

Rendering of Culture-Bound References from English into Arabic: Subtitling and Dubbing of Personal Names in Children's Cartoons

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Abstract. Although children's animated cartoons constitute a major part of the audio-visual material available to children in the Arab world, this area of translation studies has not been extensively researched. This paper investigates the cultural problems associated with the dubbing and subtitling of names in children's cartoons into Arabic. The data is derived from three Disney cartoons dubbed and subtitled from English into Arabic. The data analysis is based on Pedersen's (2005) model. The results indicate that the strategies used in dubbing are mainly target language oriented, whereas those used in subtitling are largely source language oriented.

Keywords: Children's cartoons; names; cultural references; audiovisual translation; subtitling; dubbing; strategies.

Introduction

In the present age of mass communications and multimedia experiences, globalization and technology breakthroughs have resulted-among others- in the mass distribution of movies, music, TV series, and other forms of media among people of different languages, ages, and cultures (Díaz Cintas & Anderman, 2009, p. 2). The late twentieth-century has witnessed a transition from a paper-oriented to a media-oriented society and a dominance of American movies, in particular, in the media and film industry (Pena, 2011, p.4). The majority of foreign programs imported to the Arab world are from the United States (Gamal, 2008, p.4). This has triggered the emergence of *audiovisual translation* as the most dynamic and fastest developing trend within translation studies. Audiovisual translation (AVT) is a “branch of translation studies concerned with the transfer of multimodal and multimedia texts into another language and/or culture” (Gonzalez, 2009, p. 13). The American AVT industry enjoys a worldwide influence and its products, such as interlingual subtitling and dubbing, are consumed throughout the world (Tian & Xiongb, 2013, p. 862).

According to Sánchez (2004) the production of subtitling and dubbing increased with the advent of DVD and also digital and satellite television. Consequently, the worlds of subtitling and dubbing “which have traditionally been separate...found themselves working for the same client” (Sánchez, 2004, p.12). The great number of shows and movies being produced has encouraged translators to find appropriate ways to transfer meaning to their audiences through subtitling and dubbing because both modes of AVT interfere with the original text to a different extent. Baker and Hochel (1998, p.74) define subtitling as a visual superimposition of a written text onto the screen while dubbing is defined as an oral translation method utilizing the acoustic channel in screen translation. Dries (1995, p.9) has indicated that in dubbing the translator attempts to adjust the foreign dialogue ‘to the mouth and movements of the actor in the film’ to make the audience feel as if they were listening to actors actually speaking the target language. Dubbing enables audiences to access “sound effects, music, and differences that the images portray such as race, fashion, and gesture” (Al Owais, 2011, p.24). On the other hand, subtitles produce translation through a new medium, i.e., “what is spoken to what is written” (Bannon, 2010, p. 3). New technology allowed for new easier ways to link subtitles to various audiovisual products. According to Reich (2006, p. 7) the translation of AV materials faces certain limitations due to the mix of different audiovisual and verbal communication systems.

Dubbing translation, for instance, involves "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue" (Luyken, 1991, p.73). In dubbing, the translator needs to make many changes in order to adjust the target culture and language, transfer the meaning without distorting it as well as match the lines of the dubbing actor with the lip movements of the actors in the movie. Some informative content may also be lost for the purpose of synchronization. In good

dubbing, the translator, whose priority is to transfer the meaning of the original text, has to cooperate with the synchronizer for better results. If any part of the dubbing process was not implemented properly, viewers may recognize that the film is not original and their attention would then be diverted by the negative elements of the movie. In order for the film to be successfully dubbed, the translator has to hide the foreign nature of a film and create the illusion that the actors are speaking the viewer's language (Danan, 1991, p. 607). Since the viewers do not hear the original voice and do not need to pay attention to the translation (subtitles) on the screen, they generally tend to enjoy a more relaxed viewing in dubbing. O'Connell (2007, p. 169) states that there is less concentrated and more relaxed viewing involved in dubbing.

The limitations and difficulties faced by the subtitler constitute another example. Díaz-Cintas and Remael (2007, p. 9) believe that the constraints of image sound and time are among the factors that influence the translation. The translator must reconsider the text in order to fulfill the degree of coherence required between the subtitle text and the moving image itself. In addition, the length of the translated message should coincide with that of the original speech. The space is another constraint; which means that the translated target text has to accommodate to the size of the screen. Schwarz (2002) states that there is the issue of meaning as the semiotic switch from spoken to written language frequently results in the deletion of some linguistic items from the original dialogue. Some features such as that of style, register of the source text and intonation cannot be transferred in subtitling. For this reason, the translation will inevitably involve omission, summarization and adaptation of meaning. The reduction of the source text that is caused by the change in the mode from visual to written medium and also by the pace of the sound-track dialogue (titles remain on screen for a maximum of 7 seconds) leads the translator to reevaluate his strategies so as to give the viewer the chance to pick up the intended meaning or retrieve lost meaning. This form of written communication does not usually allow the viewer to back track to recover lost meaning. In addition to the reduction of original information, subtitles also tend to distract the viewers' attention as they have to perceive the written text together with the image.

Because of these components the audiovisual translation, such as the translation of animation, for instance, is very different from other types of translation. O'Connell (2003, p.223) suggests that "animation is very suitable for audiovisual translation and so cartoon scripts are frequently dubbed" and subtitled. In fact, cartoons represent a major part of the audio-visual translation in the Arab World (Rishah, 2013, p. 3). Most of them are imported from the United States given that the local production of cartoons in the Arab World is not yet as developed. The cartoon production in Arab countries started only recently; however, they are not as popular as American cartoons.

