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**Investigating The Translatability of Proper Nouns in Cartoons
from English into Arabic
Case Study: The Daltons**

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Dedication

To my dear parents, sister and brothers, I dedicate this work.

To my dear parents, sisters and brothers, I dedicate this dissertation.

Acknowledgements

We are truly filled with gratitude firstly to Allah then to our supervisor Prof. Dr. Ahmed Belarbi, whose priceless support and assistance made this thesis come to light. As we would like to sincerely express our profound appreciation to the chair of the committee Ms. Youcef Bencheikh and the examiner Dr. Mohammed Kouted, who provided us with countless pieces of advice, for their persistent guidance so far throughout our academic career, whose valuable courses have formed the basis of this work.

Abstract

Audio visual translation plays a decisive role in conveying certain messages to the intended audience, as different cultures communicate with one another and get more interrelated. Since dubbing is regarded as one of the widely used methods of audio visual translation, the dubber translator must be aware of the culture of the source language and the meaning implied in each part of the text. Additionally, proper nouns are among those challenging items in dubbing which shall never be considered trivial, for they can easily contain some information about the culture. The present study investigated the proper noun translations in the dubbed version of the Daltons cartoon and in the subtitled one to a very limited extent. Although cartoons are considered a form of entertainment for people of different ages, especially children. They also contain a cultural message that translation cannot ignore. So particularly when addressing the Arab children as audience, three significant topics should be sensitively taken into consideration: religion, sex and politics. Thus, all that is fundamentally built on the hypotheses. If we consider the main question of this study, investigating the procedures basically utilized in translating proper nouns, it will lead us to the main hypothesis presumed, in the way to be rationally proved true, which indicates that translating proper nouns is likely to be attached more to culture rather than language.

Key terms: Translatability, dubbing, Arab children, the Daltons cartoon, and proper nouns.

المستخلص

تهدف الترجمة السمعية البصرية إلى إرسال رسائل معينة للجمهور المستهدف، حيث تتلاقح الثقافات المختلفة فيما بينها. بحكم أن الدبلجة هي إحدى أوجهها الشائعة استعمالاً على نطاق واسع، على المترجم في هذا المجال أم يكون مضطرباً بالثقافة الأصل وبالمعاني المتضمنة في نصوصها. وبالإضافة إلى أن ترجمة أسماء العلم مهمة شاقة نظراً لاحتوائها للعناصر الثقافية. هذه الدراسة هي بصدد استقصاء قابلية ترجمة أسماء العلم في كرتون "عصابة الدالتون" من النسخة الإنجليزية المسترجة إلى العربية المدبلجة. إن مشاهدة الكرتون لأمر ممتع إلا أنه يحتوي على إيحاءات ثقافية مهمة ينبغي الانتباه لها أثناء الترجمة، وخاصة أن المشاهدين العرب يتعاملون مع المحتويات الدينية والجنسية والسياسية بتحفظ وحساسية. ويطرح السؤال الرئيسي إشكال ماهية الإجراءات الأساسية المستعملة في ترجمة أسماء العلم، والذي بدوره يقودنا إلى الفرضية الرئيسية التي تزعم أن ترجمة أسماء العلم تتعلق بالثقافة أكثر من اللغة.

الكلمات الدلالية: -قابلية الترجمة -الدبلجة -الأطفال العرب -كرتون "عصابة الدالتون" -أسماء العلم

Table of Contents

Dedication	II
Acknowledgements	III
Abstract	IV
Table of Contents	VI
List of Tables	IX
List of Figures.....	X
Introduction.....	1
Chapter One	5
Dubbing and Translation	5
1. Introduction.....	5
2. History of Dubbing in The Arab World	5
2.1. Definition of Dubbing	5
2.2. History of Dubbing.....	7
3. Dubbing Process	13
3.1. Forming a Committee.....	14
3.2. Approval Committee	15
3.3. Auditioning of Actors.....	15
3.4. Voice Recording.....	15
3.5. Voice Review Committee	15
4. Dubbing Difficulties	16
4.1. Technical Challenges	16
4.2. Non-Technical Challenges	16
5. Dubbing VS Subtitling	17
5.1. Dubbing	17
5.2. Subtitling.....	18
6. Proper Nouns.....	19
6.1. Definition of Proper Nouns	19
6.2. Classifications of Proper Nouns.....	20

6.3. Characteristics of Proper Nouns.....	20
6.4. Translation of Proper Nouns	21
7. Conclusion	22
Chapter Two	23
Cartoon and Translation.....	23
1. Introduction.....	23
2. Cartoons	23
2.1. Etymology and Definition of Cartoons	23
2.2. Brief History of Cartoons	24
2.3. Types of Cartoons.....	27
3. Translation Strategies of Proper Nouns in Cartoons.....	29
3.1. Rendition	30
3.2. Copy.....	30
3.3. Transcription	30
3.4. Re-creation	30
3.5. Substitution	31
3.6. Deletion	31
3.7. Addition	31
3.8. Transposition.....	31
3.9. Phonological Replacement.....	31
3.10. Conventionality	31
4. Foreignization and Domestication	32
5. The Arab Muslim children and Cartoons.....	35
6. Cartoon effects on Children	36
6.1. Positive Effects	37
6.2. Negative Effects.....	38
7. Conclusion	38
Chapter Three.....	39
Case Study: The Daltons	39
1. Introduction.....	39
2. The Daltons Analysis.....	39
2.1. General Overview	40
2.2. Analysis.....	41
2.3. The Dalton Brothers	41
3. The Proper Nouns of the Ten Episodes of the Cartoon	43
3.1. Listing the Proper Nouns	43

3.2. Counting the Proper Nouns Collectively	44
3.3. Counting the Proper Nouns separately	45
4. Contrast Between The Original, Subtitled and Dubbed Versions	45
5. The Translation Procedures of Proper Nouns Employed	47
5.1. List of the Proper Nouns and Their Translations.....	47
5.2. Analysis of Findings	48
6. The Venutian Dichotomy.....	50
6.1. Culture-Specific Items	51
6.2. Counting foreignized and domesticated data	53
7. Conclusion	53
Conclusion	54
References.....	59

List of Tables

Table 01: Contrasting the proper nouns with their translations in *The Daltons*

Table 02: The procedures of translating nouns in *The Daltons*

Table 03: Foreignized and domesticated culture-specific items

List of Figures

Figure 01: Translation Procedures

Figure 02: The frequency of foreignized and domesticated culture-specific items

Introduction

At the outset, since 1990, audiovisual translation has emerged as an unprecedented translation industry, attempting to bring about dramatic improvements in terms of achieving better communication with the use of language, in order to contribute to the field of film production, so that the messages intended to be received appear more accurate and understandable for viewers. Consequently, this historic turning point led to the huge success in dubbing achieved by the Arab dubbers, importing and translating the western animated films to address the Arab audience, specifically children, due to the extreme lack of the locally produced cartoons in the Arab world.

On a small scale, within the following chapters, the emphasis is put on the translatability of the proper nouns given in the sample of the first ten episodes selected from the case study of The Daltons cartoon, in which the procedures employed in translating them are researched in detail. Moreover, the procedures mentioned afterwards differ in terms of the existence of distinct proper nouns, whether meaningful or meaningless, and besides, the nouns carrying meaning are distinguished from one another, depending on the meaning implied in each one. Therefore the rate of the literal translation and cultural adaptation found in the proper nouns is measured through the frequency of using foreignization and domestication.

After investigating how dubbing emerged and the phases historically went through attached to the field of animated films, including all its types, the rationale behind choosing this topic is to identify how proper nouns are dealt with within the dubbing process, in terms of their translatability. As this research tends to introduce a new study conducted in the context of The Daltons, as a case of study, in terms of identifying and examining the procedures applied in translating the proper nouns given. So that regarding the whole sample

of the proper nouns given, it is figured out that the majority of them were foreignized, as they are considered also culture-specific items.

Generally speaking, the main sources, that revolve around the focal point of this study, dealt with translation and dubbing of the animated films, in particular, chiefly in the Arab world, in which the translation strategies of proper nouns has been thoroughly discussed, to a great extent. Furthermore, the pros and cons as well as the obstacles of dubbing were exhaustively researched, in correlation with foreignization and domestication. Since these main points have been put forward by (*Matamala, 2010; Şahin, 2012; Giovanni, 2016; Kubkowski, 2013; Nazarabadi, 2016; Kremer, 2016; Aguilera, 2019; Koolstra, 2002; Zagot, 2014; El-Mhassani, 2018*), this study is to more specifically focus on researching similar issues, yet it will be according to the new data gathered in a totally different context, which is The Daltons case study, precisely putting emphasis on investigating the translatability of the proper nouns given, narrowing the sample down to culture-specific items, which the previous literature lacked. As it is considered a significant added value that may contribute to further research in this area of study.

Starting with the two research questions stated as follows: What are the procedures basically utilized in translating proper nouns and how to appropriately adapt the translated content to Arab Muslim children, the statement of this thesis precisely identifies the way the proper nouns given were translated as well as how much the translated content was culturally adapted to the Arab children in the dubbed version, throughout the first ten episodes of The Daltons. Moreover, the main hypothesis is stated as follows: Translating proper nouns is likely to be attached more to culture rather than language, as the sub hypothesis is: The Arab Muslim audience conservatively reacts to the translated content concerning religion, sex and politics.

In this research we decided to conduct a quasi-empirical study involving both quantitative and qualitative methods. On one hand, through the quantitative method, after introducing its plot and the main characters, the proper nouns in the French original, the English subtitled and in the Arabic dubbed versions will first be gathered and stated sequentially within the first ten episodes of *The Daltons* cartoon. Thus the frequency of the proper nouns, whether original, subtitled or dubbed, will be counted collectively then separately as well, in order to identify the most repeated ones accompanied by the reason behind. Therefore the data collected are to be classified according to their state of being as persons (Anthroponyms), places (Toponyms), objects or occasions.

On the other hand, the qualitative method comes up to back up the findings of the quantitative one, as we will investigate and examine the equivalent choices and procedures of the translators in their translations and the motivations beyond, linguistically or culturally. Accordingly, a contrastive study is to be planned between the French original, the English subtitled and the Arabic dubbed versions of *The Daltons*, regarding the remarkable differences in the translations of the proper nouns.

The thesis presented is developed into three chapters. The first chapter is about the history of dubbing in the Arab world, dubbing process, dubbing difficulties, dubbing vs subtitling and proper nouns. While the second chapter concentrates on inquiring into cartoons, translation strategies of proper nouns, foreignization and domestication, the Arab Muslim children and cartoon and its effects on them. The last chapter proved to be completely practical. Concerning the case study “*The Daltons*”, the plot is analyzed in depth, along with the main characters. After that, the proper nouns given in the sample are listed then counted collectively and separately in the three versions. Accordingly, the French original, the English subtitled and the Arabic dubbed versions of the animated film were closely studied, from a contrastive point of view. Thus the focal point of the research shows up through listing the

subtitled and the dubbed proper nouns, accompanied by the procedures applied in translating them, in a table. As the findings were analysed, followed with an explanatory figure.

Ultimately, the culture-specific items were extracted from the whole sample to be independently examined, whether foreignized or domesticated, according to their translation procedures.

Based on the findings and conclusions presented, the following recommendations are suggested. Firstly, it is proposed to examine the cultural features of the investigated proper nouns by the researchers in this field. Secondly, it is highly recommended to build on the findings reached through developing into new outcomes in other contexts, regarding this respect.

