

UNIVERSITY OF BAHRAIN

College of Arts



Department of English
Language and Literature

English-Arabic Dubbed Children's Cartoons and TV Shows: A Functional Analysis of Formulaic Expressions

A Thesis Submitted in Partial Fulfillment of the Requirements for the
Master Degree in Applied English Linguistics

Submitted by
Nayla Ali Abdullah Khalifa
ID Number: 20135742

Supervised by
Dr. Dheya Saqer Aljalalma
Assistant Professor of Translation Studies
University of Bahrain

Kingdom of Bahrain
May 2023



University of Bahrain

College of Arts

Department of English Language and Literature

Defense Committee's Approval Page

M.A. program: Applied English Studies

Student **Nayla Ali Khalifa** ID number **20135742** defended her thesis entitled (English-Arabic Dubbed Children's Cartoons and TV Shows: A Functional Analysis of Formulaic Expressions) by which she fulfilled the requirements for the Master's degree in Applied English Language Studies.

Thus, the committee recommends awarding of M.A. Degree with the grade of: P

Defense committee

Name	Signature
Dr. Dheya Aljalahma as Supervisor	_____
Dr. Madani Othman as Internal examiner	_____
Dr. Khaled Tawfiq as External examiner	_____

Abstract

This study is concerned with the MSA dubbing of formulaic expressions in 8 American-English television series whose target audience is children. The study investigates the accuracy of translation and MSA language use found in the dubbing of selected cartoons and television shows. This is done in an attempt to assess the fulfilment of the stated aims of dubbing companies and the function of the dubbing. The theoretical framework consists of Skopos Theory, Foreignization and Domestication Theory, and the classification of translation strategies proposed by Vinay and Darbelnet. The materials of the study included the researcher's observation in addition to the translated interactions. The data was analyzed using analytical qualitative methods. The study found that the main causes of translation inaccuracy found in the sample are: (1) the implementation of an inaccurate translation strategy, (2) misinterpretation of the source text, (3) the use of colloquial Arabic within an MSA context, and (4) the use of foreign sentence structures and metaphors in the target text, as well as excessive borrowing (foreignization). It was also found that dubbing companies are not fully fulfilling their stated aims.

Keywords: dubbing, children's media, MSA, Skopos, foreignization.

Dedication

To my family and their endless support, and to the friends who have become family.

Acknowledgements

I would first like to thank Dr. Dheya Aljalahma, my thesis supervisor, for the time and effort she invested in guiding me through the process of writing this thesis. Her expertise, mentorship, and encouragement helped make the daunting task easier and the road clearer. I would also like to express my gratitude to Dr. Dana Abdulrahim, who drew my attention to the topic of the thesis. This study would not have been conducted without her trust and insight. Furthermore, I would like to thank Dr. Madani Othman, whom I have burdened with questions, and who was always happy to answer and share his wisdom no matter the time of day. I would also like to thank Dr. Nuri Ageli for his valuable input and wise advice. Lastly, I would like to thank Folk Culture for Studies, Research, and Publication for supporting my studies, and for their encouragement and understanding.

Table of Contents

Topic		Page No.
Defense Committee's Approval Page		I
Abstract		II
Dedication		III
Acknowledgments		IV
Table of Contents		V
List of Tables		VIII
CHAPTER ONE		
Introduction		
1.0.	Introduction	1
1.1.	Statement of the Study Problem	2
1.2.	The Objectives of the Study	4
1.3.	The Study Questions	4
1.4.	The Significance of the Study	5
1.5.	The Settings of the Study	7
1.6.	The Definition of Terms	8
1.7.	The Organization of the Thesis	10
CHAPTER TWO		
Theoretical Framework and Literature Review		
2.0	Introduction	12

2.1.	Theoretical Framework	13
2.1.1.	Formulaic Language	13
2.1.2.	Translating Formulaic Language	15
2.1.2.1.	Translating English Collocations to Arabic	18
2.1.2.2.	Translating English Idioms to Arabic	19
2.1.3.	Translation for Dubbing	23
2.1.3.1	Dubbing Children's Literature	27
2.1.4.	Selected Theories in Translating Children's Literature	30
2.1.4.1	Foreignization and Domestication Theory (Venuti, 2008)	31
2.1.4.2.	Functionalist Approaches to Translation	35
2.1.4.2.1.	Skopos Theory (Vermeer, 1984)	36
2.1.5.	Classification of Translation Strategies (Vinay and Darbelnet, 1995)	41
2.2.	Review of Previous Studies	48
2.2.1.	Studies on English-Arabic Dubbing	49
2.2.2.	Studies on Translating Formulaic Language	53
2.3.	Summary	59
CHAPTER THREE		
Methods and Procedures		
3.0	Introduction	64
3.1.	Research Design	64
3.2.	Research Sample	65
3.3.	Research Instruments	69
3.4.	Data Collection Procedure	71

3.5.	Data Analysis	73
3.6.	Summary	75
CHAPTER FOUR Results, Discussion, and Recommendations		
4.0	Introduction	78
4.1.	Analysis Results	79
4.1.1	Category 1: Unrecognized Idioms	79
4.1.2.	Category 2: Inaccurate Arabic Collocations or Structures	93
4.1.3.	Category 3: Excessive Borrowing	106
4.1.4.	Category 4: Misinterpreted Source Text	118
4.1.5.	Category 5: Use of Colloquial Arabic	132
4.2.	Discussion	144
4.2.1	Effects of Chosen Translation Strategies	145
4.2.1.1	Inaccurate Use of Direct Translation Strategies	145
4.2.1.2.	Inaccurate Use of Oblique Translation Strategies	150
4.2.2.	Misinterpreted Expressions	152
4.2.3.	Use of Colloquial Arabic	154
4.2.4.	Foreignness of The Dubbed Dialogue	156
4.2.5.	Fulfillment of Skopos	160
4.3.	Summary	168
4.4.	Recommendations	169
REFERENCES		
ARABIC TRANSLATION OF ABSTRACT		

List of Tables

Title	Page No.
Table (1): Broadcasting Television Channels and Broadcast Areas	8
Table (2): Sample of the Study	67
Table (3): Example of Unrecognized Idiom (1A)	79
Table (4): Example of Unrecognized Idiom (1B)	81
Table (5): Example of Unrecognized Idiom (1C)	82
Table (6): Example of Unrecognized Idiom (1D)	83
Table (7): Example of Unrecognized Idiom (1E)	85
Table (8): Example of Unrecognized Idiom (1F)	88
Table (9): Example of Unrecognized Idiom (1G)	89
Table (10): Example of Unrecognized Idiom (1H)	91
Table (11): Example of Inaccurate Arabic Collocation or Structure (2A)	93
Table (12): Example of Inaccurate Arabic Collocation or Structure (2B)	95
Table (13): Example of Inaccurate Arabic Collocation or Structure (2C)	99
Table (14): Example of Inaccurate Arabic Collocation or Structure (2D)	100
Table (15): Example of Inaccurate Arabic Collocation or Structure (2E)	103
Table (16): Example of Inaccurate Arabic Collocation or Structure (2F)	104
Table (17): Example of Excessive Borrowing (3A)	107
Table (18): Example of Excessive Borrowing (3B)	108

Table (19): Example of Excessive Borrowing (3C)	109
Table (20): Example of Excessive Borrowing (3D)	111
Table (21): Example of Excessive Borrowing (3E)	112
Table (22): Example of Excessive Borrowing (3F)	113
Table (23): Example of Excessive Borrowing (3G)	115
Table (24): Example of Excessive Borrowing (3H)	116
Table (25): Example of Excessive Borrowing (3I)	117
Table (26): Example of Misinterpreted Source Text (4A)	119
Table (27): Example of Misinterpreted Source Text (4B)	121
Table (28): Example of Misinterpreted Source Text (4C)	123
Table (29): Example of Misinterpreted Source Text (4D)	124
Table (30): Example of Misinterpreted Source Text (4E)	125
Table (31): Example of Misinterpreted Source Text (4F)	128
Table (32): Example of Misinterpreted Source Text (4G)	129
Table (33): Example of Misinterpreted Source Text (4H)	130
Table (34): Example of Colloquial Arabic Use (5A)	133
Table (35): Example of Colloquial Arabic Use (5B)	134
Table (36): Example of Colloquial Arabic Use (5C)	136
Table (37): Example of Colloquial Arabic Use (5D)	138
Table (38): Example of Colloquial Arabic Use (5E)	140
Table (39): Example of Colloquial Arabic Use (5F)	141
Table (40): Example of Colloquial Arabic Use (5G)	143

CHAPTER ONE

Introduction

Chapter One

Introduction

1.0. Introduction

Television is known to be one of the main sources of children's entertainment in the modern age. This is recognized by media companies that have created television channels specifically for children. Some of these channels are created for an Arab audience. Therefore, they broadcast cartoons and TV shows or movies with Arabic dubbing or subtitling. Each channel differs in the choices it makes regarding its content. This includes the media they choose to broadcast, the dubbing or subtitling companies they partner with, and the Arabic dialect they choose for the dubbing. Initially, television channels whose target audience is Arab children broadcasted media dubbed into Modern Standard Arabic (MSA) (Zendal, 2021). However, as time elapsed, some movies and shows started to include vernacular Arabic dubbings; the most popular of which is the Egyptian dialect (ibid). Nowadays, the majority of children's channels broadcast some shows with MSA dubbing, and others dubbed in a specific Arabic dialect, or a mixture of dialects.

This study is concerned with the MSA dubbing of children's cartoons and television shows. It aims to investigate the accuracy of translation in selected shows. Specifically, the translation of collocations, idioms, proverbs, and other forms of multi-word expressions known as *formulaic sequences* (Dickins, 2020). The study employs translation theories and classifications in its analysis of data in order to examine the accuracy of language use and message delivery of the translation. This is done with the

intention of shedding light on the quality of language children are exposed to and the fulfillment of aims stated by dubbing companies.

1.1. Statement of the Study Problem

Several studies have been conducted on the linguistic effects that televised media has on children in terms of language acquisition and vocabulary growth (see, for example, Rice and Woodsmall, 1988; Linebarger and Kosanic, 2001; Linebarger and Walker, 2005; Webb, 2010; Kokla, 2016). These studies, conducted within the last few decades, consistently found that televised media provides linguistic input that plays a role in building the language knowledge of children. Furthermore, research conducted on children has also shown that they employ the linguistic knowledge they gain from televised media in their linguistic output (Hussain, 2015).

Arab children are born into diglossic speech communities (Ferguson, 1959), which means that their mother tongue is a spoken vernacular variety of Arabic (Saiegh-Haddad, 2005; Kamusella, 2017). As they grow older, children are taught the standard variety of the language (MSA) in school. Teaching the standard variety in school is a necessity because despite being linguistically related, vernacular and standard Arabic remain distinct from one another on structural, lexical, and phonemic bases (Saiegh-Haddad, 2003, 2004). Therefore, because MSA is not the mother tongue of Arab children, televised MSA dubbing constitutes significant input that can help them gain linguistic knowledge. The time children spend watching an MSA dubbed show helps them acquire the vocabulary and syntactic structures of MSA, ultimately developing essential linguistic knowledge and competence.

This puts dubbing companies under a moral obligation to provide accurate language use, and perhaps even a rich vocabulary in their translation to MSA; especially as children tend to spend more time watching television than they do learning MSA in schools. Nevertheless, recent studies show that there are a number of 'errors' that result in inaccurate language use in the dubbing of children's shows (Zitawi, 2003). In the case that children's series are consistently presenting Arab children with inaccurate or awkward usage of MSA, there is a possibility that this inaccurate input may negatively affect the linguistic knowledge children acquire. Based on study findings that demonstrate television programs' linguistic effects on children (see page 2), it can be assumed that exposing children to 'distorted' input may have two possible consequences: (1) children might rely on the 'distorted' MSA input they built their language knowledge upon to formulate inaccurate sentences. This might lead children to be under criticism by adults, which could, in turn, lead to frustration and confusion, and (2) the distorted knowledge they acquire from inaccurate input might interfere with and/or hinder their learning of MSA in formal institutions, as found in a study by Hussain (2015).

Therefore, this study attempts to shed light on the current quality of MSA dubbing presented to children in an effort to protect children from these possible negative effects.

1.2. The Objectives of the Study

This study aims to attempt fulfilling the following objectives:

- Shedding light on the current quality of MSA dubbing that Arab children are exposed to.
- Investigating linguistic inaccuracies found in the English-Arabic dubbing of children's cartoons and live-action series. The main focus of investigation will be on the translation of multi-word expressions known as 'formulaic expressions' or 'formulaic sequences.'
- Specifying the possible causes of inaccuracies found in language use or message delivery.
- comparing the mission statement of each dubbing company with examples of its dubbed content. This is done to hopefully provide insight into the fulfillment of the stated aims of these companies.

1.3. The Study Questions

In order to achieve its objectives, this study brings forth the following questions:

- 1) What are the strategies applied in translating formulaic expressions from English to MSA in selected dubbed children's cartoon and live-action¹ series?
- 2) Which translation strategies of formulaic expressions give rise to inaccurate translations in MSA?
- 3) To what extent do the translations convey the meaning of the formulaic expression in accordance with the appropriate use of the Arabic language described in major Arabic language dictionaries?

¹ a 'live-action' series or film is a production "of cinematography that is not produced by animation" (merriam-webster.com)

4) What is the degree of the sufficiency and efficiency in the fulfilment of the aims stated by the dubbing companies of the selected cartoon and live-action series?

These research questions will act as guidelines by which the study will be conducted. Moreover, attempting to answer these questions will provide insight into the current status of MSA dubbing for children.

1.4. The Significance of the Study

This study builds on the idea that children's media has an educational function and a crucial responsibility toward children. Thus, it must be held to the highest standards in order to benefit young viewers. Dubbing children's cartoons and live-action series into MSA can familiarize children with the language and help them acquire linguistic proficiency (Qumra and Alabdeli, 2011; Hussain, 2015; Maashi and Buanan, 2018; Zendal, 2021; Zoud and Mansour, 2021). Nevertheless. Some studies have shown that the quality of translation and language used in dubbed children's media might not be ideal (Zitawi, 2003).

Previous studies conducted on English-Arabic dubbing have shed light on two main issues: (1) translation and culture and (2) translation accuracy. In relative comparison, studies conducted on the translation of cultural elements and references constitute the majority of research on the topic. Whereas, the

few studies which focus on inaccurate translations are limited to investigations of lexical and syntactic errors, or the translation of idioms.

This study will focus on the translation of *formulaic expressions*, which encompass compound words, collocations, idioms, and other types of multi-word expressions (Wood, 2015). These formulaic expressions (further discussed in chapter 2) can be considered an optimal criterion for the examination of translation quality for several reasons: (1) Formulaic expressions may constitute 70% of language according to Altenberg (1990). (2) They can carry cultural significance and impact the grammatical accuracy of language, constituting a key component in linguistic fluency (Wood, 2015). (3) Due to their sequential nature and (often) metaphoric denotations and cultural connotations, the analysis of formulaic expressions is done on lexical, syntactic, structural, and even cultural levels.

Moreover, previous studies conducted on dubbing children's media focus only on cartoons. This significantly limits the age range of the audience and does not take into consideration a large number of children's live-action series which are quite popular among kids. Therefore, previous studies have not been inclusive of the different televised media children regularly watch. In turn, this gives a narrow view of the language children are exposed to and infers conclusions which cannot be generalized.

The present study takes into consideration the variety of English-Arabic dubbed series presented to children (ages 6+) on television and includes data

taken from American cartoons and live-action series shown on popular channels whose target audience is Arab children.

Therefore, this hopefully thesis intends to (1) fill a gap in research by examining a linguistic phenomenon which has not been fully examined in English-Arabic dubbing of children's media to the best of the researcher's knowledge. (2) Study a sample of children's media that includes dubbed live-action series, which have also not been studied thus far to the best of the researcher's knowledge. (3) Provide insight into the possible patterns of translation inaccuracy.

Hence, the findings of this study may help translators avoid causes of inaccuracy in the future. In turn, this may lead to the production of higher quality translations that can be beneficial for children, who will be exposed to more accurate use of MSA.

1.5. The Settings of the Study

This study will examine children's series (for ages 6+) that have been produced, dubbed from English to MSA, and broadcasted in the period from 1/1/2011 to 1/1/2021.

All selected series are broadcasted on one or more of the following well-known children's channels in the Arab world: Nickelodeon Arabia, Cartoon Network Arabic, and MBC 3.

Below is a list of each channel and the countries in which it broadcasts:

Table (1): Broadcasting Television Channels and Broadcast Areas

Television Channel	Broadcast Areas
Nickelodeon Arabia	United Arab Emirates, Egypt, Lebanon Syria, Saudi Arabia, Bahrain, Kuwait, Yemen, Oman, Qatar, Jordan, Palestine, Algeria, Libya, Morocco, Tunisia, Mauritania, Iraq.
Cartoon Network Arabic	Egypt, Lebanon, Syria, Palestine, United Arab Emirates, Oman, Qatar, Saudi Arabia, Bahrain, Kuwait, Iraq, Yemen, Jordan, Algeria, Libya, Morocco, Tunisia, Mauritania, Sudan.
MBC 3	Egypt, Lebanon, Syria, Palestine, United Arab Emirates, Oman, Qatar, Saudi Arabia, Bahrain, Kuwait, Iraq, Yemen, Jordan, Algeria, Libya, Morocco, Tunisia, Mauritania, Sudan, Somalia, United States of America (in English).

1.6. The Definition of Terms

A number of terms are used in this study which might appear common or shared between concepts and theories. Therefore, for the purpose of clarification, below is a list of definitions of the most important terminology used.