Although children's cartoons constitute a major part of the AV material available to children in the Arab world, the studies, which address the problems of dubbing and subtitling, particularly in context of the Arab World were thin and unsatisfactory until the last two decades (Athamneh and Zitawi, 1999; Al-Alami,

2006; Bahaa-Eddin, 2006; Gamal, 2008; and Zitawi, 1999, 2003 & 2008). The aim of this work is to contribute to the examination of this interesting field of study. The present study focuses on children's cartoons dubbed and subtitled from English into Arabic. Delabastita (1989) has indicated that subtitling and dubbing are not the only modes of audiovisual translation. Yet they have been chosen as the focus of my research project mainly for reasons of practicality since subtitling and dubbing are indeed the two most widespread forms of translation for the cinema. The paper seeks to examine the translation strategies adopted by Arabic translators in rendering culture-specific items particularly proper names. Personal-names represent a real challenge for professional translators and interpreters and require particular attention from researchers working in the field of translation studies, as personal names represent a stumbling block to translation in their different text types (Newmark, 1993, p.15).

Walt Disney cartoons are famous all over the world and are translated and shown either in dubbed or subtitled versions in different languages. They were chosen as the case study for analysis because they are very popular with Arab children. The three children's Disney cartoons selected as data for analysis are: *Finding Nemo* (2003), *The Incredibles* (2004), and *Toy Story 3* (2010). These Academy Awards winners were dubbed and subtitled into Arabic. The present descriptive comparative study focusses on how Arab translators deal with different children cartoons when translating names into Arabic, and what translation strategies are commonly used.

Dubbing and subtitling of cultural items

One of the main issues facing translators in the different translation modes is the rendering of cultural items because children's cartoons "contain a cultural message that translation cannot ignore" (Al Alami, 2006, p.iii). Various terminology has been proposed in literature, in reference to cultural items by translation scholars. Smets (2012, p.13) listed them as follows: 'realia' by Florin (1993), 'culture-bound problems' by Nedergaard-Larsen (1993), 'culture-specific' items by Franco Aixelá (1996), 'allusions' by Leppihalme (1994), 'culture-specific references' by Ramière (2006), and 'extralinguistic cultural references' (ECRs) by Pedersen (2005). The various terms used by the different translation scholars in their reference are similar. In Smets's (2012, p.13) words, "some differences between the terms may exist, mostly depending on the author's concept of what constitutes reality (Leppihalme 2011) and how the author defines culture, but in many cases the terms are practically synonymous." The term which was chosen and used throughout our current study is Pederson's 'extralinguistic cultural-bound references' (ECR). It refers to expressions pertaining to 'realia', to 'cultural items', which are not part of a language system. Pederson (2005, p. 3) defines ECR as:

A reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience

The present study focuses on one type of ECR: names. Together with institutions, streets, historical figures, works of art and so on, names have always been seen as a type of ECRs that might present a problem when translating into other languages (Pedersen, 2005). According to Hermans (1988), proper nouns can be divided into two types: *loaded* and *conventional*. *Conventional proper nouns* carry no meaning in themselves. *Loaded proper nouns* are motivated fictional and nonfictional nouns, which range from 'faintly "suggestive" to overtly "expressive" names and nicknames (Hermans, 1988, p. 12). According to Fernandes (2006, p.4), names in many cultures can generate historical associations (e.g. Ptolemy, or Archimedes), and indicate gender (e.g. Hermione, or Ronald), class (e.g. Sir Nicolas De Mimsy-Porpington), certain nationality (e.g. Carlo Montana), or religious identity (e.g. David and Gabriel are biblical names), for instance. The science of studying names is known as onomastics (Crystal, 1997), and is usually divided into the study of place names and of personal names. The special nature of names is often described in terms of the difference between common nouns and proper nouns. Proper nouns are names which possess "a certain deictic quality in that they point directly to a certain reference. They may also sometimes acquire a semantic load that takes them beyond the singular mode of signification" (Mizani, 2003). According to Tymoczko (1999, p. 223) proper nouns that represent "racial, ethnic, national and religious identity..." are "the most problematic items to translate because their significance is often culturally specific and depends on the cultural paradigm." In other words, names are loaded with various semantic, historical, and cultural meanings.

Salumahaleh and Mirzayi (2014, p. 221) indicate that the studies on translation of cultural elements range from general studies, such as the ones conducted by Hatim (1997), and Dollerup (2003) to studies dealing specifically with culture in AVT, such as those conducted by Nedergaard Larsen (1993) and Díaz Cintas (2004). Jaleniauskiénė and Čičelytė (2009, p. 31) point out that the translation of proper nouns is one of the most challenging activities "since proper names usually have various allusions indicating sex, age, geographical belonging, history, specific meaning, playfulness of language and cultural connotations."

In his study on the problems related to subtitling and dubbing television programs into Arabic, Gamal (2008, pp. 5-6) found that: "(1) television language is too stiff, (2) deletion appears to be a prominent strategy, (3) swear words are too clichéd, (4) cultural images are mistranslated, and (5) translation of film titles is too liberal." In a similar vein, Zitawi (2003, p.237) when examining the idiomatic expressions embedded in children's cartoons translated for the use in the Arab World has found that translators use the following strategies: "dynamic translation, naturalization/localisation, addition, deletion, and word-for-word translation." She has also suggested that translators to Arabic must be aware of various religious, cultural, social, educational, and marketing factors when translating children's cartoons. In her study of the dubbed version of the Disney cartoon Timon & Pumbaa into Egyptian Arabic, Al-Alami (2011, p. 53) has found that translators used neologisms with difficult meanings and manipulated some words to add a more humor to the translated text. She further found that songs were translated inaccurately because the focus was mainly on rhyming without much consideration of faithfulness to the ST.

There are other studies which examined the subtitling processes. Ramière (2006) has written a paper that examines some of the issues involved in the intercultural transfer of films, specifically the problem of foreignisation and domestication. This is related to Veunti's foreignisation and domestication terminology. Leonardi (2008, p. 158) points out that the choice of language transfer in any country heavily depends on historical, political, cultural, religious and even economic preferences; "however, it has become more and more common to refer to *foreignising* and *domesticating* translation strategies when deciding upon and judging the type of language transfer to be used in particular contexts." These translation strategies then can either decrease or increase the sense of *otherness*. Leonardi (2008, p. 158) explains that "subtitling is an example of foreignizing translation where the 'otherness' is given freedom to express itself because it is the target culture that moves towards the source culture" and therefore it is becoming nowadays "much more valued than it was in the past, thanks to its 'respect' for the culture and language of the other." Szarkowska (2005, n.p.) points out that dubbing and subtitling "occupy the two opposite ends of the domestication-foreignisation continuum" with dubbing neutralising foreign elements of the source text (and thus privileging the target culture) and subtitling stressing the foreign nature of a film. Therefore, all translated materials are either domesticated or foreignised to different extents, and can be placed somewhere along the domestication-foreignisation continuum.