Chapter One

Dubbing and Translation

1. Introduction

In this chapter, the successive stages of dubbing throughout history and its process will be adequately represented and discussed, at first. After that, since dubber translators encounter a variety of challenges and difficulties in dubbing, we are going to explore them closely and investigate their sources. Moreover, a comparison shall be carried out, in short, between dubbing and subtitling. Thus the subject will be narrowed down into dubbing of proper nouns. So as it has been mentioned above, this chapter develops into five sections.

2. History of Dubbing in The Arab World

Starting with the history of dubbing, the topic has to proceed into more specific sub-branches. As on a large scale, dubbing is regarded as a single approach of Audio-visual translation, which was lately given a considerable attention in the Arab world.

2.1. Definition of Dubbing

Dubbing is an actor's vocal performance in the target language, since it is the replacement of the SL soundtrack by the TL voice recording. It must be performed by on-screen actors in order to professionally act out hand movements, gestures and facial expressions fitting with the original dialogue script played by the off-screen actors, taking into consideration reaching synchronies when the dubber translator chooses appropriate phrases for lip movements for accuracy of performance. In addition to matching dubbing techniques to their interdependence in terms of grammatical and lexical equivalence.

Dubbing is regarded as one of the most studied techniques of audio-visual translation (AVT) in general, and revoicing in particular. As *Yves Gambier* defined dubbing in his book "*Handbook of Translation Studies*" (2009) as follows:

Dubbing, famously nicknamed *traduction totale* (Cary, 1960) because of its many challenges, is the other major revoicing practice. It involves replacing the original soundtrack containing the actors' dialogue with a TL recording that reproduces the original message, ensuring that the TL sounds and the actors' lip movements are synchronised in such a way that target viewers are led to believe that the actors on screen are actually speaking their language. dubbing is virtually restricted to the translation of films, TV series and sitcoms, children's programmes, and the sporadic commercial. Though countries and studios differ in the way they carry out dubbing, standard practice in the industry has it that a rough translation is carried out by a translator who knows the SL and then passes it on to the adaptor or dubbing director, responsible for synchronising the translation with the audio and visual cues of the original.

Adding the definition of *Diaz-Cintas (2003)*:

Dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized.

In the context of dubbing, there are three types of synchronies for voice-over translation. So in order to reach them, dubbers opt to padding or omitting some words or expressions.

Yves Gambier demonstrated the three synchronies in his book entitled '*Handbook of Translation Studies*' (2009):

According to *Fodor (1969)*:

The phonetic synchrony, most widely known as lip synchrony, which stands for fitting the target text into the mouth openings of the onscreen characters, particularly in instances of close-ups. When working at this level, translators/dialogue writers must forgo the sentence as their translational unit and concentrate on syllables and letters. Indeed, the translated dialogue has to be moulded in such a way that despite its phonetically dissimilar nature, it still

appears to be visually identical to the original when superimposed to the original images and soundtrack. Of particular importance to create the illusion is to respect open vowels (a, e, o), bilabial (b, p, m) and labio-dental consonants (v, f), which in close-ups can be easily noticed by viewers.

The second type of synchrony is that of the translation with the actors' movements and gestures, coined as character synchrony, and relabelled as kinetic synchrony by *Whitman-Linsen (1992)*. . The aim here is to guarantee that the dialogue does not contradict the image and that the shaking of a head comes accompanied by a negative statement. Finding adequate target voices that are compatible with the personality and the physical appearance of the person on screen is also part of this type of synchronisation, though clearly a decision that is beyond the translator's reach.

In dubbing, as in other translation practices, not only what is said is important but also the way in which it is said can be crucial for the success of the programme. The third and last synchrony is known as isochrony and consists of making sure that the duration of the translated exchanges is in tune with the duration of the original ones and the utterances can be comfortably fitted between the moments the actors open and shut their mouths.

2.2.History of Dubbing

In this section, we are going to tackle the developmental phases of dubbing and how the previous revolutions in science paved the way for dubbing to be done. As *سعاد قرقابو (Suad Karkabou)* elaborated on the topic in her PHD dissertation (2019) :

لقد أدى التطور الذي حققته البشرية على المستوى العلمي والتكنولوجي إلى زيادة في المعارف والمعلومات التي أنتجت في لغة معينة. فكانت الحاجة الدائمة للترجمة بهدف نقل نصوص مكتوبة وأخرى شفوية من لغة إلى لغة أو لغات أخرى.

اعتمدت السينما في بداياتها الأولى على الصورة فقط وهو ما يسر فهم الأفلام من طرف جميع المشاهدين على اختلاف لغاتهم. لكن مع دمج الصوت بالصورة و بداية السينما الناطقة و نهاية السينما الصامتة, دفعت الحاجة لمشاهدة هذه الأعمال السينمائية المنتجة في لغة معينة إلى إيجاد حل لعائق اللغة الذي حال دون فهم الأفلام في النسخ الأصلية, " في حين أن السينما الصامتة شقت طريقها بكل يسر حيث كانت مفهومة في العالم بأسره, فهي مبنية على لغة الإيماءات وتعابير الوجه... . لقد تطلبت ترجمة الأفلام نوعا جديدا من الترجمة يقوم على نقل نصوص تجمع بين الصورة والصوت, وهي نصوص مختلفة عما كان رائجا ومألوفا من قبل, أي النصوص المكتوبة أو النصوص الشفهية. أطلق على الترجمة المهمة بترجمة الأفلام الترجمة السمعية البصرية.

In several languages, technological progress hugely contributed to developing theories and establishing new science policies. So that translation became of a great importance for transferring those sciences, whether written or oral, into target languages on a large scale.

In the early 1990s, since film production houses were just producing and releasing silent films, there were not such needs. After the emergence of films with image and sound, the need for communicating and translating films for foreign audiences was created. Silent films were comprehensive worldwide due to the use of facial expressions and gestures, whereas today's films requires translation. A new unprecedented type of translation has appeared in this respect, which is to transfer texts or dialogue scripts from source into target languages, as it is labelled "Audio-visual Translation (AVT).

(Our translation)

Particularly speaking, in terms of dubbing in the Arab world, we introduce the statement of *Tessa Dwyer (2019)*:

Between 1946 and 1951, U.S. distributors began dubbing a small number of films in Arabic for the North African and Middle Eastern markets. This experiment seems to have been

motivated by an economic interest to penetrate those foreign markets and also in response to rising nationalism. Two models of dubbed versions existed at the time: the colonially-imposed French versions and the economically-motivated Persian versions.

After this brief representation, we must go further and examine in detail how the need for dubbing was created. And we have to analyse the phases dubbing went through in the Arab world, especially dubbing Mexican drama films in Modern Standard Arabic and Turkish series in Syrian dialect, Lebanese and more recently Moroccan vernacular.

The following illustration is adopted from the book *'The Routledge Handbook of Arabic Translation'* edited by Sameh Hanna, Hanem El Farahaty and Abdel-Wahab Khalifa (2019):

The volume of research papers on dubbing is understandably small given that the Arab World has been accustomed to subtitling since the advent of talking cinema (Gamal, 2008).

Traditionally, dubbing has been assigned to documentaries and children's programs.

However, Audio-visual translation studies, particularly dubbing gained sudden popularity in the early 1990s when a Lebanese producer embarked on dubbing a large number of Spanish language telenovelas imported from several Latin American countries. Widely referred to in the Arab World as the Mexican drama (though a considerable number of telenovelas came also from Venezuela, Argentina, Columbia and Peru), the audio-visual translation experience showed the vagaries of dubbing: lack of credibility, and the apparent clash between the local audio and the foreign visual. The Mexican telenovelas were dubbed in Modern Standard Arabic: a variety of languages mainly reserved for historical, religious, literary films or documentaries. Buccianti (2010) observes how 'the traditional literary Arabic dubbing of Mexican telenovelas ... had created a disconnect between the audience, which found the language too complex and inadequate for the scenario, and the series over the years'. The opening scene in the Egyptian film *Love Radio* (2011) clearly illustrates the disconnect in the film: dubbers of a Mexican drama who work for a local radio station are themselves

unconvinced of the work they do and the use of Modern Standard Arabic with names such as Alejandro and Manuela . Although the phenomenon of Mexican drama was debated in newspapers and the media, for several years, little academic research went into its examination from an audio-visual translation studies point of view.

A decade later, however, the Arab World's views of dubbing foreign television drama were radically altered. Turkish drama was dubbed in a way which swept the entire Arab World, attracting not only high ratings but equally social, economic and political reactions. This time the dubbing was carried out by a Syrian company (Sama Production Studios) employing not the Modern Standard Arabic but the local spoken dialect of Damascus. The Syrian dialect enjoys a lively rhythm which lends credence and interest to viewers of the dubbed series. This has come in the wake of a very popular Syrian drama, Bab el Hara (Door of the Neighbourhood) also employing the dialect of Damascus that was well- received in various parts of the Arab World between 2006 and 2010. For many generations, TV viewers were exposed to the Egyptian dialect(s) through music, film and television drama. However, the new Turkish drama, dubbed in the present popular Syrian dialect, shares a great deal with Arab social norms and mores, which, in addition to excellent photography and modern themes, presented a recipe for success that was hard to ignore. For a number of years and since 2008, several Turkish dubbed dramas were repeatedly shown in almost every Arab country (Buccianti, 2010). Moreover, Morocco went a step further and re- dubbed some Turkish drama and Mexican telenovelas into its local Darija dialect (Mahfouz, 2015). This led to a nation wide debate not only on the rationale of re- dubbing Arabic dialects (Syrian or Lebanese) into the local Moroccan vernacular, but also on the ethics and techniques of dubbing. Some media (cf. Bouali, 2012) and academic voices even questioned the intentions behind the decision to promote Darijaas Haddadi (2014) concludes 'audio-visual translation of foreign series into Moroccan dialect broadcast on Moroccan channel 2M is a plain policy to

firstly spreading western culture, secondly officialising Moroccan dialect, and last lessening the use of standard Arabic'. The debates were escalated to the parliament and although they have not abated, it is interesting to observe that the Haute Autorité Indépendante de la Communication Audiovisuelle (High Independent Authority for Audio-visual Communication, commonly known as HAICA) ruled that television channels need to maintain a balance between locally produced and foreign programs. The HAICA, established in 2002, does not have the legislation to enforce its recommendations and the parliament in Morocco is yet to decide on the draft bill for establishing a Supreme Council for Translation that was tabled in 1995. However, Morocco is in a unique position to boost audio-visual translation studies (Gamal, 2017) through its rich linguistic mosaic (Hall, 2015), vibrant local film industry, internationally acknowledged cinema infrastructure, its youthful population and the expertise of its world-renowned King Fahd High School of Translation in Tangier, which was established in 1986.