Formulaic Expressions: This term is used in reference to instances of *formulaic language*, which Wray (1999) describes as

[A] sequence, continuous or discontinuous, of words
or other meaning elements, which is, or appears to be,

prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar. (Wray, 1999, p. 214).

Therefore, instances of formulaic language are prefabricated sequences of words. Formulaic sequences can vary in length from compound words, to two- or three-word collocations, to longer sequences and even structures.

This study uses the term '*formulaic expressions*' in order to avoid any confusion that might arise from referring to a grammatical structure or a compound word as a 'sequence'. This choice of terminology is further supported by Dickins's (2020) ontology, in which he classifies all forms of formulaic language as 'multi-word expressions'.

TV shows: This term is used in the study to refer to television programs that broadcast as a series of episodes portraying human actors (not animations) playing the role of characters to carry out a scripted plot, TV shows are also referred to in the study as '*live-action series*'.

Modern Standard Arabic: The standard variety of the Arabic language emerged as a modernized version of Classical Arabic, which has existed since the medieval Islamic era (Yacoub, 2009). Modern Standard Arabic (MSA) remains very similar to Classical Arabic, as it maintained its grammatical rules while simplifying only some of its lexicon (ibid). In today's world, MSA is used in formal settings and in books or official documents (Kamusella, 2017). However, it is not

used in daily conversations and informal settings. Hence, it has no speech communities and no native speakers (ibid).

Vernacular Arabic: this term refers to non-written "vernacular geographic variants [of the Arabic language] known collectively as *colloquial Arabic*" (Ryding, 1991, p. 212, italicizing by the researcher). There are many informal (non-standard) variants of the Arabic language that differ from country to country and region to region. Furthermore, these variants are used in daily conversations and therefore have native speakers.

1.7. The Organization of the Thesis

This study is organized into four chapters. Having established an overview of the study in this first chapter, chapter two consists of a review of available literature on the multifaceted topic of the study. As the study discusses the translation of formulaic expressions in dubbed television shows, chapter two reviews research on dubbing, dubbing children's literature, formulaic language, and its translation. In addition, it presents the theoretical framework followed in this study, which consists of Vermeer's Skopos Theory (1984) as part of the functional approach to translation, Venuti's theory of Foreignization and Domestication (2008), and the classification of translation strategies proposed by Vinay and Darbelnet (1995).

Once the theoretical framework is explained and justified, Chapter three explains the research design, provides a detailed description of the sample, and discusses research instruments, as well as the data collection and analysis procedures.

Finally, chapter four analyzes a total of 47 examples divided into five categories based on the type of inaccuracy found. The analysis employs Vinay and Darbelnet's (1995) classification of translation strategies, Vermeer's Skopos Theory (1984), and Venuti's (2008) Foreignization and Domestication to examine each example in the data. Thus, each example is examined in terms of implemented translation strategy, language accuracy and message delivery, and use of domesticating or foreignizing strategies. In addition, alternative translations are provided for each analyzed example.

CHAPTER TWO

Theoretical Framework and Literature Review

Chapter Two

Theoretical Framework and Literature Review

2.0. Introduction

This chapter discusses the theories and issues involved in the translation of formulaic expressions in dubbed children's cartoons and television shows. The discussion of this topic requires reviewing four interrelated fields of study: formulaic language, dubbing, translation of children's media, and the functional analysis of translation (using Vermeer's Skopos Theory and Venuti's Foreignization and Domestication Theory). Each of these terminologies is based on specific theories and is confronted with a unique set of issues.

Reviewing these interrelated concepts is integral to understanding the topic of this study and the basis of its analysis. Therefore, the chapter includes sections dedicated to formulaic language and its translation, dubbing, and the translation of children's literature. Each section gives definitions as well as a review of theoretical bases and measures by which the translation and dubbing processes are implemented in the contexts of formulaic language and children's literature. Once an overall understanding of these concepts is set, the chapter introduces theories of translation analysis that will be implemented in later chapters of the study.

2.1. Theoretical Framework

2.1.1. Formulaic Language

'Formulaic language' is a term that describes a kind of expressions or strings of words that are frequently used in daily life. Phrases such as "*how are you?*", "*my name is X and I am Y years old*", "*good luck*", "*money doesn't grow on trees*", and many others are described by Dogancay (1990) as "conventionalized, pre-coded expressions whose occurrence is triggered by standardized communication situations" (Dogancay, 1990, p. 50). They are 'ready-made' expressions that have become a standard and expected form of communication within a language.

Prominent linguists such as de Saussure (1916), Jespersen (1924), Firth (1957), Becker (1975), and Bolinger (1979) were able to make early general observations about this linguistic phenomenon. What these observations state is that there are portions of our linguistic output (either in speech or writing) which are not generated at the moment. Instead, they are 'ready-made' expressions that exist in a language or a society to express certain concepts and perform socio-cultural functions. Similarly, these 'ready-made' expressions are processed in the mind as a single unit of meaning rather than as a string of individual words.

These early observations became the basis for more recent definitions. For example, Wray's (1999) definition, which is the most frequently cited in related literature, draws from the aforementioned observations. In her definition, Wray describes instances of formulaic language as,

[A] sequence, continuous or discontinuous, of words or other meaning elements, which is, or appears to be, prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar. (Wray, 1999, p. 214).

Wray (2002) elaborates that formulaic expressions can come in many forms. Clichés, collocations, fixed expressions, frozen metaphors, and many other prefabricated or 'ready-made' sequences can all be considered forms of formulaic language (ibid). Similarly, Dickins (2020) states that idioms, proverbs, phrasal verbs, and multi-word compounds all fall under the category of '*multi-word expressions*'. This category is, in turn, a subset of formulaic language. Thus, making 'formulaic expressions' an umbrella term which includes varied linguistic phenomena that represent recurrent word sequences. It is suggested by Davies (1987) to view the phenomena of 'formulaic language' as a continuum of expressions that range in their fixedness. In such a case, it can be recognized that the continuum would have on one end "tightly idiomatic and immutable strings, such as *by and large*, which are both semantically opaque² and syntactically irregular" (Wray and Perkins, 2000, p. 1). On the other end, one would find "transparent³ and flexible [strings] containing slots for open class items, like [...] *sorry to keep-TENSE⁴ you waiting*" (ibid). Whereas, all other types of formulaic

² i.e. its meaning cannot be understood on a surface-level.

³ i.e. its meaning can be understood on a surface level.

⁴ '*TENSE*' is a 'symbol of category'. It is used in this quote to indicate the possibility of variation in the tense of the verb 'keep', i.e. 'sorry to *keep* you waiting' or 'sorry to *have kept* you waiting' (Pawley and Syder, 1983, p. 210).

language would be positioned between these two extremes depending on their own varying degrees of fixedness.

Nevertheless, regardless of the form or they come in, it is important to note that all formulaic expressions in a given language are tightly connected to the culture and societal conventions of its native speakers (Dogancay, 1990). This is why Dogancay states that the usage of formulaic expressions is “triggered by standardized communication situations” (Dogancay, 1990, p. 50). Due to this connection with culture and society, it is often difficult for non-native speakers of a language to predict the meaning of its formulaic expressions without sufficient knowledge of the source culture (ibid). Therefore, formulaic expressions are prone to misinterpretation in terms of their intended meaning and attitude (Davies, 1987). Thus, translators must pay great attention to formulaic expressions when translating from one language into another.

The following section will review how formulaic language is translated. In addition, the section will also discuss related theoretical and practical issues faced by translators.

2.1.2. Translating Formulaic Language

In light of the description of formulaic language provided above, it can be understood that formulaic expressions are a special form of language. However, due to its deep-rooted connection to culture, in addition to its unique prefabricated

nature and subsequent processing of a string of words as a single lexical unit, it might constitute a problematic area for some translators.

There is a consensus in the literature on ‘translating formulaic language’ that it is generally advised not to translate formulaic expressions word-for-word (Hacken and Parra, 2008). This is because some of the words a language permits to ‘go together’ can greatly differ from one language to another in both grammaticality and meaning (or lack thereof) (Machali, 2004). For instance, the word-for-word translation of the English expression “*it’s raining heavily*” into the Arabic sequence “إنها تمطر بشقل” results in an awkward and unacceptable Arabic utterance (unless the translator is opting for a stylistic effect). In this example, the translation is considered inaccurate because the Arabic language refers to the concept of ‘*raining heavily*’ as ‘*raining abundantly*’ or “تمطر بغزارة”.

However, there are certain exceptions in which a word-for-word translation of a formulaic expression is acceptable. These exceptions occur when a formulaic expression in the source language has an identical or direct equivalent in the target language. For example, “*to attend a lecture*” can be directly translated into the Arabic sequence “حضور محاضرة”. In this example, the word-for-word translation is accurate because the direct Arabic equivalents of the words in the English expression typically ‘go together’ and collocate in the Arabic language.

To the best of the researcher's knowledge, studies conducted on the subject of translating formulaic language as a whole are quite scarce. This is because the majority of available studies which discuss all linguistic phenomena that fall under

the term ‘formulaic language’ relate to the field of computational linguistics. Thus, they are beyond the scope and interest of this study. Nevertheless, there are many studies that focus on the translation of two forms of formulaic expressions: collocations and idioms. Hence, there are many resources that provide important information and insight into the issues that go into their translation.

In the previous section, it was established that all forms of formulaic expressions share similar traits, the most important of which is prefabrication. However, they vary in length (consider, for example, a compound word versus a long proverb), transparency of meaning, compositionality⁵, flexibility, and other details. It was also established that idioms, which are fixed, non-compositional, and often opaque can constitute one extreme end of formulaic language. Whereas collocations, which are more flexible, and often compositional and transparent in their meaning can constitute the other extreme end. Therefore, these two phenomena may have the ability to encompass all issues related to other forms of formulaic expressions that fall between them.

Hence, although they are only part of what the term ‘formulaic language’ includes, the way in which idioms and collocations are translated can provide insight into the translation of formulaic language as a whole. This is because the semi-flexibility of form and transparency of meaning found in collocations on one hand, and the fixedness of form and opaqueness of meaning found in idioms on the

⁵ ‘Compositionality’ refers to the possibility of understanding the meaning of a sequence of words by understanding the meaning of each individual word in the string. Idioms and metaphoric expressions such as “*bury the hatchet*” are non-compositional because their meaning is unrelated to that of the individual words used. This is further elaborated in section 2.1.1.1.2.

other, bring forth diverse translation issues and strategies that can be applied to other types of formulaic expressions that fall between these two extremes.

2.1.2.1. Translating English Collocations into Arabic

Collocations can be defined as two or more words that can be used together naturally in a language (Bateni, 2010). For example, the collocations “*strong wind*” and “*heavy rain*” sound natural and are acceptable in the English language, whereas *heavy wind** and *strong rain** are not (ibid). Some of the words a language permits to ‘go together’ can be identical across some languages (Hacken and Parra, 2008) or greatly differ from one language to another (Machali, 2004). This was exemplified earlier (in section 2.1.2.) by the inaccurate word-for-word translation of “*raining heavily*” to “تمطر بثقل” and the accurate word-for-word translation of “*to attend a lecture*” to “حضر محاضرة”. Baker (1992) attributes the difficulty in translating collocations to the arbitrariness of collocation patterns and restrictions across languages. This is why it is generally advised, except on rare occasions, not to resort to a word-for-word translation of collocations in order to avoid ambiguity or unintelligibility (Hacken and Parra, 2008).

In an effort to provide some guidance for translators, researchers compiled collocations dictionaries, such as Dar El-Ilm’s Dictionary of (English-Arabic) Collocations and Al-Hafiz Arabic-English Collocation Dictionary. These dictionaries are often used by translators and have proven to be of some benefit (Al-Halawani et al., 2015). Nevertheless, some research conducted on the translation of collocations from English to Arabic has found that inaccurate translations can still arise despite (or even *due to*) their use (Al-Halawani et al., 2015; Galal, 2015). Such inaccuracy is attributed

to (1) the limited number of collocations these dictionaries offer, and (2) their frequent provision of free Arabic translation for English collocations instead of providing existing equivalent Arabic collocations (ibid), which somewhat defies the purpose of a collocations dictionary.

2.1.2.2. Translating English Idioms into Arabic

Idioms are generally regarded as “multiword expressions whose meaning is not predictable from their component parts” (Makkai, 1972, p.122). Their meaning, which is typically figurative, is understood either by a link to the culture they belong to, due to their frequent use in language, or both (Bateni, 2010). This makes idioms, like collocations, a problematic aspect of language when it comes to translation. Especially as they are marked by three qualities: non-compositionality, non-substitutionality, and non-modifiability (Bateni, 2010). These three qualities can be explained by the following example: the idiom “*kick the bucket*” (which means ‘*to die*’) is non-compositional because its holistic meaning cannot be understood from the meaning of the individual words kick/the/bucket. It is also non-substitutional because one cannot replace any of its component words with others, even if they were synonymous. Finally, the idiom is non-modifiable because one cannot add modifiers or change it syntactically in any way. For instance, “John kicked the green bucket or the bucket was kicked by John have nothing to do with dying” (Bateni, 2010, p. 595). Thus, if any aspect of the idiom changed, it will stop being the idiom and become something else. Its fixed form is what conserves its meaning.

Because idioms are a known challenge for translators, they are also an intensively researched subject. Linguists found that the most common problems facing translators are: (1) not recognizing an idiom in the source text, (2) misinterpreting idioms, (3) the target language not having an equivalent idiom, (4) the target language having a similar idiom which is used in different contexts, and (5) a source text's use of the idiom in both its literal and figurative senses (Davies, 2004; Baker 1992). Machali (2004) states that recognizing idioms can be easy as long as it follows certain 'truth conditions'. For instance, "*it's raining cats and dogs*" is presumably clear to be an idiomatic, non-literal statement, for it simply cannot be true. However, this does not apply to idioms which are not clearly unrealistic, such as "*don't pull any punches*" (Baker, 1992, p. 66), which might be missed by translators and get mistaken for non-idiomatic language.

A translator's inability to recognize an idiom can be quite dangerous, as translating the literal meaning of an idiom often leads to phrases which do not make much sense. As Mollanazar (2004, p. 52) explains,

The first step in translating idioms is to recognize them. The pitfall for the translators is to translate idioms literally. A word-for-word translation of idioms is often nonsense...

Several linguists and researchers proposed translation strategies that can guide translators in their work with idioms. One example is the four strategies proposed by Baker (1992, p. 72-77) for the translation of idioms:

1) Using an idiom of similar meaning and form. For instance, translating “to get the lion’s share” to “حصل على نصيب الأسد” and “I am all ears” to “كلي آذان صاغية”.

2) Using an idiom of similar meaning but dissimilar form. For instance, translating “at one’s back and call” as رهن إشارته and “forbidden fruit is the sweetest” as كل ممنوع مرغوب.

3) Translation by paraphrase, which refers to paraphrasing the meaning of the idiom in a non-idiomatic way. For instance, translating “finders keepers, losers weepers” to “من وجد شيئاً فهو ملكه، ومن لم يجده فقد خسره” and translating “money doesn’t grow on trees” to “الأموال لا تأتي بسهولة”.

4) Translation by omission, which refers to omitting or not including parts of the source text in the translation.

Although it appears that there are clearer guidelines for the translation of idioms, and some idiom dictionaries have been compiled (such as English-Arabic Modern Dictionary of Idioms and Common Expressions and Al-Mawrid Dictionary of Idiomatic Expressions), the translation of idioms remains a problematic area for English-Arabic translators. Studies conducted on the translation of idioms from English to Arabic reported inaccurate translations that were attributed to negative native language influence⁶, literal translation, misinterpreting the source text idiom, and not recognizing idioms (see, for example, Hussein et al. 2000; Bataineh and Bataineh 2002; Al-Hassan 2007; Badawi, 2008; and Kohil, 2009).

⁶ This happens when translators apply elements specific to their native language (and inaccurate in the target language) in their translation, resulting in a grammatically or semantically inaccurate target language text. For example, using an Arabic sentence structure for an English sequence or attempting to employ Arabic idioms in an English text.

Other studies, however, attribute the difficulties faced by translators regarding idioms to the great social, religious, and cultural differences between the Arab world and English-speaking countries such as America and the United Kingdom, which greatly affects the metaphors used in English and Arabic idioms (Al-Shawi and Mahadi, 2012). These differences, Al-Shawi and Mahadi argue, inevitably affect not only the scarcity of equivalent or semi-equivalent idioms but Arab translators' ability to recognize and correctly interpret English idioms. Thus, the linguistic phenomenon remains somewhat problematic for translators.

To sum up, this section explored the literature available on the translation of formulaic language. While 'formulaic language' itself is a term which includes multiple different categories of multi-word expressions, the great majority of previous research found focus on two forms of formulaic language. The first is collocations, which tend to be freer and more flexible, and the second is idioms, which are quite fixed. Nevertheless, because these two categories can be perceived to be at opposite ends of a continuum, their characteristics can also be found in other types of formulaic expressions that fall between them. Thus, reviewing collocations and idioms can provide insight into the ways in which all formulaic expressions can be dealt with in translation and ways in which they can be problematic. One significant finding evident in this section is that the translation of formulaic language can be complex and needs a translator who is proficient in both English and Arabic languages and cultures to be rendered accurately.

When considering the translation of formulaic language in the context of dubbed children's media, one can presume that such a context can further the complexity of

what is already considered a daunting task. This is because the interdisciplinary nature of the task imposes several restrictions and challenges on the translator: the translator is not only translating formulaic language but also translating for dubbing and translating for children. Thus, the translator is constrained by considerations that are technical at best and moral at worst, as will be elaborated in the following sections.