One of the factors influencing translation decisions, as Oittinen (2000) states, is that of the child's image and childhood. She suggests that during the translation process translators have an image of the child consumer. Translators usually want to know whether the resulting work is, in fact, acceptable for children of a certain age or not. Another inevitable factor is adopting protective cultural measures during the translation process. This factor influences the translation process and adds that translating for children is governed by the same rules that govern writing for them. It is not only a lexical but also a cultural transfer. As Rishah (2013, p.14) sums up, "translators tackling children literature and cartoons have to be careful in their decision-making concerning procedures and strategies used in the process of translating those texts. This is because translation in that field requires much more than simply using correct lexicon." In fact, to increase accessibility of the translated text, modifications of the original text are sometimes necessary.

The purpose of this study is to draw attention to a very important aspect in AVT, i.e. dubbing and subtitling of names in children's cartoons. To achieve this, a certain methodology is selected, as outlined below.

Theoretical model for analysis

To choose the model of analysis, the researcher has noticed that in the literature on translation, many different terms are used for strategies that are often either identical or at least quite similar. Though the translation theorists employ different terminology to label the translation strategies, the procedures are similar. Díaz Cintas and Remael (2007) designed theirs specifically with regard to subtitling. Smets (2012, p.24) shows that Florin (1993) and Franco Aixelá (1996) designed taxonomies with general translation in mind, whereas Pedersen's (2005, 2007)

taxonomies were created specifically for the analysis of subtitling. However, as she points out “the classifications are based on a dichotomy between items that have been largely preserved without changes to them in the target text and items that did undergo changes in the translation.” Each author has a different sub-classification of these two main types.

In order to analyze the data extracted from the dialogue and the transcripts of the film under investigation, a model is selected based primarily on the one proposed by Pedersen. Pedersen (2005, p. 1) suggests a model for the subtitler with the following strategies to be used for translating extralinguistic culture-bound references (ECR): specification, direct translation, generalization, substitution, omission, and the use of an official equivalent. Because not all strategies involve translation, he uses the verb 'render' when talking about the different strategies used in translating culture-specific items (Pedersen, 2005, p.3). He has classified culture-bound items into *extralinguistic* and *intralinguistic* culture-bound references. The strategies used in their translation are categorized as being either SL-oriented or TL-oriented. The former includes three subcategories: retention, specification, and explication which involves addition and direct translation. The TL-oriented strategy consists of three subcategories: generalization, substitution (cultural substitution and paraphrase), and omission. The following chart illustrates Pedersen's model of analysis (2005, p. 4).

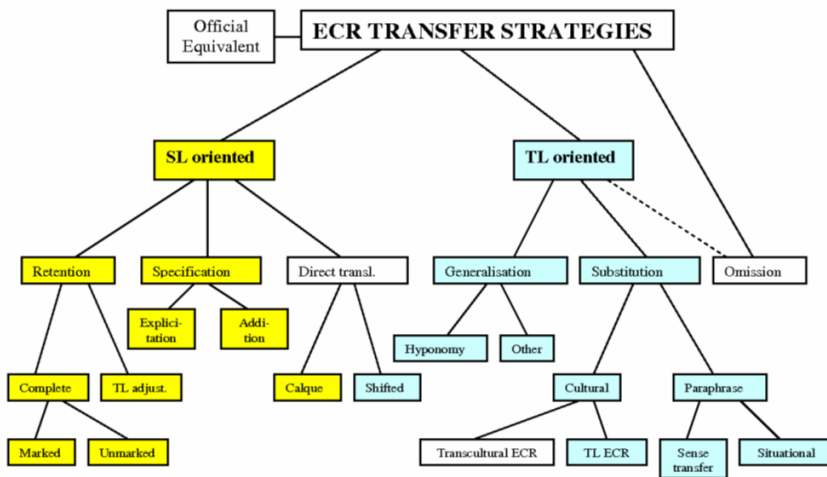


Figure 1. Pedersen's Taxonomy of Transfer Strategies

Afterwards, a comprehensive list of the names that appeared in the movie in its original, subtitled and dubbed versions, along with the strategy used in translating them are created.

Materials

The data selected for analysis comes from three children's cartoons dubbed and subtitled into Arabic. As mentioned above, they are three computer-animated comedy films produced by Walt Disney Productions: *Finding Nemo* (2003), *The Incredibles* (2004), and *Toy Story 3* (2010). They were released as home videos on DVD and are amongst the most famous Disney cartoons. It is important to stress that my descriptive comparative study was only carried out on a small corpus of three films, both subtitled and dubbed into Arabic. However, since each film has been translated by different subtitlers and dubbers, it is expected that the problems outlined below would be similar with a larger corpus.

The dialect used in the dubbed cartoon versions is Egyptian Arabic. It should be noted here that Arabs do not all use the same dialect in their everyday speech and the difference is such that the vernacular is either incomprehensible or significantly alien to people from different Arabic countries. In the Arab world, each country has its own informal language, or in other words its own vernacular. These are not all familiar to the wider Arabic audience. For example, the Moroccan or Algerian dialects might be incomprehensible to many people from other Arabic countries. However, Moroccan or Algerian people tend to be able to understand the Egyptian dialect very well. There are many reasons why the Egyptian dialect enjoys such a status. It is the most widely understood form of colloquial Arabic because of the diffusion of films and popular lyrics from the country (Gamal, 2008, p.7). The unified informal language option in the Arab world is undoubtedly the Egyptian dialect.