Although dubbed Turkish drama was widely debated in Arab media, the topic received little academic attention from translation departments. Not unlike subtitling, dubbing in the Arab World is yet to receive its due share of attention, investment and academic research. The question of dubbing in the vernacular, a long debated issue, has now given way to which regional vernacular. Arabic in the digital age is facing some fundamental challenges and, not unlike the political arena, fragmentation. The incident of Moroccan redubbing of the Syrian Arabic vernacular into a local regional dialect (one of several in the country) poses some challenges and questions (Gamal, forthcoming). One such challenge is: will digital technology and the Internet lead to the spread of regional Arabic dialects? For certain, regional dialects have always pre- existed the advancement in communication technology. Since the advent of radio, cinema and television, the local vernacular co- existed with Modern Standard Arabic when youth took great pride in their language and Arabic was the language

of instruction in all public universities. Now, in the age of globalization and smart technology, the spread of foreign universities and the increasing pervasiveness of (American) English into spoken Arabic, it is very likely that regional dialects would not co- exist with Modern Standard Arabic. This may be a case for audio-visual translation scholars in the Arab World to consider, and perhaps the idea of same language subtitling (SLS) is an option to test. Selim (2010) argues that SLS has numerous positive effects in teaching Arabic as a foreign language. Likewise, Abdellah (2008) argues that the use of ‘intra- lingual subtitling’ can enhance the listening skills of Arabic- speaking students of English. Interestingly enough, Al Jazeera subtitles the Arabic spoken by North African speakers in all its reality shows and programs. Would SLS on regular television programs, including the news, encourage young Arabs to read more in their own language?

From another perspective contextually, The numerous increases of satellite channels has brought many programs and shows, and therefore, urged many countries to translate, whether through subtitling process or dubbing process. But subtitling was the preferable option for many reasons at the beginning of the audio-visual translation (AVT) industry in Egypt. "Although dubbing American films was an option, particularly with voice and acting talent available in Egypt at the time, the thought was not entertained" (Gamal, 2008:3). From an economic point of view, subtitling costs less than dubbing, but this is not only the reason. Actually, subtitling was not superior to dubbing because of its cheapness only, but also for using it as a process of protecting the local film industry from competition. Dubbing was considered dangerous to the film industry in Egypt (Gamal, 2008). It is possible to agree with that, because nowadays we are witnessing the nonstop spreading of Turkish television series dubbed into Arabic. These dubbed Turkish series are competing with Syrian series, because Turkish series are basically being dubbed into Syrian dialect by famous Syrian actors.

The first production house to dub media programs in the Arab world was the Beirut based independent Al Ittihad al Fanni, originally developed as radio by the late Ghanem Dajjani, Sobhi Abou Loghd and Abed El Majid Abou Laban in 1963. The first experiment they did was a voiceover adaptation of a BBC radio episode of Jane Eyre. The success accomplished was modest. The first one to be involved in video dubbing into Arabic was by Nicolas Abou Samah. His company Filmali dubbed the Sinbad cartoon into Arabic in 1974. The success of this production was great, and consequently, Zina Wa Nakhoul was dubbed later in 1975. More cartoons were dubbed after that. But due to the civil war in Lebanon, the company was moved to Cyprus. Then, a series of Mexican soaps were dubbed into standard Arabic, and was broadcasted by the Lebanese Broadcast Corporation (LBC). The success of the Mexican series with the translated title Anta Aw La Ahad, which literally means “You or No One,” was followed by 11 Mexican and Brazilian soaps translated into Standard Arabic within a period of eight years. Later, this practice gradually dwindled (*Maluf, 2005*).

3. Dubbing Process

The dubbing process consists of procedures and human factors, and it is collaboratively worked on by a group of translators, directors, onscreen and offscreen actors, and sound engineers. So the translator produces an approximate translation to make it sound natural and synchronized when read by the characters, represented and recorded by the sound engineer, then modified by the producer and ultimately printed.

The dubbing actors can often act five up to ten consecutive lines, when it comes to mentioning the maximum lines permitted for each written fragment. In the context of fandubbing to which no attention was paid, The very recently fandubbers have begun dubbing Japanese anime, which is dubbed by fans for fans.

According to *Yves Gambier (2009)*:

To facilitate the task of the dubbing actors and the director, the takes are annotated

with symbols that help the process of dramatisation of the target dialogue exchanges. These two vary according to studios and generally indicate, among others, whether characters are onscreen (ON) or offscreen (OFF), giving their back to the camera, speaking concurrently, laughing or gesticulating.

Given that the original soundtrack has been erased and viewers do not usually have the possibility of comparing the original and translation, the professionals involved in dubbing do not need to be as literal as in subtitling and have in principle more latitude to play with the content and form of the dialogues. In adhering to the three synchronies, voices in off that do not exist in the original can be added to the translation and new utterances can be slipped in when actors are offscreen or with their back turned to the camera.

Regarding the dubbing process, it is divided into five several steps. And taking these steps does require much effort and time. It is not an easy task at all, but quite complicated. So as it is mentioned above, massive collaborative efforts are consumed before the real process takes place.

As *Elizabeth Asaala (2013)* listed the stages the dubbers must pass through:

3.1. Forming a Committee

A committee of ten people is formed. It comprises of the native speakers of the language, Arabic in our context, and teachers who have trained on the same language. It is from this committee that two people are identified. The two people help in writing the script. They must have also worked with a translation body directly or indirectly. For the context of *The Daltons* animated Film, the dubber translators need to work on producing the most proper translations addressing Arab children.

The script is divided among the translators, i.e in terms of scenes, chapters, pages ... etc, depending on the type of text.

3.2.Approval Committee

The approval committee is comprised of 3 people from the committee of ten, above. We also have 3-4 people who are of an independent party. The work of the 6 or 7 members is to check the script that has been presented to them by the committee of 10. For purposes of avoiding being bias, those involved in the initial writing of the script are excluded and this committee of 6 or 7 given the mandate to make necessary corrections and adjustments to the script. Once the adjustments have been done, this committee will present the script back to the initial committee for proof reading.

3.3.Auditioning of Actors

The approval committee works on the actors' voices. They elect a dialogue director of whom they must have an excellent comprehension of the language, to guide through the process of auditioning. It is at this stage that the voices of those auditioned will be allocated roles of characters, based on how they match with the initial film.

It has been pointed out that it is never automatic that those audited qualify to record their voices, as the personality of their voices must match that of the original actor.

3.4. Voice Recording

The voice recording of those that have been approved by the auditioners takes place. As it is indicated that the dubber translators stated that the recording is not done in more than four hours. This is because the dubber translators always wish to have consistency in terms of quality of the voice. Recording a voice for more than four hours might lead to compromised quality, despite the fact that it is the same person who could have done the recording. Four hours is the maximum in a day.

3.5.Voice Review Committee

The voice review committee is made up of 3 members of the approved committee plus the rest of the members of the initial committee, (6.1). Their function is to basically review the

voices that the dialogue director has considered, and qualify or disqualify them. If the voices are qualified, then they are ready for the dubber translator to start working on them technically and merge them with the lip synchrony in the target text.

4. Dubbing Difficulties

Pursuing the previous sections, we shall discuss elaborately, in this section, the challenges dubber translators encounter while working on the dubbing process. And these constraints, that will be shown up below, might be technical concerning voice recording materials in dubbing studio or non-technical in terms of translating dialogue scripts and finding onscreen dubbing actors for properly performing the ultimate dubbed version.

According to *Elizabeth Asaala (2013)*:

4.1. Technical Challenges

Technically, dubber translators experience challenges. Once they have come from the field with recorded voice, they start working on them. Just before completion, the voices are lost because of a virus infection or the machine breaking down. This will force them to re-take the whole process by going back to the field. This becomes very expensive and time consuming.

4.2. Non-Technical Challenges

On one hand, we show at first the challenge of matching the voices. As the target text should not in any way contradict the original text, not only in meaning, but also in the presentation and quality of their voices. These are the voices of the actors for audio visual translations. For an audience that has watched the original version of a film, they should not find much difference with the dubbed version. Also the dubber translators take this into consideration by ensuring that there is no big disparity between the voices of the original actors from those who have been used in dubbing. The dubber translators therefore have to audition people who will have voices that closely rhyme the original version of the text.

On the other hand, at times, voice recorders back out the last minute. This is after the voice recorders have memorized the script in the target language, but not willing to record maybe because terms of payment or misunderstanding between the dubber translators and the voice recorder. Yet, this happens after a whole period of thorough rehearsing with the voice recorder. This forces the dubber translators to reschedule when to do the dubbing, which was an inconvenience to them.

5. Dubbing VS Subtitling

Though some children are able to read subtitles; yet cartoons in dubbed versions still remain preferable to watch for children of different ages. The target audience, whether children or adults, watch cartoons attentively and enjoyably when they are dubbed rather than subtitled. Thus we are going to briefly compare between dubbing and subtitling, for this not the focus of our study, but it is just a section in this research.

As *Ayhan Şahin (2012)* stated: translation scholars have argued over which translation mode is better and have stated advantages and disadvantages of both modes. *Diaz-Cintas (2002)* takes a comparative look at the advantages and disadvantages of both methods as outlined below:

5.1. Dubbing

-It is expensive, since a group of workers are required and hired in order to carry out the whole process like sound engineers and cast voice-over artists, so that they are well paid individually.

-The original dialogue is lost, that's to say; the viewer is only able to take a look at the dubbed dialogue script, which is a bit adjusted and different from the original one, when dubbers are obliged to add or omit some words and fillers in the dubbed version to suit the lip movements in the original one. Also, the spectator cannot find the original script to compare it with the dubbed one.

- It takes longer. Besides rehearsing the scenario for long hours behind the scene, certain technical steps are worked on in the studio before producing the ultimate version.
- It suits poor readers, It is easier for the audience to receive the content in their mother tongue, without making any efforts in reading.
- It respects the image of the original.
- Viewers can focus on images comfortably and enjoyably.
- Viewers can follow the sense even if distracted from watching.
- It is constrained by lip-synchrony. As the dubbed dialogue script should be in line with the lip movements of the on-screen actors in the original show in order to make it appear more human and natural to spectators.
- There is only one linguistic code.
- It allows more cinematic illusion, because the lip movements of the on-screen actors perfectly fit the words uttered by the off-screen actors.

5.2. Subtitling

- It is cheap, since the process is performed only by an individual.
- It respects the integrity of the original dialogue; so that the original show is watched with original voices of the actors.
- It is reasonably quick; for it just requires rendering the messages into the target language and typing them at the bottom of images, and it does not consume much time.
- It promotes the learning of foreign languages.
- It suits the hearing impaired/ it helps immigrants.
- It pollutes the image.
- It requires more reduction of original information, because the allotted space for subtitling is quite small, and at most two lines are allowed for it.
- Dispersion of attention: image + written text takes place.

-Viewers lose the sense if distracted, as they should follow every written word to understand the whole intended message.

-It is constrained by space and time.

-Two different linguistic codes simultaneously can be disorientating.

-It can detract from cinematic illusion, since the complete show is authentically original, in terms of image and sound.

6. Proper Nouns

To conclude this chapter, the subject of proper nouns shall be transparently presented below, concerning the definition, classification, characteristics then their translation.

6.1. Definition of Proper Nouns

Proper noun (or proper name) as "a word that is the name of a person, a place, an institution, etc. and is written with a capital letter", according to The Oxford Advanced Learner's Dictionary, as stated by *Najmeh Bahrami Nazarabadi (2016)*.

The proper noun as “a word or a group of words (such as “Noah Webster”, “Kentucky”, or “U.S, Congress”) that is the name of a particular person, place, or thing and that usually begins with a capital letter. _Called also proper name”, as defined in The Dictionary of Britannica.

وعلى حسب تعريف المعاجم العربية و الأنطولوجيا لاسم العلم, هو مقولة فرعية للاسم, تحيل دلاليا على شيء أو شخص, خاص وفريد, يتميز بتسميته عن باقي الأشياء من صنفه.

