجة الجزائرية يوميا، فدبلجة الفيلم إلى الجزائرية يجبر المترجمين استعمال البعض منها أو جميعها، المستعملة رغم أنها قد تبدو محادثات عادية إلا أن دبلجتها مختلفة جدا ومفهومة فقط في الجزائر إن لم تترجم إلى لغات أخرى.

بعد تحليل ما يفوق العشرين حالة من فيلم علاء الدين، استنتج الباحث أن استعمال الترجمة الحرفية في الدبلجة قد يفقد النص الأصلي معناه وكما يمكنها أن تكون مكافئا صحيحا في بعض الحالات. أما الدبلجة فيجب إيجاد المقابل الذي يخدم وقت الجملة التي تقال في الفيلم وسرعتها وأما عند الدبلجة إلى وأهمها إيجاد نفس المعنى، لهذا تعديلها بعد الترجمة الحرفية أمر لا بد منه، اللهجات بصفة عامة و الجزائرية بصفة خاصة على المدبلج جعل رضا المشاهد كأولوية و في نفس الوقت عليه أن يكون آمينا للنص الأصلي و مبدعا في النص الهدف.

الخاتمة:

يسعى هذا البحث إلى مناقشة الترجمة الثقافية في أفلام ديزني، كيف يتم إيصال الأفكار و كيف يتم التعامل مع الثقافات المختلفة عند دبلجة هذه الأفلام سواء إلى اللغة العربية أو إلى اللهجات العامية، كما انه يناقش مدى حرية المترجم أو المديبلج عند التعامل النص الأصلي، إلى أي مدى يمكنه أن يبدع دون المساس بالمعنى الأصلي و متى يمكنه أن يكون إبداعه محدودا مع تحقيق المراد الوصول إليه. و يقدر انتشار الأفلام و البرامج المديبلجة أصبح حري بالمختصين معرفة مصير الثقافات المترجمة إلى لغات أخرى.

ومن خلال هذا البحث توصل الباحث إلى أهم النقاط وهي:

-تلعب الترجمة السمعية البصرية دورا كبيرا في نقل الثقافات حول العالم، وذلك عبر دبلجة و ترجمة المنتجات الغربية كالأفلام و البرامج و غيرها، لتصبح بذلك من أهم المجالات في وقتنا الحالي.

-أكثر أنماط الترجمة السمعية البصرية في العالم و العالم العربي هي الدبلجة رغم صعوبتها و استهلاكها للوقت.

-للمترجم دور مهم في نقل هاته الثقافات ليس لغويا فقط، بل بتقديم المقابل الثقافي في اللغة الهدف و الذي يعوض عدم فهم المشاهد للبعض من المشاهد لكونها غريبة عمه و عن ثقافته و بما أن الهدف الرئيسي في ترجمة الأفلام و دبلجتها هو إيصال الأفكار فالمترجم حر في تعامله مع النص مادام سيكون و فيا للنص الأصلي.

-يظن العرب أن دبلجة الأفلام أفضل بكثير من ترجمته و خاصة إذا ما ترجمت باللغة العامية التي يفهمها جميع العرب، و ذلك بالتعبير عن العروض بطريقة مفهومة و مرحة مما يجعلها مثيرة لإعجاب جميع الفئات العمرية.

- عند دبلجة الأفلام لا يتم التركيز على المعنى بشكل كبير بقدر ما يتم التركيز على نقل الثقافة إلى الجمهور في نفس سياق، فتكليف المشاهد يصبح أمرا لا بد منه و ذلك عند وجود حالات غير قابلة للترجمة أو حالات تتنافى و ثقافة الجمهور المتفرج.

- عند ترجمة الثقافات الدبلجة و المترجمة مختلفين تماما، حيث أن في الأخيرة تكيف الثقافة مهمة صعبة على عكس الدبلجة التي تكون فيها سهلة جدا فتكليف المشاهد و جعلها مفهومة للجمهور هو الهدف من العملية.