The language that Arabs have in common is Standard Arabic- a higher or classical form of the language reserved for literature, formal occasions, television, news and broadcasts. Standard Arabic is the dialect used in the subtitling of the English cartoons examined here. Standard Arabic is different to Standard English, as the former is not used in day-to-day language but rather is learned in an educational environment in order to achieve literacy. The Egyptian dialect, used in the dubbed versions, is considered to be a lesser option compared to Standard Arabic, because it is informal and spoken by the average man on the streets.

Procedure

To gather the required data, the three cartoons were viewed and their original scripts used. The English scripts were found online exactly like all other English movies. As for the Arabic, both the dubbed and subtitled materials were written down after watching the movies. After obtaining the scripts, a careful examination of the various differences and similarities between the dubbed and subtitled formats was undertaken and recorded. Then, the various names used therein were detected and compared with their English version to identify the strategies used in translating them. The three DVDs were examined in both their dubbed and subtitled versions. Names were identified, examined and categorized. This was followed by a discussion on the strategies that Arabic translators have resorted to during the rendering process. The strategies were categorized and analyzed according to the

frequency of their use. Tables were constructed to show the frequency of the instances of these strategies based on the taxonomy presented by Pedersen (2005). The relative frequency of each of the strategies was then calculated in order to find out which has the highest potential in terms of its frequency. Some of the findings of this descriptive comparative study are as follows.

Data analysis and discussion

The number of names collected from the audio-visual materials examined as part of the study is as follows:

Table 1. The number of names collected for each film

Cartoon Title	Finding Nemo	Toy Story 3	The Incredibles
Number of Names	23	32	39
Total	94		

This article presents a parallel corpus analysis of 94 names (excluding repetitions). The names collected are conventional and loaded names. They are names of people, animals, holidays, places and buildings, books, geographical areas, streets, etc. The strategies used in each of the selected cartoons for analysis can be found in Table 2,3and 4 below:

Table 2.The rendering of names in “Finding Nemo”

SL-Oriented Strategies	Finding Nemo		
	Rendering Strategy	Dubbing	Subtitling
	(1) Retention TL Adjustment	6/23 26%	16/23 69%
	(2) Direct Translation	3/23 13%	3/23 13%
	(3) Specification (addition or explication)	0 0%	0 0%
	Total	9/23 39.1%	19/23 82.6%
TL-Oriented Strategies			
	(1) Generalization	1/23 4%	0 0%
	(2) Cultural Substitution	13/23 56%	4/23 17%
	(3) Omission	0 0%	0 0%
	Total	14/23 60.86%	4/23 17.3

Table 3. The rendering of names in “Toy Story 3”

SL-Oriented Strategies	Toy Story 3		
	Translation Strategy	Dubbing	Subtitling
	(1) Retention TL Adjustment	8/32 25%	11/32 34%
	(2) Direct Translation	5/32 15.6%	18/32 56%
	(3) Specification (addition or explication)	1/32 3%	0 0%
	Total	14/32 43.7%	29/32 90.6%
TL-Oriented Strategies			
	(1) Generalization	9/32 28.1%	2/32 6/25
	(2) Cultural Substitution	5/32 15.62%	1/32 3/1%
	(3) Omission	4/32 12.5%	0 0%
	Total	18/32 56.2%	3/32 9.3%

Table 4. The rendering of names in “The Incredibles”

SL-Oriented strategies	The Incredibles		
	Translation Strategy	Dubbing	Subtitling
	(1) Retention TL Adjustment	3/39 7.6%	28/39 71.7%
	(2) Direct Translation	8/39 8.6%	10/39 25%
	(3) Specification (addition or explication)	1/39 2.5%	0 0%
	Total	12/39 30.7%	38/39 97.4%
TL-Oriented Strategies			
	(1) Generalization	2/39 5.1%	0 0%
	(2) Cultural Substitution	23/39 58.9%	0 0%
	(3) Omission	2/39 5.1%	1/39 2.5%
	Total	27/39 69.2%	1/39 2.5%

The results of the three cartoons are summarized in Table 5 and 6 below:

Table 5. The translation of names in the three Disney cartoons

Rendering Strategy		Cartoon Title					
		Finding Nemo		Toy Story (3)		The Incredibles	
		Dubbing	Subtitling	Dubbing	subtitling	Dubbing	Subtitling
SL-Oriented Strategies							
(1)	Retention TL Adjustment	6/23 26%	16/23 69%	8/32 25%	11/32 34%	3/39 7.6%	28/39 71.7%
(2)	Direct Translation	3/23 13%	3/23 13%	5/32 15.6%	18/32 56%	8/39 8.6%	10/39 25%
(3)	Specification (addition or explication)	0 0%	0 0%	1/32 3%	0 0%	1/39 2.5%	0 0%
Total		9/23 39.1%	19/23 82.6%	14/32 43.7%	29/32 90.6%	12/39 30.7%	38/39 97.4%
TL-Oriented Strategies							
(1)	Generalization	1/23 4%	0 0%	9/32 28.1%	2/32 6/25	2/39 5.1%	0 0%
(2)	Cultural Substitution	13/23 56%	4/23 17%	5/32 15.62%	1/32 3/1%	23/39 58.9%	0 0%
(3)	Omission	0 0%	0 0%	4/32 12.5%	0 0%	2/39 5.1%	1/39 2.5%
Total		14/23 60.8%	4/23 17.3%	18/32 56.25%	3/32 9.37%	27/39 69.23%	1/39 2.56%

Table 6. A summary of the results

		The rendering of names in the selected cartoons		
SL-Oriented Strategies	Rendering Strategy		Dubbing	Subtitling
	(1)	Retention TL Adjustment	17/94 18.08%	55/94 58.51%
	(2)	Direct Translation	16/94 17.02%	31/94 32.97%
	(3)	Specification (addition or explication)	2/94 2.12%	0 0%
	Total		35/94 37.2%	86/94 91.4%
TL-Oriented Strategies	(1)	Generalization	12/94 12.76%	2/94 2.21%
	(2)	Cultural Substitution	41/94 43.61%	5/94 5.31%
	(3)	Omission	6/94 6.38%	1/94 1.06%
	Total		59/94 62.76%	8/94 8.5%

Based on the model of the study, it can be observed that the strategies followed in the translation of names in the selected cartoons can be classified into two main types: *SL-oriented strategies* and *TL-oriented strategies*.