However, Proper nouns in Arabic are not capitalized, for there is not any capitalization in Arabic language. As a result, at times, it is more difficult and challenging to distinguish the proper nouns from other nouns, especially if we have a word can be used as a proper noun and as a common noun or even as an adjective. For instance:

-‘وردة’ as a proper noun and as a common noun

-‘عادل’ as a proper noun and as an adjective

6.2. Classifications of Proper Nouns

As we know, there are eight classifications of nouns, generally speaking. The proper noun is a specific grammatical category. And it has been classified into various types that are: names of persons (Anthroponyms) or animals, last names, places (Toponyms), things, days, months, sacred books, feast names... etc.

We are going to display here certain obvious examples randomly for each category, in order to make it clearer:

-Names of persons (Anthroponyms): David, Jim, Thomas, Frank, Oscar, Harry...etc.

-Last names: Gray, Perry, Jones, Smith, Clark, Lee...etc.

-Names of places (Toponyms): Madrid, Oman, Israel, Iraq, Nile, Pacific Ocean...etc.

-Names of things: Teddy Bear, Disney, Apple, Barbie, Google, Hyundai...etc.

-Days: Sunday, Monday, Tuesday, Wednesday, Thursday, Friday...etc.

-Months: January, February, March, April, May, June...etc.

-Sacred books: Quran, Torah, Gospel, Psalms...etc.

-Feasts: Christmas, Thanksgiving, Valentine's Day, New Year's Day...etc.

So we have not stated in this sub-section but a few types of proper nouns that are considered sufficiently and closely related to this research. While other countless types appear to be unneeded in this respect precisely.

6.3. Characteristics of Proper Nouns

Sanaty Pour (2010, p: 3) stated that “A proper noun has these distinctive features in English:

1) It will be capitalized, no matter where it occurs in a sentence. 2) A proper name is a mono referential name, i.e., it refers to a particular person, thing, or place. 3) It is not regularly

preceded by a definite or indefinite article. 4) It is not used with limiting modifiers”, as *Najmeh Bahrami Nazarabadi* said.

In other words:

- They must be capitalized in English only, not in Arabic; in order to be distinguished from the other words.
- They must be in singular form, because each noun stands for only one person, place, date or thing.
- They do not accept modifications, for it is not reasonable to adjust the signifier, unless the signified is also modified, since they are in an interchangeable relation.
- They are written without articles, since they themselves define someone or something, for that, they do not need being defined by articles.

6.4. Translation of Proper Nouns

Translating proper nouns is likely to be regarded as a difficult task, Since it has been controversially disputed by translators whether proper nouns must be translated or conserved. Accordingly, for translating a noun, the translators may opt for many strategies, depending on their semantic or grammatical categories, and the message intended to be conveyed as well.

Some of them believed that only the meaningful names should be translated, and others argued that all the proper nouns, whether mean something or not, must be translated, through the use of the strategies of translating them. Therefore, translating proper nouns in accordance with the target culture displays a domesticated content, for adapting it to the target culture in order to facilitate and simplify it for the target audience to receive, which is suitable more for children unable to understand the target language, whereas conserving them exactly the way they are given in the source text produces a foreignized one, when the translator expects from the viewers to acquire the foreign cultural knowledge, as it suited more for children with previously acquired background knowledge in this regard.

7. Conclusion

To conclude this chapter, we already tackled here a variety of topics revolve around dubbing and translation generally and theoretically. As we alluded to the context of dubbing proper nouns, before moving to the second chapter.

Chapter Two

Cartoon and Translation

1. Introduction

In this chapter, firstly we are going to shed light on the subject of cartoon and then develop into the translation strategies of proper nouns in cartoons, in correlation with the concept of domestication and foreignization. In this regard, we will deal with children-related issues in relation to dubbing cartoons. Though adults also watch cartoons, the overwhelming majority of the audience is likely to be children, on which we focus in this study. And it is worth mentioning that the challenge of dubbing cartoons addressed to Arab Muslim children lies in the disparity between the source and the target culture and between the source and the target linguistic structure as well. In an ideological bias-free language, it is not necessarily Arabs are Muslims and Muslims are Arabs. It is not always the case, considering the massive groups of non-Muslim Arabs and non-Arab Muslims around the world. Thus, on one hand, the word “Arab” here is consciously used to allude to people dwelling in Arab regions, belonging to specific nationality and speaking Arabic language as their mother tongue, yet they can choose to belong to any religion they want. On the other hand, the word “Muslim” is to refer to people living in any place throughout the world and their mother tongue is any language but Arabic. However, the case on which focused involves only who are Arab and Muslim, simultaneously.

2. Cartoons

Though cartoon is often considered the world of children, indeed at times it interestingly succeeds in capturing the attention of adults as well. Hence this topic is defined and historically tackled as follows:

2.1. Etymology and Definition of Cartoons

As *Khelloul Hadjira (2017)* expressed:

To study any aspect, it is vital to know about its origin and how it has evolved through time. The same case happens to cartooning. Cartoon's origin dates back to the Middle Ages (5th century). This concept comes from both the Italian word "cartone" and Dutch word "karton" which means "large paper" (Lobo, 2002). Centuries later, precisely during the 19th century, the sense comes to refer to humorous or satirical drawings in magazines and newspapers. By the early 20th century, it has been developed to refer to comic strips and animated films made by photographing a series of drawings. Thanks to the technology of the 21st century, cartoons can be produced by the computer and could be published on the internet.

2.2. Brief History of Cartoons

Dr. Muhammed Abdulrahman Al Arifi said (2009):

الرسوم المتحركة سبقت التصوير الفوتوغرافي الذي تم اكتشافه سنة 1835, في حين أن الرسوم كانت تتحرك على أقراص منذ عام 1832, وتم تنظيم أول عرض للرسوم المتحركة في أكسفورد استريت عام 1896.. متزامنا مع أول عرض سينمائي شهده العالم في فرنسا 'الجراند كافيه'.

وبالنسبة لمنطقتنا العربية والإسلامية فقد بدأت الرسوم المتحركة فيها مع مطلع القرن العشرين, ثم تطورت بظهور التلفزيون في مصر عام 1960. ثم تطور هذا الفن تطورا هائلا, إلا أن كثيرا منه لا يزال واقعا في أسر الإنتاج المستورد, خاصة من أمريكا, بما يحمله من نماذج فاسدة, وقيم مدمرة, لا تتفق مع ما يجب أن يتربى عليه أطفالنا, أو ما يمثله ديننا, وتراثنا.

Since 1832, cartoons have been shown on Phenakestoscope disks, before even the invention of Photography in 1835. As the first animated presentation was organized in Oxford Street in 1896, which was concurrent with the first cinema show the world witnessed in France at "Le Grand Cerf".

In the early twentieth century, the history of cartoons has begun for the Arab Islamic regions. And then, it developed into the emergence of television in Egypt in 1960. Accordingly, this field has witnessed massive progress over years. However, the Arab mostly still rely on importing the foreign works, particularly, the American ones, in which gradually social and moral restraints became disregarded on the screen in correlation with real lives of Arab Muslim children, leading to moral decay, owing to the fact that they include swear words as well as indecent scenes addressed to children, regardless of their distinct ages and gender.

(Our translation)

More specifically, in 1832, Joseph Plateau invented Phenakestoscope, which is a spinning disk attached to a handle. The disk demonstrates a persistent movements, in which it creates an illusion of motion. In 1833, Simon Stanford made a suggestion that a sequence of images could be placed on a disk cylinder or a loop string of paper stretched around two parallel rollers. Over the next two decades, the Phenakistoscope remained the most common animation device. Until 1865, Zoetrope was invented by William Ensign Lincoln, in which can had easily replaceable images with Zoetrope worked as the object rotated around, an image is shown, and no image, and then another which created the illusion. The Kineograph soon followed in 1868, which was the first example of moving images, not done in a circular process but in linear form. In 1877, Amelia Verno created a Praxinoscope, and it was similar to the Zoetrope, as it worked by using a string of pictures that were placed around in a surface of a spring in cylinder. The Praxinoscope improved on the solar trophy by replacing the narrow viewing slits with a circle of mirrors, which produced a brighter and less distorted image.

In 1906, the very first animated film was created, a short silent film directed by James Stuart Blackton. The film used stop-motion photography cutouts to create a sense of that the

drawings are moving by themselves. Three years later, the French Emil Cole produced *Phantasmagoria*. It is the first true example of an animated film, as it was a first point to use hand-drawn animation. Winsor McCay was a real pioneer of animation in film. His most well-known work was *Gertie The Dinosaur*. *Gertie* was extremely popular, and it was one of the early examples of character development in animation. The film was supposed to employ key animation techniques such as key frames, registration marks, Tracy papers, the Mutoscope action viewer and animation loops. The film proved to be highly influential. Influencing animators such as Bleacher Brothers, Orto Messmer, Paul Fare Terry and Walt Disney. It was also an opportunity to combine live action footage with hand-drawn animation.

1914 proved to be significant year in animation, and John Bray's studio was opened. The studio was going to develop a streamlined process known as Cell technique, which involved animation of moving objects on a celluloid sheet, that then led to animators photographing sheets of the background image. After that, *The Colonel* was produced, the first series to feature a recurring character. 1920s witnessed the emergence of many big names to animation. A small animated studio was founded called Larva Grounds, the studio was to contracted to produce twelve cartoons, by which only nine were produced. in 1923, after Walt Disney studio was created, it released several cartoons like Mickey Mouse and *Alice in Wonderland*, including a real life character in an animated world.

In Europe, Animation continued to evolve with Warner Brothers launching the Looney Tunes and founding Warner Brothers cartoons. in 1932, the first technicolor cartoon was released, *Silly Symphony*, Disney's flowers and trees. It was produced in the full free colour three-strip Technicolor process. In 1936, *Rainbow Dance* was created in violent life using direct animation. Thus the most significant change to animation came in 1937, *Snow White and the Seven Dwarfs*. The film implemented the new multi-plane camera, which helped to

give a three-dimensional feeling in many sequences. Disney was developing technologies in the field, such as Widescreen Cinema Scope, as well as bringing real-life people and animals which could be used and helped to stylize the animation to make it as realistic as possible.

The 1940s saw the emergence of MGM's iconic network of cartoon characters as well, such as Tom and Jerry and Woody Woodpecker. In 1950, television was invented with the creation of Hanna Barbera production company, but followed by Disney's decline. It entered dark ages, in which the quality of animation dropped significantly with old footage recycled for many films. It took years for Disney to recapture itself. During Disney's dark ages, Japanese unique stylistic animation showed up, known as Anime. The latter gained much popularity since 1980s, for its high-quality films and shows. Anime uses cel animation in which backgrounds are painted with watercolours.

2.3. Types of Cartoons

As it is demonstrated below, cartoons consist of five types, and they will be put forward. Accordingly, each type of cartoons has its objectives and convey its own messages and stories.