وفي الأخير يظن الباحث أن ترجمة الثقافات ستبقى الأصعب، ليس لصعوبة الدبلجة و استهلاكها للوقت ولكن لموقف المترجم الذي سيكون بين مطرقة الوفاء للنص و سندان إرضاء المتلقي.

Abstract:

This study aims at investigating the translation, and the representation of cultures in Disney movies through AVT, which its role has become more significant than ever due to the spread of technology and smart devices. This study conducted the remake version of the Disney animated movie of Aladdin, the researcher tried to investigate how the Arabic culture was presented in this movie as being the source culture of the original tale, the process was done through analyzing some scenes from the movie that were dominant by the American slang and culture. The researcher worked on translating them in both MSA and ALD, the latter was never used in translating Disney movie, so the researcher tried to come up with the most accurate translation in dubbing the scenes into ALD so that the Algerian audience would cope with it. In the end, the research arrived at dubbing movies is one of the hardest processes especially for the translator since she or he is going to change several things to satisfy the watcher as well as the original scene.

Keywords: Audiovisual Translation, Dubbing, cultural translation.

ملخص:

يهدف هذا البحث إلى دراسة ترجمة الثقافة في أفلام ديزني من خلال الترجمة السمعية والبصرية، والتي فرضت وجودها بسبب انتشار التكنولوجيا في الوقت الحاضر. أجريت هذه الدراسة على النسخة الجديدة الحية لفيلم "علاء الدين" المشهور في كلا الثقافتين العربية والغربية، حاولت الباحثتين التحقق من كيفية تعامل ديزني مع الثقافة العربية التي تعتبر مصدر المنتج للرواية الأصلية للفلم كما تطرقنا إلى دراسة ومعالجة بعض المشاهد من الفلم التي قد تصعب ترجمتها إلى الثقافة العربية لاحتوائها على عبارات ومواضيع متعلقة بالثقافة الغربية كما قامتا بتحليل تلك المشاهد وترجمتها إلى كل من اللغة العربية الفصحى واللهجة الجزائرية والتي لم يسبق استعمالها في هذا المجال. كما حاولت الباحثتين دبلجة الفيلم وتقديم اقتراحات لمكافئات اللغة العربية إلى جانب إمكانية عرضه على الجمهور الجزائري باستعمال الدارجة الجزائرية. في النهاية، وصل البحث إلى الأفلام الدبلجة وهي واحدة من أصعب العمليات خاصة بالنسبة للمترجم حيث أنها ستغير العديد من الأشياء لإرضاء المشاهد وكذلك المشهد الأصلي..

الكلمات المفتاحية: الترجمة السمعية البصرية ، الدبلجة ، ترجمة الثقافات.

Résumé:

Le but de ce projet est d'étudier la traduction de la culture dans les films de Disney, en utilisant la traduction audiovisuelle, qui est plus renforcée grâce à l'utilisation fréquente de la technologie dans notre vie quotidienne. Cette étude a été réalisée sur la nouvelle version du film "Aladin" qui a remportée beaucoup de succès dans le monde entier. Les chercheuses ont enquêté sur la représentation de la culture arabe par Disney dans ce film aussi, elles ont analysé quelques scènes difficiles à traduire dans la langue arabe, car elle contient des thèmes et des expressions étrangères, les chercheuses ont traduit ces scènes en longue arabe soutenue, puis en dialecte algérien qui ce dernier n'a jamais été utilisé dans ce domaine. Elles ont aussi essayé de faire le doublage du film et de donner des propositions pour la langue arabe, en plus de le présenter au public algérien en utilisant le dialecte algérien. L'étude conclue que le doublage est un des opérations les plus difficiles pour un traducteur car il doit modifier plusieurs scènes pour satisfaire le public.

Mots clés : Traduction audiovisuelle, Traduction Culturelle, Doublage.