2.1.3. Translation for Dubbing

Dubbing is one of multiple means of translating multimedia content that encompass visual and aural channels of communication (El Mhassani, 2018). This includes the translation of films, series, cartoons, documentaries, and advertisements, all of which constituting a type of content also known as ‘audiovisual media’ (ibid). According to Chaume (2012), dubbing is a process in which the original source language track is replaced with a new track containing the same dialogue translated and recorded in the target language. The new ‘dubbed’ version of the media then includes a different track of dialogue in the target language. Whereas, other aspects of the media, such as the images, musical soundtrack and special sound effects remain unaltered.

The process of dubbing is explained by Martinez (2004) to be initiated by a client (typically a television station) who sends a copy of the material they wish to have translated to a dubbing studio. Once the source language dialogue is translated by translator(s) of the studio, the new target language dialogue is synchronized with the mouth movements of the actors in the media. Then, it is recorded by voice actors.

This process is, of course, done under specific considerations; as Cintas (2009) states,

Dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language recording that reproduces the original message, ensuring that the target language sounds and the actors' lip movements are synchronised, in such a way that target viewers are led to believe that the actors on screen are actually speaking their language. (Cintas, 2009, pp. 4-5)

In this description of dubbing, Cintas includes three main standards or criteria: (1) the translation process involved in dubbing aims to *reproduce* the original message, which highlights the type of translation strategies implemented (further discussed in coming paragraphs). (2) The importance of synchronization in the dubbing mode of translation. (3) The role of the translator in providing a natural, fluent, version of the original dialogue that feels familiar and natural to the target audience (Cintas, 2009). These three standards, then, are understood to be met by two processes: (a) the accurate translation of the intended message, and (b) the synchronization of the new audio with the visuals presented on screen.

However, the process of synchronization involves much more than lip-syncing the translated dialogue to the original picture. Chaume (2004) refers to two other types of synchrony. The first is 'kinetic synchrony', in which "the translated dialogue should be in conformity with the body movements of the characters" (El Mhassani, 2018, p. 25). For instance, if the character is speaking while running, the translated dialogue must be read in a way that reflects that. The second type of synchrony is 'isochrony', which entails that the translated dialogue should end as soon as the character stops talking to ensure a natural and professional final product (ibid). Therefore, the synchronization of dubbing, although seemingly purely technical, can have a large

impact and impose certain restrictions on the translation process. As a result of the significance of synchrony, the translator must bear in mind the tone and the duration of each translated utterance in the dialogue.

Nevertheless, synchrony remains only one of many challenges facing translators of audiovisual media. These challenges seem to begin from the first step in the translation process, which is the choice of the appropriate translation strategy. Studies find that due to the typical inclusion of cultural references in audiovisual media, some translators might face difficulties in producing accurate translations that mirror the tone and attitude of the source text (Alkadi, 2010; Al Abwaini, 2013; Khelifa and Sofian, 2016; El Mhassani, 2018). When a translation does not deliver the accurate message, tone, or attitude present in source language dialogue, the target audience would not experience the media or understand it the way it is meant to be experienced or understood. This could be the reason behind Cintas' emphasis on the translation process "reproduce[ing] the original message" (Cintas, 2009, pp. 4-5). A translator's focus on transferring the dialogue from one language to another using direct translation strategies such as literal translation or even equivalence might cause loss or change of the intended feeling, humor, style, or attitude present in the source dialogue; thus, confusing the audience (Grun and Dollerup, 2003). According to the discussed studies, the ideal way to allow the audience to understand and experience the dialogue's intended humor, feeling, tone, attitudes, and connotations is by reproducing its message in a way the target audience would understand.

This argument can be supported by Alkadi (2010), in which five professional translators who translate audiovisual media from English into Arabic were interviewed.

When asked about the translation strategy they follow in their work, one translator stated, “Only 20% of the source text is translated literally and the rest is the general meaning of the message. The meaning is what matters for me rather than the literal translation of the text” (Alkadi, 2010, p. 14) While, another translator added, “Any literal translation will mean the failure of a film. So, the concentration should be on the message that the film wants to deliver rather than the words” (ibid). After analyzing the interviews, Alkadi found that the five translators he interviewed described their approach to translation in very similar ways. He compared their description of the methods they follow and their shared emphasis on delivering the intended message of the source text and using various translation strategies to achieve an accurate translation. Alkadi then concluded that although they did not explicitly name it, all five of his interviewees had described the ‘functional approach’ to translation. An approach described as focusing on conveying the intended message behind the source text through use of various strategies (Bassnett, 2002; Alkadi, 2010).

The process of dubbing, therefore, takes place in accordance with a set of standards. The choices made when translating a dialogue, as well as when applying synchronization, are made in order to provide the target audience with a satisfactory product. This product is considered satisfactory when it delivers the message of the original dialogue in a way the target audience understands and finds linguistically natural. Nevertheless, these standards can be considered the basics of acceptable and appropriate dubbing. As is known in the field of translation studies, each genre of literature has its unique characteristics and is therefore translated in accordance with them. These characteristics that affect the translation of each genre evidently also impose additional considerations and restrictions on translators. Thus, the following

section will give some insight into the translation of children's literature and the specifications of its dubbing.

2.1.3.1. Dubbing Children's Literature

This section will discuss some theories and issues involved in the dubbing of audiovisual media whose target audience is children as part of the study area concerned with translating children's literature. '*Children's literature*' is a term that encompasses different media whose target audience is children and can be used in reference to children's books, music, cinema, and theatre (O'sullivan, 2011). This form of media has witnessed recent worldwide prosperity (Chifane, 2015). However, the abundance in its production and publishing is largely dominated by Anglo-American⁷ sources (ibid). Thus, necessitating the translation of children's literature from English into other languages.

Children's literature, and its translation thereof, have been a marginalized topic of study throughout the years (Alla, 2015). Such marginalization could be the result of reasons such as the peripheral position of children's literature in comparison to adult literature, or the marginal status of children in traditional familial hierarchies (O'Connell, 2003). Regardless of its causes, this marginalization created a relative scarcity of research on the translation of children's literature, specifically, children's audiovisual media (ibid). Nevertheless, O'Connell (2003) finds that because '*children's literature*' is a broad umbrella term that can include everything designed for a child to view, read, or listen to, "there is a common ground shared by audiovisual

⁷ relating to both Britain and the United States of America

texts and other texts aimed at children” (O’Connell, 2003, p. 226). This means that, according to O’Connell, conclusions drawn from studies conducted on the translation of children’s books could also be applicable to the translation of children’s audiovisual media. Similarly, O’Connell adds that translators of children’s audiovisual media should follow similar considerations to translators of children’s books (ibid).

Studies on translating children’s literature recurrently emphasize two main factors that both characterize the genre and affect it: the dual readership (or dual audience) of the genre, and the genre’s multiple functions (O’Connell, 2003; Alla, 2015; Rodríguez, 2019). To understand how these two characteristics affect the translation of the genre, one must first understand exactly what is meant by them. First, the *dual audience* factor refers to the audience of children’s literature consisting of both children and adults (Oittinen, 2014). This duality is explained by O’Connell as follows:

Children’s texts are categorized by their primary target audience, i.e., young readers, they address two audiences: children, for whom they have an educational and informative function, and adults, who generally see themselves cast in a supervisory or critical role. (O’Connell, 2003, p. 227)

Therefore, children’s literature is also presented to an adult audience who are either contributors to its production or are caregivers of the children consuming it. The adults are thus either part of the production team working on the literature, caregivers accompanying children as they view television, reading children’s books aloud to them, or supervising all literature their child consumes to ensure its appropriateness. This affects the translation of such literature in two main ways: (1) the translator must preserve the ambivalence of the text; considering the simple and complex

interpretations of both the child and the adult (Rodríguez, 2019), and (2) the translator must ensure that the translation conforms with the values of the caregivers (ibid), as they often prefer content that can “contribute to the child’s cultural and intellectual development” (Rodríguez, 2019, p. 10).

Such standards put forth by caregivers are valid expectations. Children’s literature can serve functions other than pure entertainment. This leads to the significance of the second characteristic of the genre, which is its *multiple functions*. Children’s literature can serve functions as diverse as education, socialization, cultural awareness, linguistic development and even language planning (O’Connell, 2003) and ideological manipulation (Oittinen, 2014). This wide diversity has led some scholars to believe that children’s literature is “a body of literature that belongs simultaneously to the field of literature and the field of education” (O’Sullivan, 2011, p. 191); or “belongs simultaneously to the literary system and the social-educational system” (O’Connell, 2003, p. 228). Thus, translators possess a moral responsibility towards the children who are exposed to translated television programs. This responsibility comes from the contribution of their translation to building children’s sense of identity and teaching them social, linguistic, and cultural norms (ibid).

There are multiple views on how these standards for the translation of children’s literature can be met and responsibility towards children can be fulfilled. Some argue that the best approach is a complete adaptation and domestication of the text (discussed in page 31); i.e., creating a target text that is as close to the natural use of the target language as possible to increase children’s linguistic skills (Puurinen, 1998). Others, however, find that preserving the foreignness of the translated texts broadens the

cultural horizons of children (further elaborated in section 2.1.4.1.). Nevertheless, O'Connell (2003) emphasizes that the ultimate priority is the child's comprehension of the text. Therefore, perhaps a middle ground that might combine the benefits of accurate language use and providing world knowledge would be ideal. This way, translators can be faithful to the source text and the target language. Hence, considering both the dual readership of texts and serving positive functions, ultimately fulfilling their responsibility towards the children.

To sum up, the translation of children's audiovisual media is governed by the same grounds that apply to translating all forms children's literature. Translators who work on this genre must bear many factors in mind, the most important of which are the dual readership of the text and its multiple functions. These factors put the translators of children's literature under a moral responsibility to provide a beneficial translation that includes layers of meaning and can contribute to the development of children's intellect and knowledge.

2.1.4. Selected Theories in Translating Children's Literature

There are many views on how translators can fulfil their responsibility towards young audiences. However, two theories often dominate the discussion on translating children's literature: Vermeer's Skopos Theory (as part of a call for functional translation), and Venuti's Foreignization and Domestication Theory (Oittinen, 2014; Chifane, 2015). Both theories are discussed in the following sections.

2.1.4.1. Foreignization and Domestication Theory (Venuti, 2008)

Research in the field of translating children's literature has faced some long-standing debates regarding the ideal approach to present the target audience children with the source language text (Alla, 2015). These debates have been, even before this current age of vast globalization, largely concerned with the cultural aspect of language and literature (Alvstad, 2010). This concern manifested in the prevalence of Lawrence Venuti's theory of Foreignization and Domestication in the discussion on translating children's literature (Oittinen, 2014).

Foreignization and Domestication are translation methods that serve to guide translators when working with cultural elements in texts (Chouit, 2019). Venuti (2008) introduces these two methods as a dichotomic model which finds its basis in ideas proposed by Friedrich Schleiermacher's in his 1813 lecture *On the Different Methods of Translating* (Chouit, 2019). The essence of these ideas is that "there are only two 'paths' of translation: either the translator moves the reader to the author or the translator moves the author to the reader." (Chouit, 2019, p. 74).

Venuti (2008) expands and builds on Schleiermacher's ideas, coining the terms *Foreignization and Domestication*. According to Venuti, a 'foreignizing' translation preserves the cultural and stylistic foreignness of the source text. This is done by creating intentional discontinuities in the target language text "at the level of syntax, diction, or discourse" (Venuti, 2010, p. 75). Thus, emphasizing the 'otherness' of the translated text and the differences between the source and target cultures and stylistics.

Such intentional discontinuities utilize “marginal and minority forms within the target language which are excluded by the expectation of fluency” (Myskja, 2013, p. 3). In other words, a foreignizing translation produces a target text that sounds unnatural to the audience due to its use of linguistic and cultural elements from a different language (the source language). Hence, the receivers are presented with a ‘foreign’ experience that differs from what is linguistically and culturally customary to them.

As for the ‘domesticating’ translation, Venuti describes its process to be “an ethnocentric reduction of the foreign text to the receiving cultural values...” (Venuti, 2008, p. 15). Therefore, domestication is a method in which the translator eliminates foreign elements from a text, creating a translation that is highly fluent and familiar to the receiver. In order to achieve this natural and fluent target text, translators conform to the linguistic, stylistic, and cultural norms of the target language (Chouit, 2019). In addition, in extreme cases, the translator may also replace the foreign names of characters and geographic locations with familiar names from the target language and the receivers’ geographical surroundings (Venuti, 1998). Thus, providing a translated text which appears as though it was originally written in the target language.

Venuti sees value in this theory not only as a guide for translators dealing with cultural elements but also as a tool for the analysis of translated texts (Venuti, 2010). However, his proposal of this theory sparked controversy within the field of linguistic research. While some found this model to be a powerful tool to recognize choices made by translators and highlight cultural and linguistic interferences (Ramière, 2006); others criticized the ambiguity of its terms, its lack of criteria for quantitative research, and

Venuti's insistence on a dichotomy in a theory which requires a continuum (Pym, 1995; Tymoczko, 2000).

Nevertheless, the theory was perhaps most criticized due to Venuti's own perspective on the matter and his motive behind making the distinction. Venuti strongly opposes the domestication of texts, finding it ethically problematic and inherently violent (Venuti, 2008). According to him, the domestication of a foreign text marginalizes the role of the translator due to its original-like effect (ibid). Moreover, Venuti argues that "Any language use is [...] a site of power relationships because a language, at any historical moment, is a specific conjuncture of a major form holding sway over minor variables" (Venuti, 1998, p. 10). Thus, to Venuti, the ethical significance of recognizing domestication largely arises from its connection to cultural dominance and power dynamics; and he considers foreignization to be a form of (much admired) 'resistance'. To give an example, Venuti states that the prevailing domestication of foreign texts into English in America and the United Kingdom has contributed to creating a culture that is "monolingual, unreceptive to foreign literatures, [and] accustomed to fluent translations that invisibly inscribe foreign texts with British and American values" (Venuti, 2008, p. 12). Thus, to avoid what he regards as 'authoritative readings of other cultures' that create a sheltered audience, Venuti argues for "deviating enough from native norms to stage an alien reading experience" (Venuti 2008, p. 16). This view was praised by some researchers who agreed that "children should be able to find the foreign in the translated texts and learn to tolerate the differences, the otherness, the foreign" (Oittinen, 2014, p. 43).

However, this view was also faced with wide criticism. For instance, Pym (1995) finds that not only will the complete foreignization of texts have no effect on racism and ‘cultural narcissism’, but it will also produce awkward and ungrammatical target texts. Thus, causing translators to betray the target language by creating distorted versions of it (Pym, 1995). Researchers in the field of translating for children support this criticism, arguing that a text that is too strange and foreign might deter children from engaging with it (Oittinen, 2014). Or, on a more dangerous level, their consumption of texts containing unusual foreign structures deemed ungrammatical in their language might affect their linguistic habits (ibid). Thus, instead of children’s literature adding to children’s linguistic knowledge, it might distort it.

Furthermore, Venuti was criticized for not considering the already-existing political and cultural power dynamics of the world. Shamma (2005) argues that “what holds true for [the] Anglo-American culture, which is the subject of [Venuti’s] analysis, does not necessarily hold true for others, especially those with no pretensions to cultural imperialism” (Shamma, 2005, p. 64). Therefore, countries with weaker political powers, or those culturally stigmatized by the Anglo-American cultures as inferior, cannot be considered to impose cultural dominance when translating literature from these cultures into their own languages. Furthermore, this argument by Shamma drives the inquisitive mind towards an important question: can domestication in the translation to languages other than English also be a form of (much admired) resistance considering the current “globalization”, which places the Anglo-American culture in a globally dominant position and regards English to be the universal language?

To sum up, the Foreignization and Domestication Theory can provide useful insight into the choices translators make regarding certain aspects of language use and cultural elements found within texts. The theory can also function as a basis of translation if adopted as a continuum rather than a dichotomy of two extremes. In such cases, the translator may either select foreignization, or domestication, or a position between the two extremes to place a translation within. However, some scholars believe that this decision is not for the translator to make. Rather, the degree to which a text is domesticated or foreignized is ultimately dependent on the purpose behind the translation (O'Connell, 2003). This view is largely supported by advocates of the functional approaches to translation, specifically Skopos Theory. Both the functional approaches and the theory are discussed in the following sections.

2.1.4.2. Functionalist Approaches to Translation

Functional theories of translation emerged in the 1970s, following a paradigm shift in the field of translation, which viewed linguistic and equivalence-based approaches as no longer sufficient (El Hag, 2019). This paradigm shift was heavily influenced by the work of Hans J. Vermeer in 1978. Vermeer's work was largely focused on creating a general translation theory. His first publication on the matter was entitled 'Ein Rahmen für eine allgemeine Translationtheorie', or Framework for a General Translation Theory. However, it was his second publication that he co-authored with Katharina Reiss in 1984 (*Grundlegung einer allgemeinen Translationtheorie*, or Groundwork for a General Theory of Translation) that set the foundation for functionalist approaches to translation (ibid). As opposed to previous theories, the functionalist approaches took into consideration the influence of non-linguistic

elements on translation, as well as the social context in which a translation is taking place (Snell-Hornby, 2006). These approaches view the translation process to be a communicative action (Nord, 2007). Their focus lies on the purpose of this communication, i.e. what message the text is trying to deliver (ibid). If the intended message is delivered accurately, the translation has fulfilled its ‘function’. The goal of these functionalist approaches is to fulfill the intended function by creating a translation that is appropriate for the language and the culture of the target audience (Gentzler, 2001). It is for this reason that previous research, specifically Zitawi (2003) and Alkadi (2010), show that translation that takes place for the purpose of dubbing is typically translated using a functional approach in order to preserve meaning and the media’s intended effect on the audience.