SL-oriented strategies:

The subtitlers use SL-oriented strategies more than those dubbing the films. In subtitling, 91.4% of the strategies are SL-oriented, whereas the comparable figure for dubbing is only 37.2%. In dubbing, 62.76% of the strategies used are TL-oriented, with only 37.2% being SL-oriented strategies. It seems that the subtitlers attempt to keep the foreign flavor of the ST. In other words, the foreign identity of the source text is more highlighted in subtitling than in dubbing. This reminds us of Venuti's strategies of domestication and foreignisation (1995). The SL-oriented strategies can be classified into the following sub-categories:

1. Retention

This strategy involves the translator keeping the SL item, i.e. the name, and in transcribing it providing what is called 'orthographic adaptation'. In this case, the SL names might be adjusted slightly for the purposes of convenience in the TL, but it is essentially just writing the SL name in the TL using the latter's alphabet. This is the most common strategy used in the selected subtitled cartoons. In all of the subtitled and dubbed cartoons, this is the SL-oriented strategy with the highest percentage of instances, but is more commonly used in subtitling. It also has the highest frequency in the dubbed version in the SL-oriented strategies. This indicates how common this translation strategy is.

Pedersen (2005, p. 4) adds that retention displays the most fidelity to the SL, but offers no guidance to the TL audience. It also includes procedures such as *transcription* and *transliteration*. Fernandes (2006, p.51) mentions that *transcription* is a procedure "in which an attempt is made to transcribe a name in the closest corresponding letters using the differing target language alphabet... In other words, this procedure occurs when a name is adapted at the level of phonology, morphology, grammar, etc. to the TL system." This is the closest strategy to foreignisation. This strategy seems to favor acceptability but not adequacy. As Fernandes (2006, p.51) explains though "the names conform to the phonological and morphological conventions of the TL, they continue to sound alien to the target audience and are still recognized as not belonging to the target cultural settings." Retention is the most SL-orientated strategy, and overtly conveys the source culture in the target text. It has also been noticed that there are no specific rules for transcription. Table 7 provides some examples:

Table 7. The retention strategy used in the rendering of names

	English Name	Dubbing Expression	Subtitling Expression
(1)	P Sherman	ب شیرمان	ب شیرمان
(2)	Nemo	نیمو	نیمو
(3)	Jimmy	جیمی	جیمی
(4)	Dory	دوری	دوری
(5)	Bob	بوب	بوب
(6)	Christmas	الکریسمس	—
(7)	Hamm	هام	هام
(8)	E-Bay	—	اي - باي
(9)	Woody	وودی	وودی
(10)	Buzz	باز	باز
(11)	Dash	فلاش	داش

The first five names listed are conventional and not loaded. In these instances, if the name is transliterated into the TL, the only noteworthy point is that the English names are unfamiliar to Arabic-speaking children. However, the final five names are semantically loaded and therefore their meaning is lost and not expressed in the TL when translated. The problem is that the meaning is not grasped in the TL and children cannot know the relationship between the reference and the referee because of the cultural load of the names and their underdeveloped linguistic competency. The denotative meaning is lost. This strategy has the highest frequency in the subtitled English cartoons examined herein. The instances constitute 58.51% of the strategies used in subtitling whereas only 18.08% of the strategies used in dubbing are of this type. This indicates that the subtitlers attempt no further changes in the translation of names. They simply transfer them to the TL with no further alterations, and are more oriented towards keeping the SL names as they are. However, there is a certain level of inconsistency in the sense that sometimes a retention strategy is used in rendering a name when dubbing but in subtitling another strategy is employed. Names of characters and places are transliterated, resulting in them having a different impact on the target audience, who are probably torn between foreign-sounding names and excessive involvement of the Egyptian dialect and culture as manifest in the dubbing. Cultural and religious references are manipulated to suit the TL audience. Hence, I would argue that unfamiliar phonology or orthography could pose an obstacle, for instance, to Arab young readers who may not identify with them. Another interesting point is that names need to be memorable if they are to fulfill their primary function of preferentiality. Thus, the transcription of some names in cartoons would make these names very difficult for children to memorize or recall because Arabic and English are completely different. Hence, names such as 'Bob', 'Sherman' and 'Jimmy' might not be easy for Arab children to memorize or pronounce since the sequence of their sounds is unfamiliar in their

own culture. Moreover, there is no universally applicable rule for choosing one strategy over another.

The second sub-category which is also more prominent in subtitling than in dubbing is direct translation.

2. Direct translation

This strategy is used more in subtitling than in dubbing. In subtitling, it is the second most frequent strategy employed after that of retention. 32.97% of the examples of subtitling analyzed as part of this study are of this type, whereas the corresponding figure for dubbed cartoons is only 17.02%. A literal translation is provided for the proper noun, meaning that the translator chooses a denotatively very close reference to the original. Franco Aixela (1996, p.60) points out that this procedure occurs when there is pre-established translation within the intertextual corpus of the TL, i.e. the name will be meaningful even if the name sounds strange in the TL culture. Fernandes (2006, p.50) refers to this as rendition. He indicates that it is used when the name is either transparent or semantically motivated. Thus, the meaning of the name is transferred. Examples are provided in Table 8 below:

Table 8. The strategy of direct translation in the rendering of names

	English Name	Dubbing Expression	Subtitling Expression
(1)	Coral	مرجان	مرجان
(2)	Peach	خوخة	خوخة
(3)	One-eyed Betty	العورة مراتك	بيتي العوراء
(4)	Sunnyside	المركز المشمس	_____
(5)	Claw	ابو مخلب	الكلاب
(6)	Violet	بنفسج	_____
(7)	Nomanisan	جزيرة العزلة	نومانيسان
(8)	The Incredibles	البطل الخارق	الخارق
(9)	Mirage	أوهام	سراب
(10)	Thunderhead	الرعد	_____
(11)	Dr. Porkchop	_____	دكتور شرحات لحم الخنزير

The above results indicate that although there are more examples of literal translation in subtitling than in dubbing, we can find other names in the table that are translated literally when dubbing but for which another strategy is used in subtitling. Providing the translation of some names in Arabic helps children grasp the relationship between the names and the characters in the animated cartoons. These translations make the names more meaningful and more related to the children's culture. The third sub-category which is also SL-oriented is specification.