According to *Khelloul Hadjira (2017)*:

Cartoons, as mentioned before, tell stories and convey messages that are in reality another means of communication. In Scott McCloud's *Understanding Comics (1994)*², he theorises that they have been with us from ancient times-Greeks and Egyptians. Along with the progress of the printing press, cartoons are reproduced in black and white. At the beginning of the twentieth century (1900s), they progressed more and more and various kinds of cartooning have come to existence. In *The Naked Cartoonist of Mankoff (2002)*³, he classifies them into five groups that are today appearing in newspapers and magazines containing:

2.3.1. Illustrative/Paper-print Cartoons

They have the job to explain stories. They are used in teaching materials and in

advertisements. These cartoons appear in schoolbooks and in many kinds of books, such as, textbooks, science fictions or novels. Fundamentally, cartoonists use simple vocabulary and a formal record; most of the sentences are short. Paper-print cartoons are always put into frames, such as, squares or rectangles. Words or numbers are mostly written inside frames or bubbles. Some of the cartoons are coloured while some of them are only black and white.

2.3.2. Comic Strips Cartoons

Also known as cartoon strips. They are not found in newspapers and magazines. They have the purpose to make their readers laugh. In the United States, they are called "funnies". One of the most well-known comic strip artists is Charles Schultz, creator of the Peanuts comic strip.

2.3.3. Gag Strips

These types of cartoons are found in magazines. They consist of a single picture combined with one to two sentences. They are included into editorial cartoons to produce laughter.

2.3.4. Animated Cartoons

In the period between 1895 and 1907, the term "animated" referred to all films that were shown; whereas, "animated photography" alludes to films in general and not just frame-by-frame cartoons. Indeed, it does not mean just cartoons, but rather any motion picture film (Thompson, 1980, p.106). Thus, the animators use both hand and computer to give movement to these fixed images, such as, Bugs Bunny (1998), and this is the main characteristic of animated cartoons that differentiates them from the other types.

2.3.5. Political/Editorial Cartoons

This category of cartoons defines them as illustrations or comic strips containing a political or social message that usually relates to current events or personalities (The National WWII Museum, n.d). Cartoonists use elements to transmit their message across, so, they use caricatures. These caricatures refer to drawings that exaggerate personal characteristics to

make the picture more humorous and for comic effect, for example, Big ears, extra long nose (Wintz, Karaca & Lang, n.d, p.7). They also rely on symbols to illustrate the exact meaning behind using these simplest forms. Besides, cartoon's makers use other elements consisting of stereotypes, analogies/comparisons between two events and juxtaposition which refer to positioning people or things side by side. For instance, putting a politician next to a \$ sign. In addition to political cartoons, there is what is called editorial cartoons. They appear in newspaper and magazines; they refer to cartoons that express the viewpoint of a cartoonist. Both political cartoons and editorials are generally put together in the same section of the newspaper, and they complement each other.

Therefore, as you know, there are in fact many diverse factors that affected, whether directly or indirectly, designing cartoons and led to its rapid growth, since firstly it was hand-drawn then made by computers throughout technological development over decades. However, if producing cartoons is a challenging task, dubbing them into Arabic is likely to be considered much more complicated, in terms of adapting the western content to the Arab Muslim audiences sensitively in a conservative way that goes in accordance with their religion and tradition.

3. Translation Strategies of Proper Nouns in Cartoons

Translating proper nouns must be attentively and accurately carried out, paying much considerable attention to both linguistic and cultural distinctions. So in order to select the best suited strategy for each given proper noun, that widely differ in each language, regardless of their varying classifications, it is of a great importance to take into account the huge disparity between the source and target culture, and also the meaning implied in the proper noun.

Dubbing adapts to the culture of the target audience, which allows it to re-create the nouns and formulate them in a meaning that is culturally close to the target language, Newmark (1981), emphasized that proper nouns with no meaning or effect, should not be translated. in

the conventional translation, the nouns cannot be translated in TL culture, because changing it proves the change of nationality. Also, the translation of most proper nouns in animated films is described under the rule of alienation performed by the translators.

Albert Peter Vermes (2003) has asserted that:

The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that proper names are mere labels used to identify a person or a thing. Contrary to popular views, the translation of proper names is a non-trivial issue, closely related to the problem of the meaning of the proper name.

we are going to display forward a set of ten different procedures that may be effectively applied when translating personal names, listed by Lincoln Fernandes (2006) and cited in *Najmeh Bahrami Nazarabadi's* research (2016):

3.1. Rendition

When the ST is entangled in the TL, the meaning is rendered in the TL.

3.2. Copy

Actually, in this case, the name of the ST is exactly copied in the TT, without any orthographic adjustment.

3.3. Transcription

In this method a name is transcribed in the equivalent characters of the TL. In order to keep the word legible in TT, some changes such as addition or shift in the position of the letters may occur.

3.4. Re-creation

A newly coined name in the ST is recreated in the TT so that it reproduces the similar effects in the TL.

3.5. Substitution

A TL name replaces the SL name, although they are formally and/or semantically unrelated.

3.6. Deletion

In this type of strategy, the name in the ST is omitted, partially or totally, in the TT.

3.7. Addition

Extra information is added to the SL name so that it can be more understandable to the target readers. As a matter of fact, this method is a good way to release the TT readers from ambiguities.

3.8. Transposition

This is a change of one part of speech for another one without any semantic shift.

3.9. Phonological Replacement

In this procedure, the phonological features of the original name are imitated in the TL. In other words, the phonological features of TL name, corresponds to that of the SL name.

3.10. Conventionality

This strategy is defined as the acceptance of a typical translation of a name in the SL. This procedure is often used with historical or literary individuals as well as geographical names.

From another point of view, here is a categorization for transferring proper nouns has been stated more previously by Vermes (2003):

- a. Transference is the strategy by which the translator makes use of the source text proper noun without any changes in the target languages (Vermes, 2003). In line with it, Newmark (1988, p. 81) mentions that transference is” the process of transferring a SL word to a TL text as a translation procedure”.

- b. By translation strategy the translator renders the ST noun in the target text (Vermes, 2003). He/she uses a name in TT with the same connotation of the name in ST.
- c. In substitution strategy the translator uses the conventional correspondent of the source language name in the target language (vermes, 2003). This strategy is mostly used for geographical nouns as in cases that the equivalent exists in translating language. For example using "ألمانيا" in Arabic for the English word "German". It should be noted that when the source text noun is used in the TT but with graphic changes in the target language, the situation is considered as a type of substitution.
- d. Modification is the strategy by which the translator substitutes the original noun with a noun in the target language which is not related or even partly related to the ST noun (Vermes, 2003). For example, translating "Jim" as "جواد" in Arabic. Vermes (2003) has considered omission, addition and generalization as sub-sects of modification. By omission the translator removes the source text noun and substitutes it with nothing in the TT. However, a translator may use expansion in the translation of the SL noun so as to use addition sub-strategy. Finally, generalization makes the translator use a superordinate noun in the TL instead of the SL noun.

4. Foreignization and Domestication

Translators have to master well TL and be quite familiar with the target culture, in order to be able to successfully access the addressed children. So that they can appropriately adapt ST to TT to produce more domesticated translation, for better dramatic effect. And this is from the perspective of scholars favouring domestication. Contrastingly, for those preferring foreignization technique, this would not be the case. For they seek to make it obvious that it is translation, and not the original text, since translators foreignizing tend to be visible to

achieve real authenticity. In addition to that foreignizing maintains the flavour of the source culture and nationality in the target script.

For further discussion in this respect, we introduce here the statement of *Budor Nazif A. Al Alami (2011)*:

Translators tend to implement one of two types of translation strategies, which are: foreignization and domestication. These two strategies were introduced by Lawrence Venuti. Domestication is a process of cultural adaptation in which a certain cultural reference is replaced by another reference that is understood by the target audience. As for the term 'foreignizing,' it can be defined as the opposite domestication.

Foreignizing entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti 1998b:242, cited in Munday, 2008: 145). Venuti believed in 'foreignizing ' strategy. He finds that writing in a completely smooth target-language will lead the reader to wonder whether the text s/he is reading a piece of translation or an original text that was written in target language. When the foreignness of a text is reduced (in case of domestication), this makes the translator invisible, but when the foreignness of a text is retained, the translator is rather more visible. This is highly desirable, he says, in an effort to restrain the ethnocentric violence of translation. In other words, the foreignizing method can restrain 'violently' domesticating cultural values of the English-language world (Munday, 2008). Venuti's main concern is to make the reader know that the text s/he is reading is a piece of translation from a foreign culture. Yet, there are many scholars who might reject Venuti's choice.

In dealing with cartoon dubbing, the most important thing to remember is that cartoons do most of the time contain moral lessons for children. Therefore, it is the translator's mission to keep these moral lessons and educational themes as much as possible. This calls for a simple, clear, smooth, and understandable use of the target language. To achieve this, many

translators tend to domesticate the cartoon scripts in order to make them easy to understand for children.

Translators in this case, try to accommodate the text for the listener or the viewer. It is not a matter of finding mere linguistic equivalents, or substituting the source text with a target text by using equivalents that have the same form and content only. As most of cartoons are done for entertainment purposes, the focus should be on the effect as well, and how to maintain it while translating.

Elvira Cámara Aguilera (2008) adding that:

Oittinen (1993), Puurtinen (1995) and Pascua (1998) do not agree, generally speaking, with a foreignizing approach in Children's Literature. Klingberg (1986) and Shavit (1986), in contrast, consider domestication as a negative process for the target reader and for Shavit it is even "a sign of disrespect for children".

Accordingly, children's acceptance of foreignizing is determined by their age as well as their cognitive capacities. So, the lower the age the lower the capability of understanding, therefore, the acceptability of foreignizing elements.

As *Puurtinen (1995)* claimed that:

"children with their imperfect reading abilities and limited world knowledge are not expected to tolerate as much strangeness and foreignness as adult readers"

Thus for translators, to fully capture children's attention as target spectators, and even for better understanding, they ought to opt for domesticating approach.

However, scholars who criticize domestication argue that children are in need to gain new foreign cultural information in order to enrich their background knowledge. Adding that when translators expose children to domesticated content, they deprive them of such a valuable opportunity, leave them out of the communication process and prevent them from getting to know the outer world.

5. The Arab Muslim children and Cartoons

Nowadays, children spent much more screen time than the time spent at schools or with family, as 88% of the watched content on satellite channels proved to be cartoons. Also, several studies proved that 70% of animated films are American in origin, and the producers intentionally spread their beliefs and convictions through visually depicting them.

The influence of dubbed cartoons on the viewers depends entirely on their acceptability of the given content. The content tends to be quite adjusted in order to suit the target culture, pretending to be true. Therefore, it lacks the sense of realism, since the orally ultimate show on screen seems to be prefabricated and differ from the written dialogue script. Dubbed animated films appear natural to the audience and reflect the spontaneous orality of TL, unless it is compared with the original script.

Robert A. Saunders (2008) asserted that:

At times, some development was notably marked in children while watching cartoons, which strengthened collective identity among Arab Muslims in the world, which contributed to the growth of Muslim children's feelings, whether positive or negative, and increased understanding of social power, hierarchy, gender and cultural categories through achieving a balance between what they learn from media and what they acquire from social environment (houses, neighbourhoods and schools). So the media has decisive role in assisting children to be educated and well cultured, building their own background perceptions during childhood as well as determining their future behaviours.

For some reasons, Watching cartoons appears to be a highly effective way to improve imagination and help them deal with stress and depression. Cartoons take the spectators to a world different from reality, as they show in that universe as if everything is possible. This

encourages the viewers to try things were hesitant about, it gives them the motivation to believe in their ideas. And actually pursue them.

Cartoons teaches basic life lessons comfortably and reinforce values already forgotten.