There are several translation theories within the functionalist approaches to translation. One of the principal theories which set the foundation for the approaches and had a great effect on the field of translating for children is Skopos Theory (Alla, 2015; El Hag, 2019). The following section will provide a review of Skopos Theory based on the translation of Vermeer’s co-authored work with Reiss “*Towards a general theory of Translational Action: Skopos Theory explained.*”

2.1.4.2.1. Skopos Theory (Vermeer, 1984)

Skopos, which is Greek for ‘purpose’ or ‘objective’, is a translation theory that views translation as an action. It stipulates that, like every action, there is a purpose behind every translation (El Hag, 2019). Being a theory of the functionalist approaches, Skopos Theory states that as long as the purpose of the ‘translational action’ is reasonable, the end can truly justify the means (Vermeer and Reiss, 2014). Thus,

Skopos Theory does not dictate a special set of translation strategies to be followed in order to create an accurate translation. Instead, it finds that different strategies should be chosen according to the function of the target text (Nord, 2007).

Nevertheless, there are certain rules or guidelines for a functioning translation that Vermeer puts forth in Skopos Theory. For instance, the theory emphasizes the importance of assessing the target audience before the translation process takes place in order for the translation to function. Vermeer states that for the translation to be successful and functional, the translator must take into account the culture, background knowledge, and expectations of the target audience (Vermeer and Reiss, 2014). Furthermore, he highlights the significance of creating translations that are ‘intratextually coherent’. In his explanation of this term, Vermeer states that the target audience must be able to understand the translation and find that it ‘makes sense’ on its own and within its context. In other words, the translation must be aligned with the linguistic, cultural, and contextual knowledge of the target audience. Providing such a translation, according to Vermeer, becomes possible when the translator regards the source text as a simple ‘offer of information’ and works on reproducing its message in in the target language (ibid).

Similarly, Vermeer also highlights ‘intertextual coherence’, which refers to a ‘mirroring’ or ‘imitation’ relationship between the source text and the target text. This relationship can be viewed as a new way to describe the known notion of faithfulness to the source text. However, Vermeer’s perspective relates the level of fidelity to the source text with (1) the purpose of the translation, which can affect the precision of ‘imitation’ and (2) how well the translator understands the source text. Vermeer finds

that coherence can be “established by linking cultural and factual with linguistic knowledge, i.e. through cultural and linguistic ‘competence’” (Vermeer and Reiss, 2014, p. 100). This means that a translator who is competent in the source and target languages and cultures can provide coherent translations when translating faithfully. Whereas, Vermeer links the translator’s failure to achieve coherence to three main shortcomings: (1) carelessness, (2) losing sight of the context of a word or part of the text, and (3) not taking into account the difference in the necessary background knowledge of the source text audience and the target text audience. For instance, the source text may contain elements that only the source text’s audience can understand because they have the necessary background knowledge that constitutes a useful context. Whereas, presenting these same elements to the target audience, who may not have that same background knowledge, can result in incoherence because they would not understand what is meant.

In short, there are six general rules or conditions for the implementation of Skopos Theory:

A. The way in which a given text is translated depends mainly on the purpose of the translation.

B. The source text is an ‘offer of information’ which targets a given audience of a certain culture for a certain purpose. The function of the source text is “situated in its own linguistic and cultural reality” (El Hag, 2019, p. 26), and similarly, the target text’s function should be situated in its own linguistic and cultural reality as well.

C. The target text does not necessarily have the same function as the source text. Therefore, the translation may not be identical to the original text due to the way in which the message gets ‘reproduced’ in the target language.

D. The target text must be ‘interatextually coherent’. It must be a text the target audience understands and finds meaningful.

E. The target text must be ‘intertextually coherent’, translated faithfully from the original source text.

F. The previous rules follow in hierarchal order. This means that the rule regarding determining and respecting the purpose (Skopos) of the translation is the most significant in implementation, and the remaining rules follow as listed above in hierarchal order.

The Skopos Theory is deemed highly relevant to the study of children’s literature due to its convenient catering to the genre’s most prevalent characteristics: multi-functionality and dual readership (Chifane, 2015). This is explained by Chifane (2015) as follows: first, the function-driven nature of the theory prioritizes understanding (or determining) the purpose behind the translation. As children’s literature can have multiple purposes, understanding which purpose(s) the translator is meant to achieve can facilitate the success of the translation. Second, the theory places its focus on the addressee, which is the target text’s audience. Thus, the translator is obliged to consider all possible audiences of the translation, i.e., the children and the adults. Consequently, Chifane adds, the translator will “choose the educational, pedagogical or entertaining goals he/she thinks are appropriate.” (Chifane, 2015, p. 102).

Moreover, Skopos Theory can also provide insight into the cultural aspect of language, as it emphasizes the target audience's understanding. This emphasis is evident in its attention to contextual elements of the target culture that factor into the audience's understanding, acceptance, and overall experience with the translated text. These elements can be referred to as the audience's '*frames of reference*', which are the contextual information one acquires from their culture, surrounding environment, and life experience (Wilt, 2002); thus, enabling the audience to understand intended meanings (ibid). If an audience does not have a frame of reference it can fit the translation into, the audience will not understand the translated text. In such a case, the translation would fail to achieve any purpose.

To sum up, Skopos is a function-driven theory. It considers translation to be an activity with a purpose to fulfill. It stipulates that the purpose of the translation may differ from the purpose of the source text as each is situated in its own cultural reality. Therefore, translators must regard the original text as an offer of information that they must faithfully reproduce in the target language. This reproduction of the original message of the text can be done through the implementation of any appropriate translation strategy. Nevertheless, the selected translation strategy must be chosen with the target audience in mind. In other words, the target audience's full understanding of the translation is a priority.

There are many listings and classifications of translation strategies in the field of translation studies. This study will focus on the classification of translation strategies proposed by Vinay and Darbelnet in 1995, which will be elaborated in the following section.

2.1.5. Classification of Translation Strategies (Vinay and Darbelnet, 1995)

Vinay and Darbelnet propose a classification that they find condenses the ‘countless procedures’ that translators must choose from in their work. Their classification takes into consideration three main ‘planes’ or ‘divisions’ that utterances take on within a text: (1) *the lexicon*, which refers to the meaning and connotations of each individual word in the text, (2) *syntactic structures*, which refers to the effect morphological variations and syntactic sequencing can have on both the meaning and the flow of the text, and (3) *the message*, which refers to the non-linguistic, or ‘metalinguistic’ element of contextual information that determine how a text should be translated (Vinay and Darbelnet, 1995).

These three ‘planes’ seem to integrate the same notions that constitute the basis of the functionalist approaches to translation. Fawcett (1997) states,

These two authors base their theory of translation on two elements. Firstly, they use the apparatus of Saussurean linguistics [...] the structuring of language at the level of grammar, lexis and what they call the ‘message’, the textual and situational level. Secondly, they make use of the notion that each language has its own ‘spirit’ which systematically compels it to express itself in one way rather than another. (Fawcett, 1997, P. 34)

This quote, which views Vinay and Darbelnet’s concept of ‘planes’ from a wider angle, shows the agreement between their work and multiple Skopos Theory rules. Thus, making their classification suitable for the application of the theory. The classification divides translation strategies into two categories: ‘*direct translation strategies*’ (which include borrowing, calque, and literal translation) and ‘*oblique*

translation strategies' (which include transposition, modulation, equivalence, and adaptation) (Vinay and Darbelnet, 1995). They are described as follows:

1. 'Borrowing': this direct translation strategy consists of 'borrowing' a word from the source language and using it in the text to fill a gap in the target language lexicon or to preserve a higher specificity of meaning. i.e., if the target language does not have a word in its vocabulary that carries the same meaning of the source language word, the source language word is borrowed and used in the target text. For example, some Arabic texts include words like كمبيوتر, فيديو and مايكرفون which are borrowed from the English language.

With time and consistent borrowing, some words can even become part of the target language lexicon, as in the case of the French words and expressions that have now become part of English and are no longer regarded as borrowings; i.e. "menu", "déjà vu", and "rendez-vous" (Vinay and Darbelnet, 1995, p.32). Vinay and Darbelnet find this strategy suitable for not only filling a gap in the target language, but also for adding the flavor of the source culture to the target text. However, Fawcett warns that this "superficially unproblematic" (Fawcett, 1997, p. 35) and seemingly reasonable strategy can "[raise] important questions of national identity, power and colonization" (ibid) if used excessively or without caution.

2. 'Calque': This direct translation strategy is another form of borrowing that works on the level of the phrase. Instead of borrowing one word from the source text, calque includes borrowing expressions. This borrowing can happen in two ways or by two methods. The first is by borrowing the construction as it is and using it in the target

language. An example of this is the borrowing of the English expression “science-fiction” and using it in a French translation (Vinay and Darbelnet, 1995, p.32). As for the second method by which calque can take place, it is by taking an expression from the source text and transferring each of its component words into the target language using literal translation (Vinay and Darbelnet, 1995). Examples of this form of calque is the Arabic translation of “honeymoon” to شهر العسل and the translation of “road map” to خارطة طريق (El Hag, 2019, p. 29).

3. ‘Literal Translation’: This third and final direct translation strategy takes place when the target language expresses a certain concept using the same structural form and meaning as the source language. For example, the translation of *to attend a lecture* to حضور محاضرة. In such a case, the translator may use word-for-word translation. However, Vinay and Darbelnet emphasize that the word-for-word translation must result in a “grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL.” (Vinay and Darbelnet, 1995, pp. 33-34). Moreover, they add that this translation strategy is most commonly used in the translation between ‘sister languages’ or languages from the same family (such as Italian and French) which share many similar structures and whose speakers share similar cultures (ibid).

Vinay and Darbelnet highlight that there are cases in which the implementation of these direct translation strategies might result in ‘unacceptable’ translations which deliver a different meaning, do not deliver any meaning, are “structurally impossible, or [do] not have a corresponding expression within the metalinguistic experience of the TL, or [have] a corresponding expression, but not within the same register.” (Vinay and

Darbelnet, 1995, pp. 34-35). In such cases, it is advised by Vinay and Darbelnet to implement an oblique translation strategy instead of a direct strategy (ibid).

4. ‘Transposition’: This oblique translation strategy consists of changing the syntactic category of words while maintaining the overall meaning. An example of this strategy is translating the phrase “*before his arrival*” to قبل أن يصل (El Hag, 2019, p. 29). When translated into Arabic, the syntactic category of the word *arrival* changed from noun to verb in يصل (*arrives*). According to Vinay and Darbelnet, transposition in translation can be either ‘obligatory’ or ‘optional’. Obligatory transposition takes place when it is (1) the only way in which the translation can be grammatically accurate, and (2) necessary for intended meaning to be delivered accurately. Whereas, optional transposition takes place when it is a purely stylistic choice (Vinay and Darbelnet, 1995).

5. ‘Modulation’: This translation strategy entails changing the perspective or phrasing of a given text so that it sounds natural in the target language. The strategy typically results in a shift between terms signifying part and whole, abstract and concrete, or reversal of point of view (Fawcett, 1997, p. 37). Its use can be justified if another strategy provides a grammatical but unnatural or awkward target language translations. An example of modulation is the translation of “*occupied*” to غير شاغر (i.e., *not vacant*) instead of مشغول.

6. ‘Equivalence’: This oblique strategy is typically used to translate expressions with cultural dimensions, such as idioms and proverbs. When using this strategy, the translator tries to find expressions in the target language that have similar meaning or meaning and form as the expression in the source text. For example, “*like*

father, like son” can be translated into its Arabic equivalent هذا الشبل من ذاك الأسد and “*tip of the iceberg*” can be translated into its Arabic equivalent غيض من فيض. According to Fawcett (1997), this translation strategy is highly dependent on language knowledge. Fawcett states,

You either know or do not know how to translate phrases like as thick as two short planks or to have jelly belly. If you do not (and if your dictionary doesn't come to your rescue) then no amount of theory will help (Fawcett, 1997, p. 38).

This indicates that competence in both the source and target languages and cultures are crucial for the accurate implementation of this translation strategy.

7. ‘Adaptation’: This is another strategy in which the translator attempts to accommodate cultural differences and target audience's expectations. However, this strategy allows the translator more freedom in phrasing the target text to bring it closer to the understanding of the target audience when the source and target cultures are too distant. This can be applicable with the target audience would not understand the meaning or message behind a part of a text due to its connection to the source culture. In addition, it can also be applicable when an element of the source culture would be deemed unacceptable in the target culture. This second scenario is best exemplified by the following excerpt:

Let us take the example of an English father who would think nothing of kissing his daughter on the mouth, something which is normal in that culture but which would not be acceptable in a literal rendering into French. Translating, “He kissed his

daughter on the mouth” by “Il embrassa sa fille sur la bouche”, would introduce into the TL an element which is not present in the SL, where the situation may be that of a loving father returning home and greeting his daughter after a long journey [...] A more appropriate translation would be, “Il serra tendrement sa fille dans ses bras” [he hugged his daughter tenderly], unless, of course, the translator wishes to achieve a cheap effect. (Vinay and Darbelnet, 1995, p. 39)

Hence, it is often necessary to implement an adaptation strategy and change the way in which a message is expressed in order to guarantee it is delivered as intended. Nevertheless, Fawcett adds that this strategy requires extensive knowledge of the source culture to avoid misunderstanding (Fawcett, 1997).

In summary, Vinay and Darbelnet proposed a comprehensive classification. It includes diverse strategies strategically organized in a way that is easy to navigate by translators and researchers. Thus, it can be considered a suitable model for the categorization of translation strategies in translation analysis.

This study will employ Vermeer’s Skopos Theory, Venuti’s Domestication and Foreignization Theory, as well as Vinay and Darbelnet’s classification in its analysis of translations. These theories and classification were selected based on many considerations. For instance, Skopos Theory focuses on (1) translations’ fulfillment of their aims, (2) faithfulness to the message of the source text, and (3) prioritizing the target audience’s understanding and acceptance of the translation. Therefore, it constitutes an appropriate framework to answer two of the main questions the study brings forward: *‘is the translation consistent with the Skopos (aim) stated by the*

dubbing companies of the selected cartoon and live-action series’ and ‘does the translation convey the meaning of the formulaic expression in accordance with the appropriate use of the Arabic language?’

Similarly, Venuti’s theory can also facilitate the analysis of the Arabic language use in terms of its accuracy and how domesticated or foreignized the translation is. This is because the Foreignization and Domestication Theory describes foreignization to defy the expectation of fluency “at the level of syntax, diction, or discourse” (Venuti, 2010, p. 75). Furthermore, this study analyzes English source texts which were created in the United States of America for a (primarily) American audience, and were then translated for an Arab audience. Therefore, both Skopos and the Foreignization and Domestication Theories can give insight into the use of cultural elements from the source language. Skopos Theory highlights that each translation should be “situated in its own linguistic and cultural reality” (El Hag, 2019, p. 26) in order to be coherent. Whereas, the Foreignization and Domestication Theory is driven by its focus on the translation of cultural elements in the source text. Thus, both of these theories can be useful for achieving the objectives of this study.

Finally, the study will use Vinay and Darbelnet’s classification of translation strategies in its analysis in order to answer the two other main research questions of the study, which are *‘what are the strategies applied in translating formulaic expressions from English to MSA in selected dubbed children’s cartoon and live-action series?’* and *‘which translation strategies of formulaic expressions give rise to inaccurate translations in MSA?’*

Utilizing a classification of translation strategies is significant because both Skopos Theory and the Foreignization and Domestication Theory do not provide a special set of translation strategies. Therefore, the classification of strategies proposed by Vinay and Darbelnet is chosen to function as a guide in the analysis of translation. This classification is considered suitable for the present study for three reasons: (1) the grounds on which the classification was created come in agreement with multiple Skopos Theory rules (2) the classification includes diverse translation strategies, which ensures correct and consistent categorization of translations (3) some translation strategies in this model are specifically designed for expressions with cultural dimensions and for expressions of formulaic nature⁸. Therefore, it provides an appropriate set of strategies for the analysis of formulaic expressions translated from English to Arabic.

2.2. Review of Previous Studies

This section reviews previous studies conducted on English-Arabic dubbing, with a focus on dubbing for children, and the translation of formulaic language. This is done for the purpose of answering the following questions: (a) what aspects of this topic have been researched? (b) What are the tools and theoretical grounds by which the topic is researched? (c) What issues have recent studies found to be problematic? and (d) what are the findings and suggestions of these previous studies?

⁸ Such as the 'equivalence' strategy, the 'borrowing' strategy, and others.

2.2.1. Studies on English-Arabic Dubbing

Previous studies found on dubbing from English into Arabic largely focus on the role culture plays in translation. For instance, Al-Haroon and Yahiaoui (2017) study the role the target culture plays in dubbing television advertisements from English into Arabic. Their research examines the use of translation strategies proposed by Vinay and Darbelnet to analyze and assess the translations. Al-Haroon and Yahiaoui conclude that different translation strategies are used to domesticate source texts to fit the target culture. In addition, they conclude that idioms that reinforce cultural stereotypes are observed to be used as a mean of persuasion and marketing for products. This finding emphasizes the importance of catering to the target audience's culture in order to get their attention and increase the viewers' engagement with the dubbed media.