3. Specification

Though there are certainly more examples of SL-oriented strategies in subtitling than there are in dubbing, in this strategy grouping we find only two examples in the dubbed versions of the cartoons. This strategy involves leaving the culture-bound term un-translated but adding information that is not present in the SL culture-specific item in order to make it more specific than the original. This happens through addition or explication. According to Pedersen (2005, p. 4), explication is a “strategy that involves expansion of the text, spelling out anything that is implicit in the SL item or text.” Examples of this are the spelling out of an acronym or abbreviation, the adding of someone's first name to disambiguate for the Target Text (TT) audience, who may well be less familiar with the cultural reference than the original SL audience. Addition means added material is latent in the cultural reference as part of the sense or connotation of the culture-specific item (Pedersen, 2005, p.5). The translator intervenes to give guidance to the TT audience. The examples are provided in Table 9:

Table 9. The strategy of specification in the rendering of names

	English Name	Dubbing Expression	Subtitling Expression
(1)	Sycamore	شارع الكرومي	_____
(2)	Mr. Incredible	البطل الخارق	_____
(3)	Reader's Digest	مجلة القارئ	مجلة ميكي

The dubber has added the word شارع meaning ‘street’ in Arabic to specify that ‘Sycamore’ is the name of a street. Similarly, in the second example the Arabic word البطل is added to denote the meaning of ‘the hero’ in English. In the third example, the word مجلة is added which means ‘magazine’ to make it clearer to the Arab children who are not acquainted with this specific title of magazine. It can also be observed that more than one strategy can be used in rendering a certain ECR. For example, in the third example, the subtitler has rendered the name of magazine into مجلة ميكي which means Mickey Magazine. In this case the subtitler has used the strategy of specification and substitution together. He/she has substituted the title of that magazine ‘Reader’s Digest’ which is not known to Arab children to another one which is very well-known to their culture, i.e. Mickey Magazine. This might indicate that when foreign names are introduced to children, they gradually start to become one of their ECR as is the case with the name ‘Mickey Mouse’.

The above-mentioned strategies are SL-oriented strategies which are observed mainly in subtitling more than in dubbing. On the opposite side of the continuum, there are the TL-oriented strategies.

TL-oriented strategies:

It has been found that the strategies followed in the rendering of names in dubbing are mostly TL-oriented, whereas there are only a few examples of TL-oriented strategies in subtitling. These categories are subdivided into the following subcategories:

1. Generalization

It was found that generalization made up 12.76% of the strategies used in the dubbing samples whereas the comparable figure for the subtitled versions was only 2.21%. Generalization means replacing the SL name referring to something specific with something more general. This involves the use of a hyponym instead of a more specific item. In this strategy, the translator deletes any foreign connotation and uses a neutral reference for the target text reader. According to Pedersen (2005, p. 6), in generalization, “there is an upward movement on a hyponymy scale, producing a TT item that is less specific” than the SL culture-bound term. It is quite obvious that subtitlers avoid writing the foreign names and replace these with general nouns which are more meaningful, familiar, and comprehensible to the Arabic child. Some examples are given in Table 10 below:

Table 10. The strategy of generalization in the translation of names

	English Name	Dubbing Expression	Subtitling Expression
(1)	Darla	البنـت	_____
(2)	One-Eyed Betty	العورة	_____
(3)	E-Bay	على النت	_____
(4)	Bullseye	ياصاحبي	_____
(5)	Pricklepants	استاذشغل	_____
(6)	Buttercup	مزهرية	_____
(7)	Nehru Jacket	جاكيت هندي	_____
(8)	Omnidroid 2000	الالي	_____

Thus, instead of transcribing the English name, the translators in the dubbed cartoons use a very general lexical item which is neutral. It is meaningful for the TT audience but it is a common noun and not a proper noun like the SL culture specific item. Hermans (1988, p.14) has called this procedure a substitution of a common name in the TL for the personal name in the SL. When some translators feel that the source language name is very difficult for readers of the TL to pronounce or read, e.g. 'Darla', they replace it with a very common neutral word such as 'the girl'. The new common noun is derived from the story and related to it. In the second example, the dubber has avoided using the English name 'Betty' and replaced it with the general noun 'your wife'. Similarly, in the third example, 'E-Bay' is replaced by the neutral noun 'Internet'. We can see that dubber avoids using the English name more than the subtitler.

2. Cultural substitution

This means that the SL name is removed and replaced by a different TL name that is well known to the TL audience. Cultural substitution strategies comprise 43.61% of those used in rendering the dubbed cartoons whereas they form only 5.31% of the corpus of the subtitled cartoons. Examples of this strategy can be found in Table 11 below:

Table 11. The strategy of cultural substitution in the translation of names

	English Name	Dubbing Expression	Subtitling Expression
(1)	Goodness	الله	الله
(2)	Marlin	مرهف	مرهف
(3)	Bob	زين	_____
(4)	Ted	نصر	تاج
(5)	Bill	شمس	فيل
(6)	Mr.Johansen	شكري افندي	_____
(7)	Deb	لب	_____
(8)	Bing	حميدو	_____
(9)	Barbera	لبة	_____
(10)	Bullseye	بلبل	_____
(11)	Buster	زعر	_____
(12)	Tortilla	الفطيرة	_____
(13)	Elm street	شارع الفل	_____
(14)	San Pablo Ave	طريق الحرية	_____
(15)	Mrs. Hogensen	مرزوقة هانم	_____
(16)	Tony	دودي	_____
(17)	Simon	سامي	_____
(18)	Jack	عدنان	_____
(19)	Bruce	بشوش	_____
(20)	The Walker policy	عيلة جمعة	_____
(21)	Bernie	عدلي	_____
(22)	Kari	سحر	_____
(23)	Helen	هالة	_____
(24)	Edna	دانه	_____
(25)	Snug	سامي	_____
(26)	Baron Von Ruthless	اسامة باشا	_____
(27)	Pig	ياحصان	_____