Also, help to cope better with difficult situations, since they present real life problems and provide the audience with simple principles about money, family, success and friendship. Hence, viewers cannot enjoy learning about a topic, unless they are interested in.

Besides seeking entertainment, watching cartoons may improve their vocabulary and let them discover new uses of certain words in given varying contexts, in which aiming at both entertaining and educating. As we see here, it is not a matter of age, but a matter of passion and interest. Additionally, the main difference between children and adults as audience is that the latter choose consciously what to watch as they are often aware of its consequences and effects, in contrast with children.

6. Cartoon effects on Children

Coming to the last section in this chapter; which is children watching cartoons, whether dubbed or in their mother tongue. Recent studies display that children under the age of two should not be exposed to television at all, because it influences adversely their brain development, so that they become passive and cannot interact with the given environment and rarely communicate verbally with parents.

After age two, the parents must limit screen time for their children, at most to two hours per day. When raising young children, parents have to pay close attention to the cartoons watched and take cautious decisions concerning managing their time as well as sitting and watching with them together, this helps them learn more things, otherwise watching cartoons without adults accompanying affects their abilities to solve problems.

Animated films introduce stories reflect the thoughts and culture of its designer, so that the spectators unconsciously are influenced by western morals and customs. Accordingly, most of

the foreign animated films pose a serious faith-based ideological threat to religious beliefs of Muslims. For certain, social media has a great impact on male children of three and female children of five, and this is the most sensitive stages of the child's development, for building his own ideas and knowledge.

The main problem may lie in parents who are not aware of the great influence of cartoons on their kids. Since the child receives readily all the watched content and accepts it as it is without distinguishing the right from the wrong, parents should have control over the situation and consciously decide for them what are the most decent cartoons to watch. Additionally, it is said that the excessive child's exposure to western animated films, that present extremely different cultural concepts from Islam, makes him despise and disregard his Islamic values and identity.

Watching less TV increases child's social interaction, since the brain develops by touching things, especially from birth to three. Even after three, if the cartoon includes very fast moving images, that can be dangerous for his development, because the brain is trying to accommodate these fast moving images, and it can create glitches in the brain. Also, children imitate what is on TV, particularly violence. In this regard, pediatricians proved that the parents who watch cartoons with their kids, even if violent content, they help them grow up less aggressive.

6.1. Positive Effects

- Entertaining cartoons keep children engaged, teach them new skills and let them have fun.
- Sports animated films can be a great way to generate interest towards outdoor activities.
- Cartoons in Standard Arabic help them understand sentence formation, and reinforce healthy emotional behaviours.
- They instil creativity and stimulate their mind.

6.2. Negative Effects

- If children spend a lot of time watching TV, they may lose their precious time, which they could have spent on more productive tasks.
- Children in front of screen are more prone to be diagnosed with ADHD (Attention Deficit Hyperactivity disorder), as they lack focus in studies and sports.
- They might experience reduced vision that is not correctable by glasses.
- It promotes lack of exercise and sedentary lifestyle, both of which impact the heart and the brain leading to cardiovascular problems.
- Children are at the risk of developing obesity and other health disorders.
- Animated films exaggerate reality and provide children with a distorted view of the world.

7. Conclusion

Summing up the second chapter, we theoretically shed light on cartoon-related subjects, as the strategies of dubbing proper nouns were thoroughly discussed in correlation with foreignization and domestication approaches. Eventually we are able to move to the last chapter, which is practical.

Chapter Three

Case Study: The Daltons

1. Introduction

The third chapter, where the practical part is examined, is aiming at gathering data; through watching the first ten episodes of “The Daltons“ cartoon in both English and Arabic versions. we have noticed certain ideological differences between the dubbed and the subtitled proper nouns owing to cultural disparities. Therefore, we compared these two versions, in relation to the original one as a reference only, then we extract the procedures employed during the dubbing process of the proper nouns.

2. The Daltons Analysis

Concerning the case study, we will elaborate on defining The Daltons cartoon as well as analysing the given plot and the main characters, who are the four Dalton brothers.

We have shed light specifically on this cartoon firstly, for it seems to be an unresearched case previously. Secondly, it was opted for fundamentally for the reason that it is noted that the dubbed version of the cartoon was translated directly from the subtitled one rather than the original into Arabic, since our focus is on identifying the translation strategies of proper nouns applied from the subtitled into the dubbed version. Furthermore, the animated film is culturally adapted to the target viewers in several scenes, in terms of translating culture-specific terms within the sample given, in which its domesticated data confirms the validity of the two hypotheses stated below: Translating proper nouns is likely to be attached more to culture rather than language and The Arab Muslim audience reacts to the translated content conservatively concerning religion, sex and politics. Lastly, it is worth mentioning that the study conducted is between English and Arabic, in particular.

2.1. General Overview

Les Dalton in French, *The Daltons* is a French comedy animated television series of 191 episodes, divided into two seasons, produced by Xilam Animation, Lucky Comics, Dargaud Media and B Media Kids, that aired between 2009 and 2015 on France 3.

The Scenario was created by Olivier Jean-Marie as the cartoon was directed by Charles Vaucelle, based on the works of Robert Morris and the writer René Goscinny, and the story revolves around the four principal villains of the comic book series *Lucky Luke* who constantly make failed attempts to flee the prison they are locked up in; yet ultimately failed at the end of each episode when *Lucky Luke* captures them.

Regarding the methodology adopted for this practical side, it has been decided to conduct a quasi-empirical study involving both quantitative and qualitative methods. On one hand, through the quantitative method, after introducing its plot and the main characters, the proper nouns in the French original, the English subtitled and in the Arabic dubbed versions will first be gathered and stated sequentially within the first ten episodes of *The Daltons* cartoon. Thus the frequency of the proper nouns, whether original, subtitled or dubbed, will be counted collectively then separately as well, in order to identify the most repeated ones. Therefore the data collected are to be classified according to their state of being as persons (Anthroponyms), places (Toponyms), objects or occasions.

On the other hand, the qualitative method comes up to back up the findings of the quantitative one, as we will investigate and examine the equivalent choices and strategies of the translators in their translations and the motivations beyond, linguistically or culturally. Accordingly, a contrastive study is to be planned between the French original, the English subtitled and the Arabic dubbed versions of *The Daltons*, regarding the remarkable differences in the translations of the proper nouns.

2.2. Analysis

At the outset, The Daltons are depicted to be a family of outlaws who mainly focuses on quartet of brothers who act as recurrent antagonists in Lucky Luke comics and film adaptations, and the main lawbreaker protagonists of the 2010 animated series *The Daltons*. The arch foes of Lucky Luke are considered to be menacing fugitives, they often break out of prison to pursue Luke, and eventually where to be put back by Luke at the end of each episode. After initially showing them as incompetent, lastly, they are to become a real threat as the series goes on. The four brothers have been mainly distinguished by their height, since they are designed with the same face wearing similar clothes.

The Dalton Brothers took shape along with Lucky Luke in their original cartoon, *Daisy Town* from 1971. Then the story of the cartoon was later converted into an album in 1983, and partially a combination of various stories from collections voiced by Pierre Trabaud, Jacques Jouanneau, Jacques Balutin, and Pierre Tornade as Joe, Jack, William and Averell, in sequence.

In the ensuing animated series, involving the latest cartoon released in 2007. The Dalton Brothers have appeared regularly, as they continued doing so. Including the four main characters, Joe was acted out by Ron Carey, Jack by Bo Greigh, William by Dominic Barto and Averell by Fritz Sperberg. Additionally, The third film, *Les Dalton* from 2004, was about The Daltons rather than Lucky Luke, in which the character Joe was played by Eric Judor, Jack by Said Serrari, William by Romain Berger as well as Averell by Ramzy Bedia.

2.3. The Dalton Brothers

In this sub-section, the main characters of the cartoon, who are the four Dalton brothers are adequately introduced below, regarding their personalities and ages.

2.3.1. Joe Dalton

According to Morris, The Dalton brothers are perfectly led by Joe of 22 years old. Though, Joe is the shortest, yet he is the oldest of them. He is often angry and ill-tempered, as he mostly bear malice toward Luke. He shows sufficient intelligence so that he is in charge of arranging plans to escape from prison.

Joe is shown to be extremely demanding, impetuous, conceited, self-centred and obstinate in nature. As a result, the person living with such bad traits is likely to cause him to lead a desperate life, as well as to be intensely detested by others for his irritable and childlike behaviours. So as a leader, he must have been more flexible towards his inmates, in order to gain their respect.

2.3.2. William and Jack Dalton

The middle brothers both in age and height, they keep silent all time, only complying with commands of Joe literally. For this reason, they do not hold any determined personality traits independently. However, Morris has designed Jack of 20 years old as the tallest, whereas, William is to be the smallest of them, who is in turn 21 years old.

2.3.3. Averell Dalton

Unlike the oldest brother Joe, Averell Dalton, who is 19 years old as stated, is quite dissimilar to him as he is the youngest and tallest of the brothers. He is quite, naïve, in high spirits and tender hearted towards others whoever they are, and always treats everyone equally. His mother seems to love him for his kind nature, that unfortunately caused him to be regarded with contempt by his brothers, Joe in particular, since they know that his naïve nature helps do nothing, but get them into more troubles, creating unwanted problems.

Nevertheless, Averell very likely tends to be led by others easily through following their orders. Accordingly, he may perpetrate a crime with no hesitation marked, displaying that

despite his good nature, as an individual, who poses a serious threat to the others at some point, he also shows a dangerous side, to some extent.

3. The Proper Nouns of the Ten Episodes of the Cartoon

After finishing the theoretical side, in the practical part, It is decided to extract all the proper nouns given in the first ten episodes of the first season from the French original version of the Daltons cartoon, the Arabic dubbed and the English subtitled versions. In addition to thoroughly mentioning the most repeated nouns, as well as how many times each proper noun has been alluded to through the watched episodes.

3.1. Listing the Proper Nouns

At the outset, the sample of the proper nouns has been examined shall be fully displayed in this sub-section, in the context of the first ten episodes of The Daltons cartoon, starting with the French original, the English subtitled then eventually ending up with the Arabic dubbed version:

3.1.1. In the French Original Version

- First names of persons (Anthroponyms): Joe, Averell, William, Jack, Peabody, Betty, Hans, Stinky, Laurel, Hardy, Gros, Vrai, Edmond.
- Last names of persons (Anthroponyms): Dalton, Yodel, Bell, Bill, Falcon, Dantès.
- Names of places (Toponyms): Washington, Chine, Mexique, Rio Bravo.
- Names of things: L'Arche de Noé.

3.1.2. In the English Subtitled Version

- First names of persons: Joe, Averell, William, Jack, Peabody, Betty, Hans, Stinky, Laurel, Hardy, Fabulous.
- Last names: Dalton, Yodel, Bell, Falcon, Travolta.

-Names of places: Washington, china, Mexico, Rio Bravo.

-Names of things: Noah's Ark, Big Ben Bell, Count of Monte Cristo.

-Occasions: Christmas.

3.1.3. In the Arabic Dubbed Version

الأسماء: جو, أفريل, ويليام, جاك, بيبودي, بيتي, هانز, ستينكي, نوبي, مدهش.

الألقاب: الدالتون, يودل, بيل, فالكون.

الأماكن: واشنطن, الصين, المكسيك, ريو برافو.

الأشياء: بيغ بن بيل, كوندي موندي كريستو.