As for studies that focus specifically on the dubbing of audiovisual media created for children, Athamneh and Zitawi (1999) examine the accuracy of translation in MSA dubbed children's animations. The study investigates inaccurate translations taken from five cartoons and suggests alternative translations. While their study does not clearly state the theoretical framework followed, inaccurate translations are categorized as: lexical errors, syntactic errors, and idiomatic errors. The study finds that their sample contains a "great number of erroneous translations" (Athamneh and Zitawi, 1999, p. 143) which "distorts the message conveyed in the original text" (ibid) and creates ambiguous or incomprehensible translations that may be difficult for children to understand. The recommendations of their study include the hiring of translators who are specialized in translating for children, avoiding 'careless' and inaccurate translations, reviewing translations before they are recorded by voice actors,

and “choosing the most proper lexical item that suits the average Arab child's level of thinking and education” (Athamneh and Zitawi, 1999, p. 145).

Zitawi also conducted another study on the translation of idioms in dubbed children's cartoons in 2003. This study aimed to find which strategies are most frequently used in the translation of idioms in children's cartoons. The study examines the strategies used by translators in 52 episodes from different and categorizes them according to frequency of use. Zitawi concludes in the study that the translation strategies used are:

word-for-word translation, dynamic translation, translation by addition or deletion [and] localisation (naturalisation) depending on the ability to find symmetrical local idioms or explanatory techniques through translating the meaning of the alien idiomatic expression literally or by adding or deleting some words to provide a professionally simplified and clear translation (Zitawi, 2003, p. 250).

According to Zitawi, idioms can be translated using diverse strategies in order to deliver their meaning in a way that the target audience would understand. These findings further emphasize Alkadi's (2010) recommendation to follow a translation approach which caters to the audience's understanding, such as the functional approach. Nevertheless, the analysis section of Zitawi's (2003) study finds that while most strategies were found to provide generally acceptable translations, the word-for-word translation strategy did not result in acceptable translations. According to Zitawi (2003), this translation strategy produced inaccurate translations that did not deliver the intended meaning of the source text. Her study attributes the translator's inaccurate word-for-word translation of the analyzed idioms to not recognizing the idiomatic

nature of the expressions. In turn, Zitawi assumes that this might be the result of the translator not having access to the visuals of the scene. However, she also emphasizes that the idiomatic nature of expressions can also be deduced from the written contexts of dialogues. This might imply the possibility that the translator may lack the sufficient background knowledge needed to recognize the idiom.

Other studies investigating the dubbing of children's cartoons look into the translation in terms of its domestication or foreignization. For instance, Al Alami's (2011) study on one cartoon series dubbed into vernacular Egyptian Arabic follows a framework consisting of Vinay and Darbelnet's classification of translation strategies as well as Venuti's Foreignization and Domestication Theory. Through this theoretical framework, Al Alami finds that the Arabic translation is highly idiomatic and natural. Furthermore, many elements of the source text are changed to fit the culture of the target audience, "such as the use of الحمد لله, and المسواك" (Al Alami, 2011, p. 53). Thus, the cartoon series is heavily domesticated. Nevertheless, the study also finds that as a result of its extreme domestication, the dubbed cartoon became a different version of the series which shares nothing with the original other than the characters. According to Al Alami, this results in the target audience experiencing the series in a completely different way than the audience of the (original) English version. Therefore, the study recommends conducting further research on the dubbing of children's cartoons into vernacular Arabic in order to reach a better understanding of the effect it has on the viewing experience of the target audience.

Similarly, El Mhassani (2018) focuses on the translation of cultural references in two cartoon series, one dubbed entirely into vernacular Egyptian Arabic and the other

into a mixed dialogue of MSA and vernacular Egyptian Arabic. His study investigates the translation of diverse culture-related elements ranging from currencies, measuring systems, and religion to slang and idioms. Following Venuti's Foreignization and Domestication Theory and translation strategies proposed by Aixelá, the study concludes that the dubbing of both series is largely domesticated. According to El Mhassani, this is due to the translators' choice of strategies which led to the production of "very familiar translations, [... which] avoid any kind of obscurity or incomprehensibility of meaning on the part of the receivers" (El Mhassani, 2018, p. 79). Ultimately, creating a translated dialogue that is suitable for the children's knowledge and level of understanding.

As shown above, research found on English – Arabic dubbing has two main points of interest, the linguistic accuracy of translation and the translation of cultural references. The studies that investigate the linguistic accuracy in the dubbing of children's cartoons find that the translation includes inaccuracies on the level of the lexicon, the syntax, and the idiom. These inaccuracies can lead to a loss of the intended message and can be difficult for children to understand. Therefore, the studies recommend careful translation, revision of translations, and prioritizing children's comprehension.

As for the studies that investigate the translation of cultural references, they are found to employ Venuti's Foreignization and Domestication dichotomy as well as Vinay and Darbelnet's translation strategies classification or Aixelá's translation strategies in their analysis. Through this theoretical framework, the studies find that media dubbed into vernacular Arabic or a mixed dialogue of vernacular Arabic and

MSA is typically heavily domesticated. This domestication has been described to be linguistically accurate and tied to the target culture. These findings come in stark contrast with those of the discussed studies conducted on MSA dubbing, which provide that it includes inaccurate translations which often result in a linguistically inaccurate and distorted target text.

Hence, we can conclude from the above that the current problematic area in the field of English-Arabic dubbing for children is dubbing into MSA. Furthermore, each aforementioned study emphasizes the importance of catering to the target audience's understanding by providing a translation which is clear and familiar to the target audience. This can be done, according to said studies, by eliminating linguistic inaccuracies and using different translation strategies to deliver intended meaning, i.e., employing a functional approach to translation (Alkadi, 2010; Zitawi, 2003).

2.2.2. Studies on Translating Formulaic Language

This section will review previous studies conducted on the translation of formulaic language. Studies found on this topic vary in their specialization and focus. To the best of the researcher's knowledge and to the best extent of her research, studies conducted on the translation of formulaic language in all its forms are limited in number. Only few studies are found to examine and analyze the translation of formulaic expressions in the wider sense of the term; while others focus only on the translation of idioms and/or collocations. This is, of course, with the exception of studies that look into the possibility of, and tools by which computer-assisted and machine translation of formulaic language takes place (such as Parra (2008) and Hacken and Parra (2008)).

However, because machine translation is beyond the scope and interest of this study, such studies will not be extensively reviewed.

The following review will first discuss some of the literature available on the translation of formulaic language as a whole, then shed light on studies conducted on the translation of collocations and idioms into Arabic.

In a corpus study conducted on the translation of formulaic language used in instruction manuals, Parra (2008) finds that 26.7% of the sample's translations are inaccurate. Parra classifies these inaccuracies into the following categories: pragmatically incorrect translations, selection of an incorrect collocate, ungrammatical translations, code-switching errors, semantically incorrect translations, missed formulaic expressions, and incorrect omission. Concluding that,

Most of the errors made by the translators [...] seem to indicate that the formulaic expressions in the source text were not recognized as such [...] by the translators, with a resulting infelicitous translation at best and an ungrammatical and therefore meaningless translation at worst. (Parra, 2008, p. 58).

In contrast, Parra states that the accurate translations of formulaic expressions found in the corpus are not always formulaic in the target language. Parra (2008) thus emphasizes that when the target language does not have an equivalent expression, paraphrasing might be the best translation method. This statement is supported by other researchers such as Zaabalawi (2019), who finds that the insistence on finding equivalent collocates can result in “encourag[ing] some translators to compose some

erroneous [...] collocational combinations, often as a result of literal translation.” (Zaabalawi, 2019, p. 170).

Furthermore, in a 2019 study, Horbacauskiene and Volskis examine the strategies used in the Lithuanian translation of English formulaic expressions. Their study concludes that the idioms in the sample, and specifically idioms which include propositional meanings, are often inaccurately translated. Upon analysis, the inaccurate translations of idioms are found to be the result of inaccurately implementing a literal translation strategy, or the translator’s misinterpretation of an idiom.

A. Idioms

Idioms have long been identified as a problematic area in translation and have therefore been extensively researched in many languages (as previously discussed in 2.1.2.2.). Among research available on translating idioms into Arabic is Ali and Al-Rushaidi (2016), which examines difficulties encountered by undergraduate translation students. Using a methodology of translation tests and open-ended questions tests, the study concludes that the students often misinterpret English idioms and are typically unable to provide (existing) Arabic equivalents to English idioms. In consequence, students rely heavily on literal translation, omission, and paraphrasing, which often leads to inaccurate translations. Thus, the researchers recommend raising translation students' awareness of the culture-bound nature of idioms.

These findings by Ali and Al- Rushaidi also come in line with Smadi and Alrishan's (2015). In this study, an idiom translation test is administered to graduate students of translation. The study finds that idioms are often misinterpreted by the

graduate students. Furthermore, the study also finds that although idioms which hold metaphoric and cultural meanings are most mistranslated; the graduates also struggle to provide Arabic equivalents to transparent idioms⁹

As for experienced Arab translators, a study by Abu-Ssaydeh (2004) administers an idiom translation test to professional translators. The statistical analysis of the study finds that the most common strategy followed by translators is paraphrasing English idioms into Arabic. However, a large percentage of their translation of idioms also includes misinterpretations that lead to inaccurate literal translation. Such inaccurate literal translation, Abu-Ssaydeh argues, creates “lexical strings that are [often] void of meaning or too awkward to interpret” (Abu-Ssaydeh, 2004, p. 128). Therefore, the recommendations of his study includes improving the linguistic competence of translators during their training stage and the inclusion of a wider variety of idioms in dictionaries.

In these conclusions, it is apparent that misinterpreting idioms, especially opaque idioms, which hold metaphoric meanings or cultural connotations, is a problem that translators of all levels face. Similarly, in an attempt to translate these opaque idiomatic expressions, translators frequently resort to a literal translation strategy. However, due to the metaphoric or culture-bound nature of such idioms, this often leads to translations that are inaccurate at best; and unintelligible at worst.

⁹ A ‘transparent’ idiom is close in meaning to its literal interpretation. Whereas, an ‘opaque’ idiom has a metaphoric meaning that cannot be deduced from its constituent words (Ali and Al- Rushaidi, 2016).

B. Collocations

Although collocations are more straightforward and are often not associated with metaphoric or cultural meanings, research has found that they also constitute a problematic area for some translators. For instance, when testing 4th year translation students and graduates in the translation of collocations from English to Arabic, only 30% of the participants are able to achieve a passing grade in a research conducted by Faris and Sahu in 2013. Their study attributes inaccurate translations of collocations to (1) generalization, as in assuming that the accurate translation of *seize power* is *يُنْتَهز السلطة* because the accurate translation of *seize an opportunity* is *يُنْتَهز الفرصة*. (2) Variety of English collocations. For example, *well and good*, *hale and hearty*, and *right and proper* (p. 64), can all be translated into the same Arabic collocation *بصحة وعافية*; which leads to confusion. Finally, (3) collocations which are culture specific are often unrecognized by translators as such. This results in awkward translations such as translating *pretty as a picture* to *جميل كالصورة* (ibid).

In order to avoid the inaccurate translation of collocations, the recommendations of their study include finding an equivalent collocation when possible, translating formal English collocations to formal Arabic collocations instead of colloquial collocations, and only using a direct translation strategy as a last resort.

Similarly, a study conducted by Mahdi and Yasin (2015) administers an English-Arabic collocations translation test to Iraqi EFL learners. The study finds that only 33% of the sample are able to achieve “an acceptable level of understanding and translation” (Mahdi and Yasin, 2015, p. 57). The study attributes the failure to

understand English collocations to the lack of sufficient cultural knowledge, and attributes their inaccurate translation to the use of a word-for-word translation strategy.

Furthermore, a study by Brashi (2005) administers an English-Arabic collocations translation test to a group of student translators and a group of professional translators. The findings of his study state that students' translations include an overall 56% frequency of "unacceptable translation outcomes" (Brashi, 2005, p. 206), while translations done by professional translators include an overall percentage of 52.375%. Due to the minimal difference between the performance of professionals and students, it can be deduced that translating collocations is a problematic area for translators of all levels. Brashi attributes this high percentage of inaccurate translations in his sample to (1) source language influence, (2) misunderstanding the source text collocation, as well as (3) "use of general-purpose bilingual dictionaries" (Brashi, 2005, p. 207). As a result, his study recommends that translators remain in constant exposure to MSA in order to increase their language proficiency and knowledge of collocations.

Therefore, although collocations are one of the more flexible formulaic expressions, there is a multitude of reasons they can be inaccurately translated. Thus, formulaic language can be problematic to translators and it requires special attention during the translation process of any text to ensure the accuracy of the translation. The most notable recommendations found in previous studies is avoiding the word-for-word translation of collocations when possible.

2.3. Summary

This chapter provides insight into the interrelated lines of study that constitute the topic of this current study: formulaic language and its translation, children's literature and its translation, the dubbing mode of translation, and functional analysis of translation.

Formulaic language is established to be a variety of prefabricated expressions or sequences. These prefabricated expressions can be fixed, flexible, or semi-flexible. Furthermore, their meanings can be transparent or opaque, and they can hold metaphoric and cultural meanings as well. Therefore, their translation can be problematic to translators. However, based on the reviewed literature, there are two main reasons that make translating formulaic language especially problematic. (1) Difficulty can arise when attempting to translate formulaic expressions due to cultural and metaphoric meanings that need proficiency in both target and source language and culture to recognize, understand, and accurately translate. (2) Difficulty can also arise due to the arbitrariness of words each language allows to “go together” in sequence. Hence, it is generally advised not to use a literal translation strategy when working with formulaic language. This is, of course, with the exception of cases where the target language uses the same form and meaning to express the same idea.

There have been efforts to provide some guidance for the translation of formulaic language through the creation of English-Arabic and Arabic-English dictionaries for collocations and idioms. Nevertheless, recent studies have shown that difficulties still arise in the translation of both idioms and collocations. This is because

problems with translating idioms and other opaque expressions often arise from (1) translators not recognizing metaphors and cultural references as such, (2) translators' misinterpretation of idioms, and (3) literal translation (Al-Hassan 2007; Badawi, 2008). As for collocations and other transparent expressions, there is much more diversity in what causes the inaccuracy of their translation. For instance, Brashi (2005) mentions (1) source language influence, (2) misunderstanding the source text collocation, 3) general-purpose bilingual dictionaries as potential causes of inaccuracy. Whereas Faris and Sahu (2013) attribute inaccuracy to (1) generalization, (2) variety of English collocations, and (3) translators not recognizing collocations which are culture specific. Therefore, there are many causes of inaccuracy that translators must be aware of and cautious of when translating formulaic language.

However, these are not the only considerations translators must keep in mind when translating formulaic language for dubbed children's media. This is because, when given such a task, the translator must realize the dimensions of translation for dubbing, as well as translation for children. For instance, the dubbing mode of translation imposes many restrictions on the translator, as it has certain standards by which translation must take place. Some of these restrictions relate to the technical aspect of dubbing, which entails the possible inability to view the visuals that will accompany the text on screen, as well as the implementation of different types of synchrony. Furthermore, the aspect of synchrony limits the translator to specific durations in which the translation must fit, i.e., it must be possible to utter the translation in the same number of seconds it takes to utter the source text. As for non-technical restrictions, they can be considered the standards of a generally acceptable and

appropriate translation. In that, the translation must accurately deliver the source text message in a way that the target audience will understand and find natural.

The last set of restrictions on translators in the context of translating formulaic language for dubbed children's media is imposed by the field of children's literature. Children's literature is established in this chapter as a term that encompasses different media whose target audience is children (books, music, cinema, theatre, etc.). This field of children's literature, and its translation thereof, imposes a large moral responsibility upon adults. This responsibility is created due to the educational and ideological nature of children's media which can have either positive or negative long-lasting effects on children. Therefore, the delicacy of this matter has led to the birth of its defining characteristics. The most prominent of these characteristics is the multi-functionality of children's literature and its dual readership. The multi-functionality of this genre includes the different purposes it can fulfil, such as education, socialization, providing world knowledge, language planning, and even ideological manipulation. The second characteristic, dual readership arises from the presence of caregivers as part of the audience of children's literature. Consequently, children's literature, and its translation thereof, must preserve an ambivalence in the text that allows for more complex interpretations. Furthermore, the supervisory role caregivers are placed in by being part of the audience further emphasizes the importance of providing educational content. Thus, translators of children's literature find themselves faced with multiple considerations and held against a high moral responsibility.

Nevertheless, there is awareness of the position translators are put in, and there have been long-standing debates on the best approach to translate for children. There

are many views on how this can be achieved, the most promising of which might be preserving some degree of cultural foreignness in the translated text while maintaining accurate and grammatical use of the target language. Thus, providing children with both world knowledge and adding to their linguistic skills.

Finally, discussions in this chapter have shed light on the cluster of issues that arise when one discusses the dubbing of formulaic expressions in children's audiovisual media. This multifaceted topic combines the limitations and difficulties that translators face when it comes to translation for dubbing, the translation of children's literature, and the translation of formulaic language. In order to overcome these difficulties and provide accurate translations, translators can greatly benefit from following appropriate translation theories and strategies. Based on the arguments mentioned in previous sections, it can be deduced that one ideal theory that they could follow might be a functional theory of translation. This deduction was reached based on conclusions arrived at by researchers on each topic:

- 1) When translating audiovisual media, research has shown that it is preferable to focus on delivering the intended message of the source language text (Alkadi, 2010).

- 2) When translating children's media, the reviewed studies find that using natural language children can understand is preferable and important for the text to function (Puurтинен, 1998; O'Connell, 2003).

- 3) When translating formulaic language, research finds that it is important to consider the way in which the target language expresses the meaning of the formulaic expression, rather than abiding by the source language structure (Baker, 1992; Mollanazar, 2004; Hacken and Parra, 2008).