The above examples indicate that the dubber replaces the English names with more familiar Arabic ones, with some of these replacements being more humorous than their English counterparts. Some are related to the phonemes of the English names whilst others are completely different from their English counterparts. In this strategy, the translator substitutes the SL name with a TL name which is related to the TL culture. Davies (2003, p.72) labels this as ‘transformation and recreation’. Franco Aixela (1996, p.63) points out that when this strategy is used, “the translator decides to bring the cultural specific item into the intertextual corpus felt as being specific to the TL culture.” This procedure is employed mainly in the translation of literary works. Paloposki and Oittinen (2000, p.378) mention some examples of naturalization as the translating of Macbeth as 'Runnulinna' in Finnish. The aim is to achieve fluency and familiarity. The examples in the table above indicate that subtitlers and dubbers sometimes tend to use another name in Arabic but it relates to the English name in sound or orthography. For example, ‘Marlin’ is replaced by the Arabic name ‘Murhaf’; ‘Deb’ is replaced by ‘Leb’; ‘Bullseye’ is replaced by ‘Bulbul’. However, in other examples the substituted names have nothing to do with their English counterparts either in their orthography or phonemes. For example, the English name ‘Jack’ is replaced by ‘Adnan’; ‘Bernie’ is replaced by ‘Adil’; ‘Kari’ is replaced by ‘Sahar’, and so on. When it comes to the examples where the names of certain gods and goddesses are mentioned, the subtitled script and dubbed translation tend to substitute the religious word with the name ‘Allah’, the Arabic name for God which is used by Arab Muslims. The last strategy is omission.

3. Omission

There are five examples of the omission strategy in the dubbing corpus and only one example in subtitling. Omission implies replacing the ST names with nothing. There are various reasons for that being a viable option. The examples are as follows:

Table 12. The strategy of omission in the translation of names

	English Name	Dubbing	Subtitling
(1)	Kenneth	Omitted	_____
(2)	Musical hog	Omitted	_____
(3)	Piggy bank	Omitted	_____
(4)	Dr. Porkchop	Omitted	_____
(5)	Mrs. Hogenson	Another strategy is employed	Omitted

Dubbers tend to use this strategy as a means in translating some names which are culturally and religiously sensitive. One may notice the omission of the words referring to pork, pigs, etc. Since Muslims are prohibited from consuming swine meat, reference to this type of animal is avoided in the translation.

This indicates that there is a correlation between the strategies used by dubbers and subtitlers and the types of names. It can be deduced that there are mainly two strategies used in the translation of conventional names of people: retention and substitution. The general tendency among dubbers and subtitlers is to keep the foreign name as it is in the SL and just provide the transcription or substitute the SL

name with another name which is more common in the TL. In the 28 examples collected for names of people, the retention strategy was used 30 times but the substitution strategy was used 25 times. Thus, the retention strategy is used in the translation of names of people followed by the substitution strategy. There is only one case of omission strategy used. The following table includes some examples:

Table 13. Dubbing and subtitling of the names of people

Names	Dubbing	Strategy	Subtitling	Strategy
(1) Marlin	مرهف	substitution	مرهف	Substitution
(2) Bob	زين	substitution	بوب	Retention
(3) Ted	نصر	substitution	تاج	Substitution
(4) Bill	شمس	substitution	بل	Retention
(5) Jimmy	جيمي	Retention	جيمي	Retention
(6) Jack	جاك	Retention	جاك	Retention
(7) Darla	دارلا	Retention	دارلا	Retention
(8) Ray	راي	Retention	راي	Retention

However, when it comes to loaded names of animals and fruit given to the characters in the cartoon films, we find the direct translation strategy to be the most frequent one. Dubbers and subtitlers tend to translate the meaning of these types of names into Arabic and make them clearer to Arab children since these names are related to the story in the film. In the 13 examples collected under this type of names, 17 cases are under direct translation strategy followed by 4 examples in omission strategy, 3 examples in substitution strategy, and two in retention. The four omission examples are names referring to pigs and pork. Some examples are listed in table 14.

Table 14. Dubbing and subtitling of loaded names of animals and fruits

Strategy	Subtitling	Strategy	Dubbing	Name
Direct Translation	خوخة	Direct Translation	خوخة	1. Peach
Direct Translation	الكلاب	Direct Translation	أبو مخلب	2. Claw
Direct Translation	مرجان	Direct Translation	مرجان	3. Coral
Retention	وودي	Retention	وودي	4. Woody
Direct Translation	عين الثور	Direct translation	بلبل	5. Bulleseye
Direct translation	الخنزير	Omission	—	6. Porky
Substitution	حصان	Substitution	حصان	7. Pig
Direct Translation	بنفسج	Direct Translation	بنفسج	8. Violet

The examples indicate that the names of animals and fruit are usually directly translated into Arabic in dubbing and subtitling. However, they are substituted by other items and omitted if they are sensitive to Arab culture, e.g. the noun 'Pork' and 'Pig' were once omitted and in the other example substituted with the name حصان which means 'horse' in English. Thus, each culture has its ECRs which are symbolic of that culture. The type of name used in the SL text affects the translation strategy used in dubbing and subtitling. Other factors might also have an impact on the dubbers' and subtitlers' choices.