3.2. Counting the Proper Nouns Collectively

For the moment, we present here the total number of the proper nouns in the three versions and explore the total number of each category after classifying them:

3.2.1. In the French Original Version

-The total number of the proper nouns is 24: -First names: 13 – Last names: 06 -Places: 04 – Things: 01.

3.2.2. In the English Subtitled Version

-The total number of the proper nouns is 24 : -First names: 11 –Last names: 05 –Places: 04
-Things: 03 –Occasions: 01.

3.2.3. In the Arabic Dubbed Version

-العدد الإجمالي لأسماء العلم هو 20 : -الأسماء: 10 -الألقاب: 04 -الأماكن: 04 -الأشياء: 02.

3.3. Counting the Proper Nouns separately

More specifically, we display how many times each noun has been frequently used in these ten episodes, along with figuring out which ones were most repeatedly mentioned among them as well:

-Joe: 27 times -Averell: 22 times -Dalton: 16 times -Jack: 04 times -William: 03 times

-Peabody: 11 times -Betty: 06 times -Stinky Bell: 04 times -Fabulous Falcon: 04 times

-Hans Yodel: 03 times -Washington: 02 times -The Count of Monte Cristo: 02 times

-China: once -Mexico: once -Rio Bravo: once -Laurel: once -Hardy: once -Edmond

Dantès: once -John Travolta: once -Big Ben Bell: once -Noah's Ark: once -Christmas: once

Accordingly, the most repeated proper nouns are the first name 'Joe' then the last name 'Dalton', due to the fact that he plays the main role in the story, since he often tends to arrange all the plans.

4. Contrast Between The Original, Subtitled and Dubbed Versions

The following table exhibits the most four significant distinctions mainly occurred in translating the given proper nouns between the three versions.

Table 01. Contrasting proper nouns with their translations in The Daltons

	In French	In English	In Arabic
a-	L'Arche de Noé	Noah's Ark	(Omitted)
b-	Monsieur Vrai Falcon	Mr. Fabulous Falcon	سيد مدهش فالكون
c-	(Not existed)	Christmas	الأعياد

d- Edmond Dantès	The Count of Monte Cristo	كوندي موندي كريستو
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- a-** Initially, in the second episode, the proper noun ‘Noah’s Ark’ was alluded to in French as well as in English, yet it was not rendered into Arabic at all in the dubbed version as "سفينة نوح". Adding that the words “Noé” and ‘Arche’ in French as “Noah” and “Ark” in English end differently in the written form. As it is known that this noun is apparently shown to be a culture-specific term, that represents the large ship, built by the prophet Noah at Allah’s command, which saved him, his family and the believers with him from drowning in the flood.
- b-** In the fourth episode, the last name ‘Falcon’ appeared similar in the three versions, whereas his first name was different from language to another. The originally French name “Vrai” was used, then substituted by the English name ‘Fabulous’. However, the latter was literally rendered into Arabic as "مدهش", having the same meaning, although the initial French name carries a different meaning. Consequently, we arrived at the conclusion that the cartoon has been dubbed into Arabic directly from the subtitled English version rather than the original one.
- c-** In the seventh episode, the religious occasion “Christmas” was not mentioned at all in French as “Noël”, while specifically referred to in English. However, it was translated into Arabic as "الأعياد", in general, since the Arabs are Muslims, and they have nothing to do with this occasion. As a result, we prove once more that the cartoon was directly translated into Arabic from the English version rather than the original.
- d-** Ultimately, in the eighth episode, on one hand, the name “Edmond Dantès” in the French version of the cartoon was originally introduced to represent the main character of the

adventure novel “Le Comte de Monte-Cristo” written by the French author Alexandre Dumas in 1844. On the other hand, the title of the book was mentioned as “The Count of Monte Cristo” in English and similarly as "كوندي موندي كريستو" in Arabic, instead of the name of the main character, in particular.

5. The Translation Procedures of Proper Nouns Employed

The given nouns in the English subtitled version will be consecutively put forward below from the first to the tenth episode, followed by their translations in the Arabic dubbed version along with the procedures applied.

5.1. List of the Proper Nouns and Their Translations

Table 02. The procedures of translating nouns in The Daltons

English Noun	Arabic Noun	Procedure
Joe	جو	Transliteration
Washington	واشنطن	Transliteration
Noah's Ark	(محذوف)	Omission
Dalton	الدالتون	Transliteration
Averell	أفريل	Transliteration
Fabulous	مدهش	Translation
Falcon	فالكون	Transliteration
Travolta	(محذوف)	Omission
Betty	بيتي	Transliteration
Jack	جاك	Transliteration
William	ويليام	Transliteration
Laurel	(محذوف)	Omission

Hardy	(مخذوف)	Omission
China	الصين	Transliteration
Stinky Bell	ستينكي بيل	Transliteration
Stinky Bell	نوبي	Non-related word
Peabody	بيبودي	Transliteration
Christmas	الأعياد	Generalization
Big Ben Bell	بيغ بن بيل	Transliteration
The Conte of Monte Cristo	كوندي موندي كريستو	Transliteration
Hans Yodel	هانز يودل	Transliteration
Mexico	المكسيك	Transliteration
Rio Bravo	ريو برافو	Transliteration

5.2. Analysis of Findings

The focus of the study conducted is to be specifically between the English subtitled and the Arab dubbed versions, since the French original version was mentioned only as a reference. Based on the five translation procedures applied, it is reasonably proved that translators tend to employ procedures like , omission, addition, generalization or specialization in order to create the same effect on target viewers.

5.2.1. Transliteration Procedure

The noun is to be only transliterated from the source into the target language, with applying no changes, according to this procedure, utilizing the closest corresponding letters of a different alphabet. After precisely having counted them, it has been observed that the proper

nouns that have been transliterated within these ten episodes of The Daltons sixteen times, as it was displayed in the table above.

5.2.2. Omission Procedure

This strategy is employed when the translator omits the source text proper nouns in the target text, for culturally various reasons. As it has been applied four times within the episodes.

5.2.3. Translation Procedure

It deals with the source language proper nouns, when the meaning is literally rendered in the target language. After having observed them, just one case employed translation strategy in The Daltons, from English into Arabic.

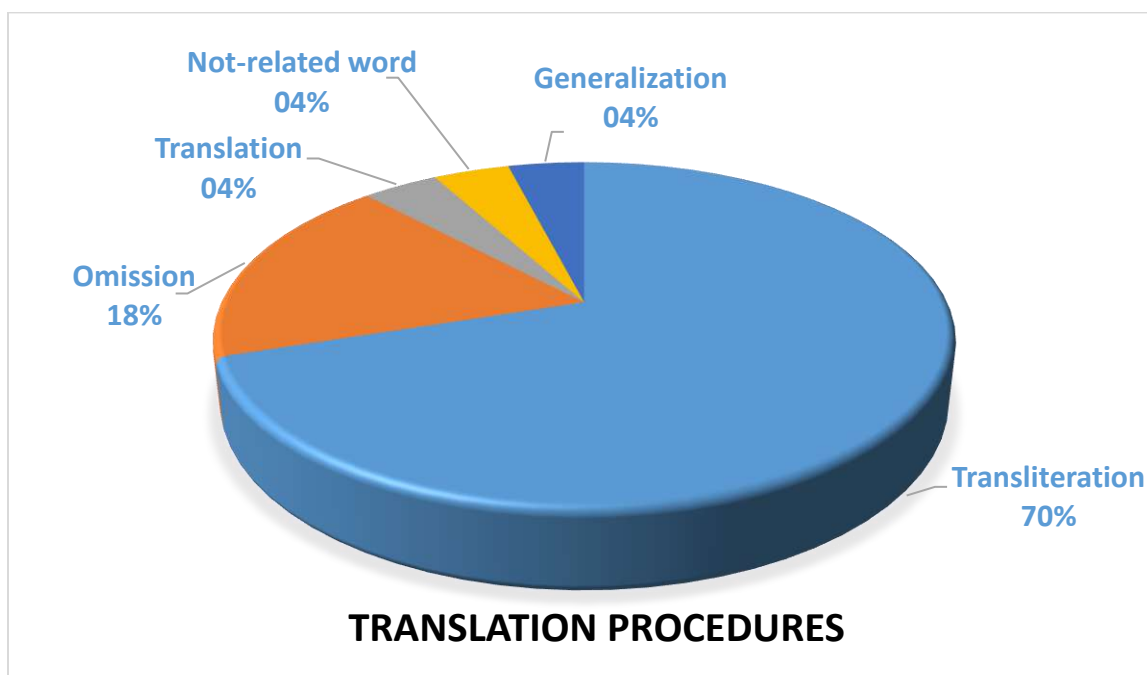
5.2.4. Not-related word Procedure

It stands for changing the form of source text nouns while translating them into the target language. Using the same connotation of the source language noun, only a single meaningless irrelevant proper noun was created in order to sound Arabic, as noted.

5.2.5. Generalization Procedure

In this procedure, the proper nouns tend to be replaced by superordinate nouns in the target language, for generalizing them. According to this study, the number of the proper nouns generalized through the ten episodes is one.

Thus, in our sample of twenty three proper nouns studied, Figure 01 shown below concludes all the procedures employed in the cartoon.



As indicated in the figure above, Transliteration was the procedure most frequently used in the target language. It represents 70 percent of the proper nouns given in the sample. To a less degree, Omission has been utilized as much as 18 percent. Then the next in rank are Translation, No-related word and Generalization procedures, that were rarely applied with only 4 percent for the whole sample of the proper nouns.

6. The Venutian Dichotomy

Regarding the target culture, foreignization and domestication are introduced in this section as two strategies have been suggested by the American translation theorist Lawrence Venuti, in correlation with the source language proper nouns, precisely investigating to what extent they are foreignized or domesticated to the target audience, within certain limits. The majority of the character names provided in English were rendered as they are, without any modifications occurred, since the translators of *The Daltons* from English into Arabic identified the need of the Arab children to discover the western worlds. When there was not

any cultural adaptations took into consideration, concerning Anthroponyms, it holds true that the translators intentionally maintained the cultural foreignness in the target text, in order to remain faithful to the source language and culture as well

However, when it comes to the culture-specific items translated from English into Arabic, it is noted that the majority of them are closely conformed to the Arabic culture, since certain domesticating procedures were frequently used, that are Omission and Generalization to make the content received more naturally in Arabic.

6.1. Culture-Specific Items

Finally through the last section of this research, regarding the proper nouns as culture-specific items mostly, they are set down accompanied by their translation procedures, in order to individually investigate their state of being whether foreignized or domesticated, according to the data gathered from the first ten episodes in this regard so far.

In terms of the procedures applied in translating the proper nouns in the cartoon, which are listed and elaborated on above, the number of the culture-specific items foreignized and those domesticated will be accurately counted, in the sequence of the episodes.