This emphasis on conveying the intended meaning and message of the original text can support the suggestion of implementing a functional approach, which utilizes the same principles. Therefore, this study intends to follow a functional theory in its analysis of selected translations. Namely, the study will implement Skopos Theory (Vermeer, 1984) in order to investigate translations and dubbing companies' fulfillment of their stated purposes of translation. In addition, the study will refer to the Foreignization and Domestication Theory (Venuti, 2008) when explaining some aspects of the analysis. Lastly, and because the implemented theory and model do not provide a special set of translation strategies, the study will use Vinay and Darbelnet's classification as a point of reference.

CHAPTER THREE

Methods and Procedures

Chapter Three

Methods and Procedures

3.0. Introduction

This chapter is an overview of the methods and procedures involved in the functional analysis of the translation of selected formulaic expressions. The chapter unfolds in five main sections. It begins by explaining the design of the study. Then, it provides detailed information about the sample of the study. Once the design and sample are established, the following section presents the instruments used in the study for both data collection and data analysis. Finally, the data collection procedure is explained in detail, and the data analysis tools are discussed. The instruments and procedures described in this chapter are the tools that will be used in an attempt to fill the gap in research conducted in the field so far.

3.1. Research Design

This study will examine existing translations broadcasted on three channels that air programs dubbed from English to Arabic to an audience of Arab children. It will do so using a strategy of observation, note taking, and data analysis using a specific theoretical framework. This approach was chosen because it best aligns with the study's purpose of shedding light on the current quality of dubbed children's series. Observation will enable the researcher to identify and take note of problematic areas in the dubbing of children's shows. The focus of the study will be on problems in the translation of formulaic expressions in terms of accurate

delivery of the intended message, accurate and grammatical use of the target language, and the translation's catering to the understanding of the target audience.

Once problematic translations are identified, they will be analyzed according to established and reliable theories. Namely, Skopos Theory (1984) and the Foreignization and Domestication Theory (2008), in addition to Vinay and Darbelnet's classification of translation strategies (1995). This analysis intends to provide insight into the fulfillment of the stated aims of selected dubbing companies. Moreover, it attempts to shed light on the quality of translation offered to children by these companies. Furthermore, the study intends to provide a better understanding of the root causes of found linguistic inaccuracies; in an effort to benefit translators and, in turn, young viewers.

3.2. Research Sample

Data for this study is collected from 8 children's cartoon and live-action series. The criteria for selecting the series to be analyzed are as follows:

1. The series must be dubbed from English into MSA in order to fit the scope and interest of the study.
2. The series must be broadcasted on one or more of the following children's channels that broadcast shows dubbed from English into Arabic: (1) Nickelodeon Arabia, (2) Cartoon Network Arabia, and (3) MBC 3.

These children's channels can be regarded the biggest television companies that broadcast English-Arabic dubbed shows. Therefore, this

criterion aims to ensure that the sample represents content to the largest possible number of Arab children.

3. The series must be produced, dubbed, and broadcasted in the period from 1/1/2011 to 1/1/2021. This criterion aims to limit the sample to recent translations children were exposed to within the last 10 years. Moreover, it aims to ensure that the sample is sufficient to extract data from, base a study on, and make conclusions and generalizations off.

4. The series must be dubbed by companies who state they provide high quality translations and/or ‘localized’¹⁰ versions of source media. This criterion aims to allow the study to analyze the “best” translations available and investigate their fulfillment of their stated aims.

5. The series must consist of no less than two seasons. This criterion aims to ensure that the data taken from the series will be sufficient for the examination of patterns of inaccuracy and their consistency. i.e., the inaccurate translations persist in several episodes and can be regarded to be indicators of a problem.

6. The researcher must have access to the series’ dialogues in English and Arabic. This criterion aims to facilitate comparing the target text with the source text in order to evaluate translation accuracy.

Hence, applying these standards to the sample ensures that the findings of this study are valid, reliable, and can be generalized.

¹⁰ ‘Localization’ is a term frequently found in the statements of dubbing companies. It is understood in this study to be: *the production of a target text that is completely adapted to suit the ‘locals’ of the target language and culture* (Pym, 2005).

Below is a detailed list of the selected series that constitute the sample of the study:

Table (2): Sample of the Study

No.	Series	Type	Broadcasting Channels	Dubbing Company	Years of Production
1	Henry Danger	Live- Action	Nickelodeon Arabia	Neo Productions Studio	2014-2020
2	The Thundermans	Live- Action	Nickelodeon Arabia	Tanweer Studios	2013-2018
3	Nicky, Ricky, Dicky, And Dawn	Live- Action	Nickelodeon Arabia	Neo Productions Studio	2014-2018
4	SpongeBob SquarePants	Cartoon	Nickelodeon Arabia, MBC 3	Neo Productions Studio	1999- Present
5	The Loud House	Cartoon	Nickelodeon Arabia, MBC 3	Neo Productions Studio	2016- Present

6	Breadwinners	Cartoon	Nickelodeon Arabia	Neo Productions Studio	2014-2016
7	The Amazing World of Gumball	Cartoon	Cartoon Network Arabia	IPH Studios	2011-2019
8	Teen Titans Go!	Cartoon	Cartoon Network Arabia	IPH Studios	2013- Present

As for the dubbing companies of these series, they are as follows:

1. Image Production House Studios (IPH)
2. Neo Productions Studio
3. Tanweer Studios

On their website, *IPH studios* state that they are “committed to creating localized versions which mirror the original content in quality and feel” (iphstudios.com). Moreover, they also state that their “focal point” in dubbing is “script adaptation that mirror[s] the original content while retaining local flavors” (*ibid*).

As for the website of *Neo Productions Studio*, it states that they “provide a unique service where attention to detail, promptness and cost effective solutions are the key!” (neoproductions.tv/about-us) and that the audience “will hardly feel the difference between the original language and the dubbed version; that is our

GUARANTEE” (neoproductions.tv, emphasis in the original quote). It can be deduced from these statements that the company provides translations that reflect the precise meaning intended in the source text through ‘attention to detail’. Moreover, it can also be understood that the audience will not feel a ‘difference’ when viewing the dubbed version of the media because the dubbed dialogue sounds natural and fluent. i.e., the dubbed dialogue is natural and accurate in meaning to the point that it appears as if the media was originally produced in the target language rather than translated into it. However, this statement can also be understood to be in reference to the faithfulness to the source text. i.e., the content of the dubbing will not be different than that of the source text.

As for *Tanweer Studios*, their website states that they are a “leading international provider of localization and post production services” (tanweerstudios.com) who “offer[s] premium dubbing in Arabic (all accents)” (ibid) and that “Great lip-sync dubbing is achieved when the audience feels as if the film or series was originally produced in the localized language” (ibid).

3.3. Research Instruments

This research utilizes observation to collect data from the sample. The researcher viewed 2 seasons from each series to document linguistic inaccuracies and incoherence noticed in the MSA dialogue. Observation is a necessary instrument for this research because it enables the researcher to experience the dialogue the same way the audience (children) does. Moreover, viewing the series puts its dialogue within the visual context it is originally intended to be a part of. This is with the understanding that reading a series’ transcript or using computational tools to extract formulaic

expressions from a dialogue could isolate the text from its context. Thus; leading to possible misjudgment.

Furthermore, the majority of streaming services available today provide audio and captions options. A viewer can choose to play a series with a dubbed audio while also enabling *closed captions*¹¹. This makes it vastly more efficient to allocate translation inaccuracies because the researcher can listen to the translated dialogue while being simultaneously presented with the source language dialogue. Hence, the researcher does not need to go back and forth to compare the source and target texts in two separate transcripts, unless the ‘closed captions’ option is not available.

However, because observation is human and therefore holds room for misjudgment, several measures are taken to ensure that the selected translations are both formulaic and inaccurate. Firstly, each source language expression suspected to have been inaccurately translated is thoroughly researched in monolingual English-English and bilingual English-Arabic dictionaries as well as the Corpus of Contemporary American English (COCA) and etymology sources. This thorough research is done to confirm that the source language expression is considered formulaic. Such confirmation is established by a sequence’s categorization in dictionaries as an idiom or collocation, its stated high frequency of usage in COCA, or an etymology source citing of its metaphoric meaning or popularization.

¹¹ A feature that displays the source language dialogue and description of background sounds on the screen as they occur. It is an accessibility feature designed primarily for the deaf or hard of hearing.

Once the selected source language sequences are confirmed to be formulaic expressions, it then becomes necessary to confirm that they are also inaccurately translated. In order to investigate the accuracy of their translation, the researcher referred to monolingual Arabic dictionaries and bilingual Arabic-English dictionaries in addition to specialized collocations and idioms dictionaries.

3.4. Data Collection Procedure

Collecting data from the sample took place during the viewing of each series. Episodes were viewed through streaming services such as the Netflix and OSN applications, and Stardima.com website. As explained in the previous section, some streaming services provide viewing options related to language. The viewer may watch a series with its original audio (in this case, English dialogue) and enable Closed Captions that display a synchronic transcription of the original audio on the screen. The viewer may also choose to watch the series in English with Arabic subtitles, or watch it with the dubbed (Arabic) audio and enable the Closed Captions containing a transcription of the original (English) dialogue.

When possible, the researcher chose the option that provides the series with Arabic dubbing while, at the same time, enabling English Closed Captions¹². During the viewing process, if an Arabic sequence of words appeared to sound awkward, unnatural, or made no sense, the researcher documented the dubbed sequence and its corresponding sequence in the source language from the original dialogue simultaneously displayed on the screen. In the case that a streaming service does not

¹² This enabled the researcher to listen to the dubbing while simultaneously reading the source language text that appears on screen synchronically.

provide a Closed Captions option, or only has the dubbed audio available (and not the original), the researcher took note of the Arabic sequence suspected to be inaccurate and viewed the same scene with English audio on the same or a different streaming service.

Once all data was collected from the selected series, the Corpus of Contemporary American English (COCA) and several dictionaries were used to confirm that the collected English sequences were formulaic expressions. This was done by either finding the sequences as entries in dictionaries and etymology sources, or checking the sequences' frequency on COCA. This process led to the elimination of some sequences that could not be proven to be formulaic expressions. Furthermore, in order to confirm that the selected expressions were also inaccurately translated, a lengthy process took place in which each translation's accuracy was researched in terms of its delivery of the intended message, its contextual coherence to the target audience, its grammaticality, and its fluency.

After this elimination process, there was still a large number of examples in the data (489 examples of inaccurate translations). Because it would not be possible to analyze all of them in this study, the data needed to be reduced into a more manageable number of examples.

In order to reduce the size of the data, two procedures took place. First, redundant examples were eliminated. Second, examples were grouped together based on certain similarities, which will be further discussed in the next section (3.5.). This led to the identification and elimination of miscellaneous examples. As a result, the

finalized list of examples contained 47 inaccurately translated formulaic expressions that represent recurrent patterns of inaccuracy.

3.5. Data Analysis

The first stage of data analysis took place during the process of reducing the number of items in the data. In order for the data to be manageable, the researcher opted for categorizing it. Upon reviewing the examples, two patterns were immediately evident: (1) translations which included colloquial Arabic words or usages, and (2) translations which borrowed English words despite the presence of an Arabic equivalent. There were multiple examples that reinforced these patterns. Therefore, the first category became *Use of Colloquial Arabic* and the second category was named *Excessive Borrowing*.

Other inaccurate translations in the data needed further examination to discover the precise source of their inaccuracy. When asking “why is this translation inaccurate?”, three groups emerged: (1) translations that deliver the intended meaning but are linguistically inaccurate in Arabic, (2) translations that are linguistically accurate in Arabic but do not deliver the intended meaning, and (3) translations which are linguistically inaccurate in Arabic and do not deliver the intended meaning.

The first group, in which the accurate meaning is delivered through inaccurate language use was named *Inaccurate Arabic Collocations or Structures*. This category includes (a) examples of unusual structures that sound foreign to the Arabic language and (b) awkward collocations.

On the other hand, the inaccuracy of translation in the examples from the second and third groups typically stemmed from missing or misinterpreting a metaphoric meaning or a cultural reference. The majority of examples containing metaphoric meanings were idioms. However, there was also a large number of non-idiomatic formulaic expressions that were also misinterpreted. Therefore, there was a need to create a category for *Unrecognized Idioms* as well as a category for *Misinterpreted Source Text*.

Other sources of inaccuracy which did not constitute a clear pattern, or did not suffice (in quantity) to justify their classification into their own category were not included in the reduced data list. Therefore, the data analysis is divided into five sections: (1) Unrecognized Idioms, (2) Inaccurate Arabic Collocations or Structures (3) Excessive Borrowing (4) Misinterpreted Source Text, and (5) Use of Colloquial Arabic.

However, each of these categories also included many items. Therefore, the study only analyzes 7-9 examples per category. The items were chosen based on how well they represent other translations in that category. Hence, if five inaccurate translations are very closely related in their precise type of inaccuracy, only one of them is analyzed as a representative of a recurring issue.

The analysis portion of the study is, therefore, divided into 5 categories. In each category, examples are discussed in regards to the translation strategy used based on Vinay and Darbelnet's classification. Then, the accuracy of the translation is assessed objectively on two levels, linguistic and non-linguistic. This assessment is done in reference to the rules of Skopos Theory. Regarding linguistic accuracy, the theory will

be implemented to find whether the translation is coherent to the target audience and acceptable in the target language. In other words, was the translation successful in delivering the message using accurate language? As for non-linguistic accuracy, implementing the theory will assess the translation's ability to deliver the source text message in a way the target audience would understand. i.e., how successful is the translation in delivering the intended meaning? Furthermore, the examples will be reviewed in light of Venuti's Foreignization and Domestication Theory when relevant. i.e., is the translation foreignized or domesticated and how does that affect it?

3.6. Summary

In summary, this study examines existing translations broadcasted on selected television networks in the period between 1/1/2011 and 1/1/2021. The translations are taken from 8 children's series dubbed from English into MSA. The dubbed series were chosen based on certain criteria. These criteria include (1) the series must be dubbed from English into MSA, (2) it must be broadcasted on selected channels, (3) it must be relatively recent, (4) its dubbing company must state clear aims of quality, (5) it must consist of two or more seasons, (6) the researcher must have access to its source and target dialogues online.

In order to extract inaccurate translations of formulaic expressions, observation and note taking is found to be the ideal approach. This is because, through observation, the translations are put within their full intended context, the researcher experiences the dubbed dialogue as closely as possible to the way it is experienced by children and is able to collect data more efficiently. However, because observation might by

influenced by bias, misjudgment, or errors, the study refers to monolingual and bilingual dictionaries, etymology sources, and the Corpus of Contemporary American Language in order to confirm that the expressions are both formulaic and inaccurately translated.

As for the data collection procedure, observation is implemented through viewing the series on streaming services such as Netflix, OSN, and Stardima.com. When possible, the researcher chooses to watch each series with the dubbed audio and closed captions of the original English dialogue. This enables the researcher to simultaneously listen to the translated text while reading the original text and note inaccurate translations instantly. When closed captions are not available, the researcher notes sequences of words she finds unnatural or ungrammatical and suspects to be formulaic expressions in the source text. Then, the researcher would either view the same scene with the original audio enabled, or search for the original transcript online. If the translation is found to be of a formulaic expression in the source language, the translation is added to the list of translations the researcher is collecting.

After each sequence is confirmed to be an inaccurate translation of a formulaic expression, an elimination process takes place to reduce the size of the data to be more manageable. During the elimination stage, it becomes important to categorize the data into groups in order to allocate patterns and therefore eliminate miscellaneous data. Thus, this becomes the first step of the analysis stage. Once the data became manageable (47 examples) and was confirmed to be inaccurately translated, the analysis takes place employing translation theories such as Skopos Theory and Foreignization

and Domestication Theory, as well as Vinay and Darbelnet's classification of translation strategies.

CHAPTER FOUR

Analysis, Discussion, and Recommendations

Chapter Four

Analysis, Discussion, and Recommendations

4.0. Introduction

In this chapter, collected data from 8 children's series dubbed from English to MSA is categorized and analyzed. The data was found to follow certain patterns of inaccuracy. Therefore, examples were categorized according to the source of inaccuracy. Hence, examples are categorized under the following titles: (1) Unrecognized Idioms, (2) Inaccurate Arabic Collocations or Structures, (3) Excessive Borrowing, (4) Misinterpreted Source Text, and (5) Use of Colloquial Arabic.

In the analysis conducted below, each category is defined, and its examples are discussed at length. Moreover, alternative translations are suggested in order to provide an example that supports the given arguments, and to find the possibility of translating the expression accurately. In order to justify classifying each example as “inaccurately translated”, a number of English-English, Arabic-English, English-Arabic, and Arabic-Arabic dictionaries were used for reference.

4.1. Analysis Results

4.1.1. Category 1: Unrecognized Idioms

This category includes examples of idioms that have been inaccurately translated. The inaccuracy of their translation largely stems from their inability to deliver the intended message due to reasons which will be discussed below.

Table (3): Example of Unrecognized Idiom (1A)

Example 1A	
Original text	We gotta <u>blow this joint.</u>
Dubbed text	يجب أن <u>نفجر المفصل</u>
Source: Breadwinners, season 2, episode 9 (A Crustmas Story)	

This translation is found in the cartoon series Breadwinners. “*Blow this joint*” is an idiom (Farlex, n.d.). This idiom (along with its variations “*blow this popsicle stand*”, and “*blow this hot dog stand*”) means *to leave a place, either in a hurry or because it is unamusing* (ibid). In the context of this example, the expression is said as the character's house begins to fall apart. This indicates that the intended meaning is *we must leave this place quickly*.