Determining which strategy will be used when translating depends on several factors. According to Pedersen (2005), there are seven factors that influence the decision making process related to subtitling. The first factor that he identifies is transculturality. The more an item is known in both cultures, the more likely it is that it will be copied without changes or with little changes (such as a literal translation). As Smets (2012, p.27) explains: "The more an item is known only in the source culture, the more mediation is necessary, requiring a more elaborate strategy." The second factor that Pedersen (2005) identifies is extratextuality. An item may be either text-internal, meaning that it only exists in the text at hand, or it may be text-external, whereby it exists in the culture outside of the text. Text-internal items require less explicative translation strategies, because the item does not need to make sense outside of the text. Third: the centrality of reference is an important factor that influences translation strategies. According to Smets (2012, p.27), "the more central an item is to the text as a whole or a specific part of the text, the more it needs to be clarified; the more peripheral it is, the more it can be omitted without losing vital information." The fourth factor is described by Pedersen (2005) as intersemiotic redundancy, which he suggests is unimportant outside of AVT. In Smets's (2012, p. 28) words: "If one of the non-verbal channels of communication in AVT already clarifies what an item refers to, the subtitles need not do so any more and so a strategy can be used that does not require a long rewording." This factor is related to the next factor: the co-text (the rest of the translation) which may contain the item already. If so, it does not need to be explained a second time and a more direct strategy may be used. Sixth, there are media-specific constraints. Due to the time and space constraints of subtitling, one strategy may simply be impossible to use and so the translator must resort to another strategy. Also, as Smets (2012, p.28) mentions, "An item that is presented in the visual channel of communication cannot be omitted as easily as one that is only mentioned in the dialogue." The last strategy that Pedersen identifies is paratextual considerations, which mostly consist of the instructions given to the translator. The instructions influence the choice of strategy from outside rather than within the text and can have a more global effect on strategies used. If, for example, the translator is formally required to be a mediator, he will use more strategies that allow him to explain the ECR. As Irmawati (2012, p. 4) concludes:

...the methods and strategies are dependent upon other factors, such as history, tradition of translating films in a given country, various audience-related factors, the

type of film to be rendered, as well as the financial resources available. What is also of primary importance here is the mutual relationship between the source and target cultures, as it will also profoundly influence the translation process.

Conclusion

The present study has indicated that more SL oriented strategies are used in subtitling of names. The statistics has shown that 91.4% of the strategies used in subtitling (retention, direct translation, and specification) are SL oriented, whereas only 8.5% are TL oriented, i.e. generalization, substitution, and omission. This indicates that a translator's choice can be determined by the visual and audio-lingual aspects of the translated discourse. Accordingly, subtitling is likely to result in more instances of foreignisation than dubbing, a fact that can provide us with justifications for the tendency to use dubbing instead of subtitling in some cultures. Such a tendency can reflect the policies in maintaining the target language culture and keeping the source language outside its borderlines. The manipulative strategies involved in subtitling seem to be determined by the phonological aspects of the names used. The adaptation of these names into the TT will probably create a discrepancy between what viewers are listening to and what they are reading on the screen.

On the other hand, it has been found that 62.76% of the strategies used in dubbing are TL oriented whereas only 37.2% are SL oriented. These results indicate that dubbing supports policies of adaptation to the target language culture allowing the dubber to recreate names and load them with meaning relevant to the target culture. Here, the dubber has control over not only the written form but also its pronunciation and phonological associations. With such empowerment, the translator can adapt all culturally specific names to the target language. Besides, he/she can have the choice to pick up names from the target language that are funnier and more humorous and, thus, creating semantic scope that might surpass the one meant by those names used in the SL text. Accordingly, one can say that dubbing allows the translator to play a visible role and take part in creating the text.

The results have also showed that the dubber has more freedom than the subtitler. With dubbing as a translational action, the dubber can be considered an expert who decides on the role of the SL text in the translational action and has more freedom to break away from its constraints. While the source text is produced under the conditions of the source culture, the target text is oriented towards situations or circumstances in the target culture, which determines the adequacy of the translation. Accordingly, the dubber is not concerned with achieving equivalence between the sound and meaning of SL nouns. The high frequency of adaptation strategies used in dubbing suggest that the dubber can simply substitute the SL name with Arabic name and load them with meaning peculiar to the Arabic culture.

The adopted strategy can also shape the degree of possible intertextual coherence between the target text and the source text. For example, the high frequency of the strategy of retention (58.51%) used in subtitling has displayed a tendency to imitate the use of names of the SL text, where the purpose of the

subtitled is to provide the viewers with consistency between what they read and what they hear. On the other hand, the lower percentage of retention in dubbing (18.08%) reflects the translators' determination and choice to manipulate the SL names according to the linguistic as well as cultural norms of the TL text.

Another aspect to note is that the difference between the frequencies used in subtitling is not as big as the differences between the strategies used in dubbing. It has also been observed that there is a lack of consistency in the strategies used; though specification is one of the strategies present in the SL, no examples are to be found in subtitling and the only two examples found are in dubbing. On the whole, the translation of proper nouns in children's cartoons presents a significant challenge for translators.

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ترجمة الاشارات الثقافية من الانجليزية الى العربية: دبلجة وترجمة أسماء العلم في افلام الكرتون

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رئيسة قسم العلاقات الأكاديمية والقبول

الملحقية الثقافية السعودية في اوتاوا

سفارة المملكة العربية السعودية في كندا

ملخص البحث. على الرغم من أن الرسوم المتحركة للأطفال تشكل جزءا رئيسيا من المواد السمعية والبصرية المتاحة للأطفال في العالم العربي، إلا أنه لم يتم تناول هذا المجال من الترجمة بشكل كاف. تبحث هذه الورقة المشاكل الثقافية المرتبطة بدبلجة وترجمة الأسماء في الرسوم الكرتونية للأطفال. وتستمد البيانات من ثلاثة افلام ديزني للأطفال مدبلجة ومترجمة من الانجليزية الى العربية. وتتخذ الدراسة نموذج بيدرسن (٢٠٠٥) لتحليل البيانات. تشير النتائج إلى أن الاستراتيجيات المستخدمة في الدبلجة موجهة بشكل اساسي الى اللغة المترجم اليها، بينما تلك التي تستخدم في ترجمة الأفلام فهي إلى حد كبير موجهة للغة الأم المترجم منها.