Table 03. Foreignized and domesticated culture-specific items

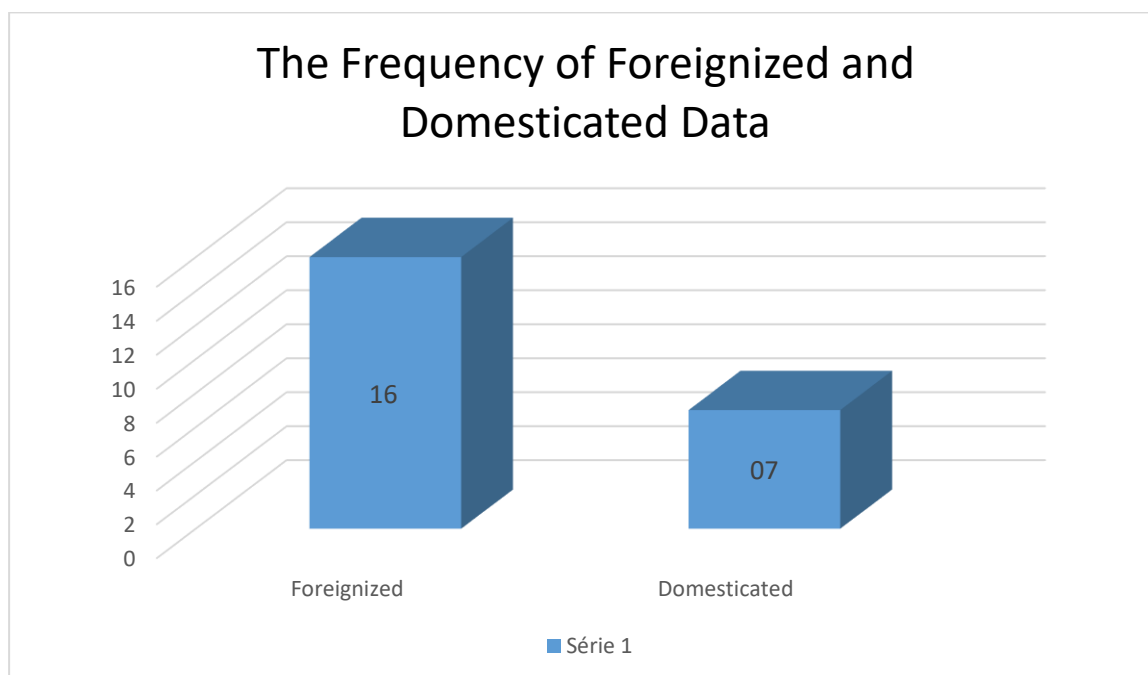
Culture-Specific Item	Procedure	Foreignized or domesticated
Joe	Transliteration	Foreignized
Washington	Transliteration	Foreignized
Noah's Ark	Omission	Domesticated
Dalton	Transliteration	Foreignized
Averell	Transliteration	Foreignized
Fabulous	Translation	Domesticated
Falcon	Transliteration	Foreignized

Travolta	Omission	Domesticated
Betty	Transliteration	Foreignized
Jack	Transliteration	Foreignized
William	Transliteration	Foreignized
Laurel	Omission	Domesticated
Hardy	Omission	Domesticated
China	Transliteration	Foreignized
Stinky Bell	Transliteration	Foreignized
Stinky Bell	Non-related word	Domesticated
Peabody	Transliteration	Foreignized
Christmas	Generalization	Domesticated
Big Ben Bell	Transliteration	Foreignized
The Conte of Monte Cristo	Transliteration	Foreignized
Hans Yodel	Transliteration	Foreignized
Mexico	Transliteration	Foreignized
Rio Bravo	Transliteration	Foreignized

Based on the proper nouns studied, the translatability of the culture-specific items was investigated. Table 03 indicated each culture-specific items followed by the procedures applied in translating them from English into Arabic. According to that, it is lastly determined whether if they are literally translated or culturally adapted to the Arab viewers.

6.2. Counting foreignized and domesticated data

Furthermore, the accurate number is to be counted below in Figure 02.



As it is displayed above in Figure 02, the group of foreignized data is higher than the other group of domesticated content, in frequency of use. Since foreignization was more commonly used through the process, while domestication seemed to be quite infrequent, utilized only seven times.

7. Conclusion

The last chapter was totally practical in the context of *The Daltons*. As the case study was analysed, firstly including the plot along with the main characters. After that, the proper nouns given were indicated as the sample of the ten episodes. Following the contrast planned between the data figured out in the French original, the English subtitled and finally the Arabic dubbed versions, we have moved to examining the translation procedures of the proper nouns employed, in correlation with foreignization and domestication, through the tables and figures displayed.

Conclusion

As one of the most commonly used techniques of Audio-Visual translation, dubbing is regarded as quite complicated process, in terms of text and language, since each type of text tend to be rendered differently, and also it should be properly dealt with the linguistic and cultural disparities. Concerning the case of English and Arabic, the study was carried out on the selected sample of the proper nouns given in the first ten episodes of *The Daltons*, including the English subtitled and the Arabic dubbed versions.

This dissertation was an attempt to investigate the use of foreignization and domestication strategies in dubbing cartoons. Putting emphasis on specifically children, as an audience, the translation procedures used by the Arab dubbers were closely observed, bridging the gap between English and Arabic worlds and making the content appear suitable and understood for them. The outline of the present research consists of the introduction, three chapters and conclusion. The first chapter thoroughly discussed translation, dubbing in particular, and the second one was about dubbing cartoons. Both the two chapters were perfectly theoretical, whereas in the third chapter, the case of *The Daltons* was empirically studied, as the findings were categorized on the basis of the Venutian dichotomy. After analysing the data collected, it was observed that foreignization strategy prevailed over domestication, in which it was attained through two procedures of translating the proper nouns by representing 74 percent, yet the latter appeared to have used rarely.

الملخص

في مستهل الحديث، كان ظهور الترجمة السمعية البصرية كمجال غير مسبوق منذ عام 1990، في محاولات لإحداث تحسينات لأجل تواصل أفضل للمساهمة في إنتاج الأفلام، حيث تكون الرسائل المتلقاة أكثر وضوحاً لفهمها. وعليه أدت نقطة التحول هذه إلى نجاح كبير في عالم الدبلجة على يد العرب، من خلال استيرادهم لأفلام الكرتون الغربية و ترجمتها للجمهور العربي لاسيما فئة الأطفال، نظراً للنقص في إنتاج رسوم متحركة عربية الأصل على الصعيد المحلي.

وعلى النطاق الضيق، تم التركيز أكثر على استقصاء القابلية لترجمة أسماء العلم المستخرجة من العينة وهي الحلقات العشر الأوائل من كرتون "عصابة الدالتون"، حيث قمنا بدراسة شاملة للإجراءات المتبعة في ترجمتها. علاوة على ذلك، تختلف الإجراءات المذكورة فيما بعد عن بعضها البعض على حسب اختلاف أسماء العلم -سواء كانت تحمل معنى أم لا- كما أم أن الأسماء التي تحمل معنى تتباين من حيث اختلاف دلالاتها. إضافة إلى أننا قسنا نسبة التوطين والتغريب لأسماء العلم المدروسة.

بعد دراسة عملية الدبلجة ومراحلها، نبين دافع قيامنا بهذه الدراسة تحديداً ألا وهو البحث في كيفية ترجمة أسماء العلم في كرتون "عصابة الدالتون" والإجراءات المطبقة في ذلك، وقد توصلنا إلى أن المترجمين غرّبوا أغلبية الأسماء والتي تعتبر أيضاً عناصر ثقافية.

عموما كانت المراجع الأساسية تدور حول ما يصب في لب موضوع هذه الدراسة, حيث طرحت مواضيع ترجمة ودبلجة الكرتون خاصة في العالم العربي و أساليب ترجمة أسماء العلم, وبالإضافة إلى إيجابياتها وسلبياتها وكذا صعوبة القيام بعملية الدبلجة تحت إطار أسلوب التوطين والتغريب. بما أنه قد تم مناقشة هذه المواضيع في المراجع, هذا البحث جاء لاستقصاء قابلية ترجمة عينة جديدة لأسماء العلم المستخرجة من كرتون "عصابة الدالتون" وكذلك دراسة ترجمة العناصر الثقافية. كما تعتبر قيمة مضافة إلى ماسبق والتي قد تساهم في بحوث جديدة في نفس المجال.

بداية بالسؤال الرئيسي ثم الفرعي, وهما كالاتي: ماهي الإجراءات الأساسية المستعملة في ترجمة أسماء العلم؟ وكيف يتم تعديل المحتوى الغربي ليناسب ثقافة العرب؟ وهذا يؤدي إلى طرح فرضيتين, الأولى رئيسية والثانية فرعية و مفادها: تتعلق ترجمة أسماء العلم بالثقافة أكثر من اللغة وأيضا يتعامل العرب مع المضمون الغربي بتحفظ شديد فيما يتعلق بالدين والجنس والسياسة.

قمنا في هذا البحث بإجراء دراسة شبه تجريبية تتضمن الأسلوب الكمي والنوعي. من جهة, بعدما تناولنا أحداث القصة والشخصيات الرئيسية, تم استخراج وجمع كل أسماء العلم المتواجدة في النسخ الثلاث, الفرنسية والإنجليزية والعربية على حسب ترتيب الحلقات العشر الأولى للكرتون. بعد ذلك, تم عد الأسماء جماعيا على حسب الفئات المصنفة الخمس: الأسماء والألقاب والأماكن والأشياء والمناسبات ثم عد كل اسم على حدة, لأجل تحديد أكثر الأسماء ذكرا وسبب ذلك.

ومن جهة أخرى, دعمنا المعطيات المتحصل عليها بدراستها نوعيا, حيث استقصينا الإجراءات المطبقة في ترجمة هاته الأسماء وكذا قابليتها للترجمة. بعد ذلك, أجريت مقارنة حول أبرز الاختلافات بين أربعة أسماء علم في الكرتون الفرنسي الأصلي وترجماتهم في النسختين المسترجة والمدبلجة.

تتقسم هذه المذكرة شكليا إلى ثلاث فصول, إلا أن الفصلين الأولين نظريان. يتحدث الفصل الأول عن الدبلجة وتاريخها في العالم العربي وإجراءاتها وصعوباتها والمقارنة بين عمليتي المترجم والمترجم وكذا أسماء العلم. حيث تناول الفصل الثاني الكرتون وتاريخه وأساليب ترجمة أسماء العلم والتوطين والتغريب وأخيرا تأثير مشاهدة الرسوم المتحركة على العرب لاسيما الأطفال. وعليه, كان الفصل الثالث والأخير تطبيقيا. لقد قدمنا محتوى الكرتون وأحداثه وأيضا الشخصيات الرئيسية فيه. ثم عددنا جميع أسماء العلم الواردة فيه جماعيا وفرديا. بعدها, تم إجراء مقارنة شاملة في جدول 01 عن أبرز الاختلافات بين أربعة أسماء فرنسية وترجماتها بالإنجليزية والعربية. وأخيرا تم دراسة الإجراءات الخمسة المعمول بها أثناء ترجمة أسماء العلم في جدول 02 متبوعا بالمخطط البياني 01. وبعد ذلك, ركزنا على نفس الأسماء كونها عناصر ثقافية في جدول 03 مع إيضاح كيفية ترجمتها من حيث استخدام أسلوب التوطين والتغريب متبوعا بالمخطط البياني 02 الذي يبين أنه تم تغريب أغلب الأسماء المدروسة في ترجمتها.

وبناء على ما توصلنا إليه من نتائج نقدم توصيتين, مفادها: من المقترح أن يدرس الباحثين في هذا

المجال الخصائص الثقافية للأسماء نفسها وكذلك يوصى أيضا بأن يتم البناء على النتائج المتوصل إليها

من خلال التوصل إلى استنتاجات جديدة أخرى في نفس السياق.

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