In this example, the expression was inaccurately translated as يجب أن نفجر المفصل. This translation, which can be categorized as a ‘literal translation’ based on Vinay and Darbelnet’s classification, is grammatically accurate. However, it does not convey the intended message of the expression. This ‘literal translation’ of the idiom could indicate that its intended meaning was missed by the translator. Furthermore, in addition to not recognizing the idiomatic nature of the expression, the translation also includes a misinterpretation of the word ‘joint’. As shown in the definition of the expression above, ‘joint’ is used in the idiom to refer to ‘a place’; i.e. the place they are in. Nevertheless, the translation uses the word ‘مفصل’ as an “equivalent” to the word. This indicates that ‘joint’ is misinterpreted in the other sense of the word which refers to the connecting point between two elements. Hence, the literal translation يجب أن نفجر المفصل can create confusion because ‘مفصل’ can be used in Arabic to refer to a body joint (i.e. the knee joint: مفصل الركبة) or hinges (i.e. a door hinge: مفصل الباب). Thus, the Arabic translation not only fails to deliver the intended meaning but also does not make sense within the context of the scene.

More accurate alternatives to this translation could be:

علينا أن نرحل الآن، يجب أن نرحل على الفور، هيا لنغادر هذا المكان، لنغادر هذا المكان حالاً

These were achieved through implementing an ‘adaptation strategy’ (Vinay and Darbelnet, 1995)

Similarly, an episode of The Loud House includes an inaccurate translation of ‘blow this popsicle stand’, which is a variation of the idiom ‘blow this joint’.

Table (4): Example of Unrecognized Idiom (1B)

Example 1B	
Original text	Let's <u>blow this popsicle stand.</u>
Dubbed text	<u>لنذهب ونأكل المتلجات</u>
Source: The Loud House, season 2, episode 1b (The Old and The Restless)	

In the context of the scene, the idiom is used to express disinterest. Therefore, its intended meaning is *let's leave this place because it is unamusing*.

According to Vinay and Darbelnet's classification (1995), this idiom was translated by using an 'adaptation' strategy. It can also be assumed that the translator considered the expression to be non-idiomatic. This assumption would explain translating *let's blow this popsicle stand* as لنذهب ونأكل المتلجات or "*let's go eat popsicles.*"

Although it is accurate in terms of language use, this translation fails to deliver the intended message and does not make much sense in the context of the scene. However, this translation might cause less confusion than يجب أن نفجر المفصل (mentioned above) because it still justifies the characters leaving the scene and it is easy to understand. However, more appropriate translations could have been:

هيا لنغادر هذا المكان، لنرحل عن هنا، فلنذهب لمكان آخر

These were also achieved through implementing an 'adaptation strategy' (Vinay and Darbelnet, 1995).

Table (5): Example of Unrecognized Idiom (1C)

Example 1C	
Original text	I <u>gotta hand it to the boys</u> , they're really working hard back there.
Dubbed text	<u>يجب أن أعطيها للأولاد</u> لأنهم يعملون بجد هناك
Source: Nicky, Ricky, Dicky, and Dawn, season 2, episode 4 (Do-It-All Dawn)	

In this episode, twin brothers promise their parents that they will be on their best behavior during their sister's game, and spend their time selling snacks to the crowd. Their parents find their promise difficult to believe because they know their children often find a way to cause trouble. However, on the day of their sister's big match, the parents are surprised to see that they are indeed working hard on their snacks stand. Looking at them with admiration, their mother turns to their father and says "I gotta hand it to the boys, they're really working hard back there".

The idiomatic expression '*have (got) to hand it to (someone)*' is explained by the Cambridge dictionary to mean "... [recognizing] that someone deserves respect for what the person did" (Cambridge, n.d.).

The ‘literal translation’ (Vinay and Darbelnet, 1995) of this idiom results in an awkward Arabic text, which back-translates to “*I must give it to the boys because they are working hard back there*”. The translation not only fails to convey the intended meaning of ‘respect’ but also fails to deliver any other meaning. This can be assumed to be due to not recognizing the metaphoric nature of the expression. However, it can also be assumed to be due to the adoption of a foreign sequencing of words that is supposed to deliver an attached foreign metaphor. Audience members who are proficient in the English language might have a frame of reference that enables them to recognize the intended meaning. However, this excludes other audience members from understanding the message and defies the purpose of translating the expression.

More appropriate translations of the idiom in this context could be:

أنا فخورة بالأولاد لأنهم يعملون بجد هناك

لقد صدق الأولاد، إنهم يكفون بالعمل فعلاً

Which were achieved through implementing an 'adaptation strategy' (Vinay and Darbelnet, 1995).

Table (6): Example of Unrecognized Idiom (1D)

Example 1D	
Original text	<u>Snake in the grass</u>

Dubbed text	<u>غدار يزحف متسللاً بين الأعشاب</u>
Source: The Loud House, season 2, episode 6 (Cheater by the Dozen)	

In this episode of The Loud House, the main character, Lincoln, believes that his sister's boyfriend is cheating on her. He tries to tell her, but then stops himself because he does not want to hurt her feelings. When Lincoln's best friend discovers that he has not told his sister the news, he says “there's never gonna be a right time to tell Lori Bobby's a lowdown, two-bit, snake-in-the-grass cheater.” This sentence was translated into Arabic as:

لن يكون هناك وقت مناسب لتخبر لوري بأن بوبي غدار يزحف متسللاً بين الأعشاب, which seems to be a translation of only one part of the description of Bobby, which is *snake in the grass*.

The idiom *snake in the grass* is typically used to describe “a treacherous or deceitful person” (Siefring, 2004, p. 268). The translator was able to understand the metaphoric meaning of *snake* accurately and used an 'equivalence strategy' to translate it as غدار. This translation could have sufficed as an equivalent to the idiom. However, it is possible that the translator did not recognize that the expression consists of an ongoing metaphor. Therefore, a 'modulation strategy' (Vinay and Darbelnet, 1995) is used to translate the remaining words in the expression. Thus, creating an awkward and incoherent Arabic translation. The Arabic dubbing back-translates to “treacherous (person) slithering in the grass”; which cannot be explained or justified by any visual aids in the scene.

It could be assumed that the translator was familiar with the metaphoric use of the word *snake* to refer to ‘a treacherous person’ because it is also common in most colloquial Arabic dialects. However, it is possible that the translator was not familiar with the idiom *snake in the grass*. Nevertheless, the Arabic translation lacks logical meaning, which should have raised suspicion regarding its accuracy.

A more accurate translation could have been achieved through the implementation of an ‘equivalence strategy’ to produce the translation أفعى الرمل; which is more culturally domesticated and fits audience’s frames of reference. In addition, an ‘adaptation strategy’ (Vinay and Darbelnet, 1995) can also be implemented to achieve non-formulaic translations, such as شخص لا يمكن الوثوق به or شخص مخادع.

Table (7): Example of Unrecognized Idiom (1E)

Example 1E	
Original text	You’re always such a <u>ray of sunshine</u>
Dubbed text	لأنك هادئة كشعاع شمس
Source: The Loud House, season 2, episode 2b (Brawl in the Family)	

The Oxford Dictionary of English Idioms defines a *ray of sunshine* as “someone or something that brings happiness into the lives of others” (Siefring, 2004, p. 238). However, it was translated as هادئة كشعاع شمس, which back translates to “calm/quiet like a ray of sunshine”. This translation, which is awkward and incoherent, does not deliver the same message intended by the English idiom.

When examining the translation of this idiom, it appears that both a 'literal translation strategy' and an 'adaptation strategy' were implemented (Vinay and Darbelnet, 1995). This is because *ray of sunshine* is translated into Arabic word-for-word. However, the word هادئة is added at the beginning of the Arabic translation, although it is not part of the original idiom. This may indicate the likelihood that the translator may have been aware that the 'literal translation' of the expression to Arabic as أنتِ دائماً كشعاع شمس would not be accurate. However, the addition of the word هادئة at the beginning of the translation also led to an incoherent and inaccurate Arabic translation.

To the best of the researcher's knowledge, there is no recorded use in Arabic dictionaries of شعاع شمس هادئ as a description of a person. Furthermore, because هادئة has no recorded use in MSA, it is difficult to deduce its meaning unless the viewer is familiar with the English idiom. Audience members who are not familiar with the idiom might attempt to deduce the meaning of the translation by relying on the adjective هادئة. In such cases, they might arrive at a meaning that does not align with the one intended. This is because the word هادئة means calm or quiet, while the intended meaning is “someone or something that brings happiness into the lives of others” (Siefring, 2004, p. 238).

Furthermore, this translation is quite foreignized (Venuti, 2008) for its dependence on a foreign structure and its use of a foreign metaphor. This can be regarded as the main reason behind the difficulty in deducing meaning from it, because the English idiom uses rays of sunshine as a metaphor for something that brings joy. This metaphor is easy to understand in western cultures because, due to their typically cool weather, the sun and its warmth are celebrated. Thus, the sun has positive connotations in the English language. In contrast, the weather conditions are different in the Arab world. In most Arab countries, the weather can be very hot during summer, and in some Arab countries, it is hot almost all year. Therefore, in Arabic cultures, the sun typically has negative connotations, while snow and the cold are celebrated. This is evident in the English expression “warmed my heart” and its Arabic equivalent “أثلجت صدري”.

Hence, the translation of this expression is considered inaccurate because (1) its structure and metaphor are foreign to the Arabic language, (2) the meaning of the translated expression is unclear and difficult to deduce, and (3) the closest comprehensible meaning that can be derived from the translation does not convey the intended message.

A more accurate translation could have been: أنت دائماً مصدر بهجة, or نسعد برفقتك. These translations deliver the intended message using an 'adaptation strategy' (Vinay Darbelnet, 1995).

Table (8): Example of Unrecognized Idiom (1F)

Example 1F	
Original text	You <u>got your finger on the pulse of</u> the entire student body.
Dubbed text	إصبعك فوق نبض كل الطلاب
Source: Nicky, Ricky, Dicky, and Dawn: season 2, episode 16 (Harpers for President)	

In this episode, the twins Dawn and Ricky (part of a quadruplet) both run for the position of Class President. In order to win over her brother, Dawn tries convincing her other twin brother to give her inside information. When he seems hesitant, she says in her plea “You got your finger on the pulse of the entire student body.” According to the Merriam-Webster dictionary, *to have or put your finger on the pulse of [X]* means “to be aware of the latest things that are happening in [X] (a certain industry, area, etc.)” (Merriam-Webster, n.d.).

However, it appears that the metaphoric nature of the expression was not recognized by the translator. Therefore, it is translated using a ‘literal translation strategy’ (Vinay and Darbelnet, 1995), which does not convey the intended metaphorical meaning of the expression. Instead, it creates an Arabic translation that is incoherent and grammatically inaccurate.

The literal translation إصبعك فوق نبض كل الطلاب can also be considered to carry a foreign metaphor that is void of meaning to the target audience. Therefore, the translation can only be understood literally. This creates confusion because إصبعك فوق نبض كل الطلاب becomes incoherent on two levels: (1) the literal meaning of having one's finger on others' pulse is irrelevant to the overall plot and immediate dialogue. (2) It is impossible for one to have their finger on the pulse of several people (i.e., all the students) simultaneously. So, due to this complication, the translation also becomes grammatically incorrect due to subject-verb disagreement. Hence, the translation is not only unable to deliver the intended meaning, but it is also unable to deliver any coherent meaning at all. A more accurate translation would have been: أنت على اطلاع بأحدث مجريات الأمور. This translation delivers the intended message using an 'adaptation strategy' (Vinay and Darbelnet, 1995).

Table (9): Example of Unrecognized Idiom (1G)

Example 1G	
Original text	Obviously <u>not the sharpest tool in the</u> ... tool thing
Dubbed text	واضح أنها ليست أداة حادة بين ال.... أدوات
Source: SpongeBob SquarePants, season 12, episode 243 (The Nitwitting)	

This example is taken from SpongeBob SquarePants' episode *The Nitwitting*. SpongeBob, the main character, joins the 'Empty Head Society Clubhouse' in this episode. In this clubhouse, he and other members take their brains out of their heads to live a day without the burden of intelligence and self-awareness. As a result, all members of the society are unintelligent and unable to converse during this day properly. SpongeBob tries to sit on a chair at the end of the day but does it wrong each time. Eventually, he gives up and says, "oh, I've forgotten how to sit!" In an attempt to ridicule him, one of the society members, Charlie, laughs and says that SpongeBob is "Obviously not the sharpest tool in the...[pause]...tool thing".

This scene is designed to be humorous because both characters are unintelligent at that moment. The expression Charlie cannot complete is "*not the sharpest tool in the shed*", which means *someone who is not intelligent* (Collins, n.d.). So, the comedic effect is delivered by Charlie's inability to complete the expression because he does not know where tools are typically kept (in the shed), or what a shed is called. Hence, referring to it as a "*tool thing*" indicates that he is also unintelligent. Thus, bringing irony and humor into the scene.

The translator does not successfully convey this comedic effect or overall meaning as the expression was translated using a 'literal translation strategy' (Vinay and Darbelnet, 1995). It is possible that the translator is not familiar with the expression "*not the sharpest tool in the shed*" and was therefore unaware of its metaphorical meaning. However, it is also possible that the translator did not recognize the idiom because it was not accurately completed in the source text. In addition, because most

characters in this episode are part of the Empty Head Society Clubhouse (i.e., unintelligent), a big part of the dialogue included meaningless conversation. Therefore, it is also possible the translator did not assume a deeper meaning to the expression that goes beyond the literal due to the context of the episode.

However, although lacking intelligence, other meaningless conversations in the episode still made coherent sense within their contexts. Whereas, the translation واضح وأدوات does not make sense as commentary on someone's inability to sit in a chair. Thus, the adoption of the foreign metaphor lead to a loss of meaning. Because there is no Arabic equivalent for the expression, the translator could have used an 'adaptation strategy' (Vinay and Darbelnet, 1995) to deliver the intended message behind this part of the dialogue and its humorous effect. Furthermore, when implementing this strategy, the translator must also remember that the new adapted text must comment on SpongeBob's unintelligence while simultaneously showcasing the speaker's (Charlie's) unintelligence. Evidently, this can be a complex task. However, the translator can be as creative as needed. For example, يبدو أنه نسي.... ماذا؟ آه، نسي عقله or يبدو بأنه نسي.... ماذا؟ آه نسي قدمه... أم أن اسمه عقل؟

Table (10): Example of Unrecognized Idiom (1H)

Example 1H	
Original text	I still have my thunder-tux from our first wedding. It will <u>fit me like a glove.</u>

Dubbed text	لدي بدلتني الخارقة هل نسيت هذا؟ <u>ستناسيني مثل</u> <u>القفاز</u>
Source: The Thundermans, season 4, episode 6 (Better Off Wed)	

To *fit like a glove* is an idiom that means an item of clothing “fits exactly” (Siefiring, 2004, p.123). This definition holds the meaning intended behind use of this idiom in the scene. The English expression “*fit like a glove*” originated in the 18th century (idiomorigins.org) when gloves were a standard part of everyday clothing. Hence, this is a metaphor that includes a reference to western culture.

This idiom has no equivalent expression in the Arabic language in either form or meaning. Therefore, the meaning of *something fitting like a glove would* is incoherent in Arabic. Thus, the translator's use of a 'literal translation strategy' (Vinay and Darbelnet, 1995) resulted in an awkward Arabic translation.

More accurate translations of this expression, such as سيناسيني مقاسها، سيكون مقاسها could have been achieved through the use of an 'adaptation strategy' (Vinay and Darbelnet, 1995).

In conclusion, this category includes translations which appear to be the result of not recognizing idiomatic expressions. Furthermore, the inaccuracy of the translations in this category seems to mainly stem from the use of the ‘literal translation strategy’ (Vinay and Darbelnet, 1995). Applying this strategy in translating idioms resulted in a loss of their metaphorical meaning and intended message. Furthermore, it

can be assumed that the metaphorical meanings behind the idiomatic expressions were unrecognized because the translators were unfamiliar with the cultural dimensions behind English language expressions. These findings come in line with Abu-Ssyadeh's (2004) conclusions regarding the mistranslation of idioms (see discussion in page 56). As for the following category (4.1.2.), the pattern of language inaccuracy arises from the use of inaccurate or awkward collocations or sentence structures.

4.1.2. Category 2: Inaccurate Arabic Collocations or Structures

This category analyzes translations that include inaccurate Arabic collocations or structures. One of the most frequently inaccurately translated expressions in the sample is the collocation *break the law*. Below are four examples from the series *Henry Danger*, *The Amazing World of Gumball*, *The Thundermans*, and *Breadwinners*.

Table (11): Example of Inaccurate Arabic Collocation or Structure (2A)

Example 2A	
Original text	Dubbed text
1. Stop you and the other Wall Dogs from <u>breaking the law</u>	نمنعكم من <u>كسر القانون</u>

2. Someone's gonna get hurt unless you stop <u>breaking the law</u>	أحد ما سيتأذى إذا لم تتوقف عن <u>كسر القانون</u>
3. A <u>law-breaking</u> turkey	<u>اخترقت القانون</u>
4. Not until you started <u>breaking the law</u>	قبل أن تبدئي <u>باختراق القوانين</u>
Source: 1. Henry Danger, season 1, episode 23 (Henry and The Bad Girl) 2. The Amazing World of Gumball, season 3, episode 8a (The Law) 3. Breadwinners, season 2, episode 12a (Roboloafie) 4. The Thundermans, season 1, episode 6 (This Looks Like A Job For)	

In the first two examples, *breaking the law* is translated as كسر القانون. However, كسر القانون do not collocate in the Arabic language. Therefore, this literal translation results in an awkward Arabic collocation, which is listed in a dictionary of common mistakes in modern written Arabic compiled by Al-Adnani (1989). According to Al-Adnani, the correct Arabic collocation is خالف القانون (Al-Adnani, 1989, p. 577). Therefore, although it is possible to understand what is meant by كسر القانون, it is a foreign collocation that is unnatural in Arabic.

As for the third and fourth examples, the collocations *law-breaking* and *breaking the law* are translated as اخترقت القانون and اختراق القوانين respectively. This

translation is inaccurate because the two words do not collocate in Arabic. This is because the word اختراق means ‘to penetrate; to go through (something)’ (Abu Al-Azm, 2013), such as an airplane going through the barrier of sound or a person making his way through a crowd (ibid). Therefore, saying that a person 'went through the law' creates an incoherent translation. It can be assumed, however, that the translator intended to use خرق القانون, which is a more appropriate and common translation of the collocation than اخترق القانون. Therefore, this translation would have been more accurate using an 'equivalence strategy' (Vinay and Darbelnet, 1995).

Table (12): Example of Inaccurate Arabic Collocation or Structure (2B)

Example 2B	
Original text	That's <u>comfort food</u> , right?
Dubbed text	<u>وصفة مريحة</u> ، صح؟
Source: The Amazing World of Gumball, season 3, episode 19a (The Downer)	

In this episode of The Amazing World of Gumball, the main character, Gumball, is feeling down. He attempts to do different things to feel happy and overcome this feeling. In this scene, Gumball wonders if eating a good meal would bring him joy. He opens a recipe book and reads, “meatloaf for a family of five.” Then, addressing the audience, he asks: “that's *comfort food*, right?”

According to the Merriam-Webster dictionary, *comfort food* is “food prepared in a traditional style having a usually nostalgic or sentimental appeal” (Merriam-Webster, n.d.). In addition, the Cambridge dictionary also adds that the term refers to the “type of food that people eat when they are sad or worried” (Cambridge, n.d.). Hence, it is food that holds sentimental value and provides psychological comfort.

Based on Vinay and Darbelnet's classification (1995), it appears that two strategies were used in the translation of this collocation. The first word of this two-word expression, *comfort*, was translated using a transposition strategy, as the syntactic category of the word was changed from the noun (*comfort*; راحة) to adjective (*comfortable*; مريحة). While the second, *food*, was translated through modulation to وصفة or *recipe*; as the translator referred to the recipe of the meal while the original text referred to the meal itself. Thus, creating a translation which back translates as “*comfortable recipe, right?*”

This translation is considered inaccurate for three reasons. (1) By stating *food*, the source text refers to the finished meal itself (in this context, meatloaf), not its recipe. Food is typically translated as طعام or أكل, which both back-translate to “food.” It is unusual for food to be translated to وصفة, which makes the Arabic translation awkward, and its meaning strange and incoherent. (2) The word *comfort* in the expression *comfort food* refers to psychological comfort. However, the Arabic word (مريحة) is typically used to refer to physical comfort. There are certain instances in which the noun, راحة, can be used to refer to psychological comfort. However, the word راحة cannot deliver

this meaning independently. For that meaning to occur, another word must be added to specify the type of comfort. i.e., الراحة النفسية, or *psychological comfort*.

Hence, (3) the translation وصفة مريحة is more likely to be understood by the Arab viewer as *a convenient recipe that does not require much effort and ingredients* than the intended meaning, which is *food that provides emotional comfort for a distressed individual*.

Furthermore, the expression *comfort food* can be considered to have cultural connotations as the audience need specific frames of reference to understand it. This is because although the concept of food that is prepared in a traditional style having nostalgic appeal and bringing psychological comfort exists in many cultures, there is no known Arabic term or expression that describes this exact meaning. However, a similar meaning might be found in the Islamic Sunnah, in which a specific dish called ‘Talbina’ is said to provide a kind of psychological relief:

Aisha the wife of Allah's Apostle (ﷺ) said:

When there was any bereavement in her family the women gathered there for condolence and they departed except the members of the family and some selected persons. She asked to prepare talbina in a small [cauldron] and it was cooked and then tharid was prepared and it was poured over talbina, then she said: Eat it, for I heard Allah's Messenger [...] saying: Talbina gives comfort to the aggrieved heart and it lessens grief¹³. (Sahih Muslim 2216, Book 39, Hadith number 121).

¹³ Original Arabic hadith: عَنْ عَائِشَةَ، زَوْجِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ أَنَّهَا كَانَتْ إِذَا مَاتَ الْمَيِّتُ مِنْ أَهْلِهَا فَاجْتَمَعَ لِذَلِكَ النِّسَاءُ ثُمَّ تَقَرَّفْنَ إِلَّا أَهْلَهَا وَخَاصَّتَهَا - أَمَرَتْ بِزُرْمَةٍ مِنْ تَلْبِينَةٍ فَطَبَخَتْ ثُمَّ صَنَعَتْ ثَرِيدًا فَصَبَّتِ التَّلْبِينََةَ عَلَيْهَا ثُمَّ قَالَتْ كُلْنَ مِنْهَا فَإِنِّي سَمِعْتُ رَسُولَ

Then, the concept of a type of food that brings psychological comfort exists in Islamic culture, which is intertwined with Arabic culture. However, it is linked to a specific dish and specific situations. Whereas *comfort food* is more general and inclusive of many dishes. Furthermore, it is also important to note that although the psychological benefits of ‘Talbina’ are recommended by the Hadith, this piece of information does not necessarily constitute ‘common knowledge’ in the Arab world. Thus, the concept of eating a type of food to induce psychological comfort may be familiar, but the translation of *comfort food* to وصفة مريحة failed to convey it. This may be because it is difficult to convey the detailed meaning the expression “*comfort food*” carries in a short MSA utterance, especially considering the synchronization process (see page 24). Therefore, the expression can be more accurately translated through ‘adaptation’ (Vinay and Darbelenet, 1995) to وجبة لذيذة, which conveys the intended meaning partially. Because there is no Arabic word or expression that holds the exact meaning intended in the source text, giving the precise definition can be sacrificed in order to translate the expression using an accurate MSA structure. In the context of this episode, in which Gumball is searching for things that might bring him joy, the translation وجبة لذيذة can convey a meaning close to *comfort food* in that it is a delicious meal that can make him feel happy and satisfied.

. التَّلْبِيْنَةُ مَجْمَعَةٌ لِفُؤَادِ الْمَرِيضِ تُذْهِبُ بَعْضَ الْحُزْنِ " (Sahih Muslim 2216, Book 39, Hadith number 121).

Table (13): Example of Inaccurate Arabic Collocation or Structure (2C)

Example 2C	
Original text	<u>Are you sure?</u>
Dubbed text	<u>أنت أكيد؟</u>
Source: The Amazing World of Gumball, season 3, episode 20a (The Triangle)	

In this example, one character asks another if he is sure about something. The standard translation of the expression, *are you sure?* is typically هل أنت متأكد؟, or even shortened alternatives such as أنت متأكد؟ and متأكد؟. However, in this scene, it was translated as أنت أكيد؟. This translation is considered inaccurate because this usage of أنت أكيد is unnatural in MSA.

Therefore, the meaning of أكيد is ‘indisputable’ (Abu Al-Azm, 2013). Therefore, this Arabic translation back-translates as “are you indisputable?” which does not make logical sense. In the Arabic language, the word أكيد is used when talking about information that is certain. However, when referring to a person who is confident that the information is certain, متأكد is used. Therefore, أنت أكيد and أنت do not collocate because their succession does not create a coherent expression.

It can be assumed that the expression was translated using ‘literal translation’ (Vinay and Darbelnet, 1995). This is because the English word *sure* can be used when addressing a person, i.e. *are you sure about this?* And to refer to information or objects, i.e., *is this thing for sure happening?* Therefore, it is possible that the translator translated each word individually without paying attention to the context. In addition, it could also be possible that this translation includes the use of a Lebanese dialect structure instead of MSA. More accurate translations of this expression, as mentioned above, are هل أنت متأكد؟, أنت متأكد؟, and متأكد؟. These translations would have been achieved through an 'equivalence strategy' (Vinay and Darbelnet, 1995).

Table (14): Example of Inaccurate Arabic Collocation or Structure (2D)

Example 2D	
Original text	Pine cones
Dubbed text	أقماع الصنوبر
Source: Henry Danger, season 1, episode 1 (The Danger Begins)	

This example includes the expression *pine cones*, which are the seeds that grow on pine trees (Collins, n.d.). Because pine trees do not produce flowers or fruits, their seeds are grown inside scales of wood that appear in the shape of a cone

(pinetum.org/Lovett). Hence, the pine tree seeds are called pine cones, i.e., the cones grown on the pine tree.

This expression was translated using 'literal translation' to أقماع الصنوبر (Vinay and Darbelnet, 1995). This translation does not sound natural in the Arabic language because the word 'قَمْع' means 'funnel' in Arabic (Baalbaki, 1995). Typically, 'pine cones' are known in MSA as أكواز الصنوبر (Doniach et al., 2019). Therefore, a more accurate translation could have been delivered using an 'equivalence strategy' (Vinay and Darbelnet, 1995).

In addition, when further analyzing أقماع الصنوبر as a translation of pine cones, another aspect of inaccuracy is noticed. In Arabic-Arabic dictionaries, there are two meanings for the word أقماع or its singular form قَمْع that are relevant to the context of this example. The clearly stated meaning of the word قَمْع in Arabic-Arabic dictionaries describes a funnel explicitly as قَمْع and أقماع is defined as *'a cone-shaped object which is used to pour liquid into a container'* (Abu Al-Azm, 2013; Masoud, 1992).

The second meaning of أقماع mentioned in dictionaries is more implicit. For example, one entry in Lisan Al Arab dictionary states that in addition to the meaning of 'funnel', the word أقماع can mean also mean *ears* (Ibn Manzur, 1994). While Al Ghani dictionary mentions قَمْعُ الْخَيْطِ (literally: tailor's cone) which means thimble, and قَمْعُ الْوَرْدِ (literally: flowers' cone) which means flower's sepal (Abu Al-Azm, 2013). These entries, which contain the word قَمْع, describe objects that can be considered cone-shaped: the ears or the ear canal, the thimble, and the flowers' sepal. Therefore, the

word قمع may carry the meaning of *cone*. However, it must be noted that the use of the words قمع and أقماع in these examples is very deductive and specific to ears, thimbles, and flowers respectively. Therefore, the use of the word قمع as an equivalent for *cone* cannot be generalized to different contexts.

Hence, this translation is considered inaccurate on two levels: 1) the words أقماع and الصنوبر do not collocate. 2) According to Arabic dictionaries, the word قمع is typically explicitly used to refer to a funnel. Whereas, مخروط is the exact Arabic equivalent of the word *cone* (Doniach et al., 2019). Because, both مخروط and *cone* describe a geometric shape that has "... a flat, round or oval base and a top that becomes narrower until it forms a point" (Cambridge, n.d.). Furthermore, the Oxford English-Arabic dictionary even lists 'كوز الصنوبر' as one of the possible meanings for the entry 'cone' (Doniach et al., 2019).

It is difficult to decide which translation strategy was used to achieve the translation أقماع الصنوبر. Although the translation seems to have been achieved through a form of 'calque' (Vinay and Darbelnet, 1995), known dictionaries do not provide قمع as a translation of *cone*. Moreover, dictionaries that provide collocating entries such as *pine cone* provide أكواز الصنوبر as its translation.

However, the use of قمع in reference to cones and describing cone-shaped objects is not uncommon in colloquial Arabic and informal usage of the Arabic language. Therefore, it might be possible that the translator used a 'calque translation strategy' depending on their own linguistic knowledge without referring to a dictionary.

Table (15): Example of Inaccurate Arabic Collocation or Structure (2E)

Example 2E	
Original text	<u>Going</u> half a mile <u>over the speed limit</u>
Dubbed text	كنت <u>تسير فوق السرعة</u>
Source: Breadwinners, season 2, episode 6b (Don't Feed the Duckosaurs)	

According to the Cambridge dictionary, *going over a speed limit* means exceeding the set speed rate in a given area by driving too fast (Cambridge, n.d.). Part of the phrase *you were going half a mile over the speed limit* was omitted in the translation. Namely, the part specifying how fast the character was driving (which is “*half a mile*” faster than the limit). The rest of the expression, *you were going over the speed limit*, was translated into Arabic using a 'literal translation' strategy (Vinay and Darbelnet, 1995), which resulted in inaccuracy.

The Arabic translation is considered inaccurate due to the following reasons: (1) not including the aspect of *limit*, which is a necessary part of the source text and integral to its intended meaning and coherence. (2) A *speed limit* is not speed itself but rather what regulates it. Therefore, when a speed limit is exceeded, the action is referred to as تجاوز حد السرعة or تخطي حد السرعة (Ghazala, 2007). (3) The translation كنت تسير فوق as highly foreignized due to its use of not only English structure, but its reflection

of a different meaning of the word “over” than the one intended. This is especially problematic because 'over' is a *polysemous* word, which means it is a word that has multiple -often related- meanings (Collins, n.d.). Therefore, while it can carry the meaning *exceeding or going beyond limit* (Merriam-Webster, n.d.), it can also carry the meaning of *being above*. Hence, this might have been a possible cause of confusion for the translator, or a machine translation error.

Therefore, more accurate translations of the expression would be لقد تجاوزت حد or لقد تجاوزت الحد المسموح للسرعة or السرعة. These translations could have been achieved using an 'equivalence strategy' (Vinay and Darbelnet, 1995). These suggested translations were done according to the translator's choice of not including the part of the source text that specifies the exact speed (*half a mile over the limit*). This omission might have been a stylistic choice or due to synchronization specifications (see pages 24-26). The omitted part remains essential to the intended message because it shows how rigid the police officer is, as 'half a mile' (0.805 Kilometers) is a small amount that could have been forgiven. Nevertheless, the complete translation of the source text could have been delivered as follows: تجاوزت حد السرعة بنصف ميل.

Table (16): Example of Inaccurate Arabic Collocation or Structure (2F)

Example 2F	
Original text	I'm a <u>garbage man</u>

Dubbed text	<u>أنا رجل القمامة</u>
Source: Henry Danger, season 1, episode 7 (The Space Rock)	

In this example, Henry's father explains his Halloween costume by stating, "I'm a garbage man." In this statement, he says that he is dressed as "a person whose job is to empty people's dustbins and take the rubbish away" (Cambridge, n.d.). The term *garbage man* was rendered using a 'literal translation strategy' (Vinay and Darbelnet, 1995) to رجل القمامة. However, رجل and القمامة do not collocate in the Arabic language. Therefore, the translation is awkward and somewhat incoherent.

In the Arabic language, a *garbage man* is typically referred to as عامل نظافة. Therefore, the translation رجل القمامة does not convey the intended meaning. Instead, there is a possibility that Arab children might interpret رجل القمامة as a man made of garbage, a dirty man, or a man who is "not good". This is possible because there is no globally unified uniform for garbage men. The way they dress differs not only from region to region but also from company to company within the same region. Therefore, a child might not be able to deduce the intended message from either the dialogue or its accompanying visuals. On the other hand, in the case that children do understand the intended meaning behind رجل القمامة, this new expression might be added to their linguistic knowledge and therefore be used by them. This would not be a positive result due to the negative connotations رجل القمامة could carry in the Arab culture (further discussed in section 4.2.4.).

A more accurate translation (عامل نظافة) could have been reached through the use of a 'modulation strategy' (Vinay and Darbelnet, 1995).

To sum up, the examples in this category were found to be inaccurate due to what can be considered to be unnatural use of the MSA language. The collocations and underlying sentence structures used in the examples above are either ungrammatical, foreign to MSA, or both. This resulted in translations that sound awkward and may be difficult to understand.

On the other hand, while this category analyzed examples that included English sentence structures, the next category (4.2.3.) analyzes examples that employ English words in the MSA translation by use of a 'borrowing' translation strategy (Vinay and Darbelnet, 1995).

4.1.3. Category 3: Excessive Borrowing

This category includes instances in which some terms and expressions are borrowed from the English language text and used in Arabic translation. Such borrowing takes place due to the use of a 'borrowing' strategy which includes borrowing one word, or the use of the first method of 'calque' which includes borrowing an expression from the source language (see page 42). Although borrowing is a valid translation strategy, its use in the following examples is problematic. As discussed in the literature review section, the borrowing strategy is used when a word in the source language has no equivalence in the target language. However, the examples below showcase instances in which parts of the source language text are

borrowed despite the existence of known and precise equivalents in the Arabic language.

Table (17): Example of Excessive Borrowing (3A)

Example 3A	
Original text	Hey <u>hotshot</u>
Dubbed text	هي يا <u>هوت شوت</u>
Source: Breadwinners, season 2, episode 3b (Bros' Night Out)	

In this scene from Breadwinners, a police officer chases a speeding car. The officer exclaims, “Hey, hotshot!” to get the driver's attention. According to the Merriam-Webster dictionary, ‘*hotshot*’ refers to a “talented or successful person who often has a showy or flashy manner” (Merriam-Webster, n.d.). Therefore, the police officer is saying that the driver is *someone who is showing off his driving or racing skills*.

The compound ‘hotshot’ is borrowed from the English text and used in the Arabic dialogue. A viewer who is not familiar with the compound in the English language will not understand its meaning. There are two possible explanations for the translator’s choice of this strategy. First, perhaps the translator’s possible unfamiliarity

with the compound led them to believe it was the character's name. However, this is unlikely because the name of the character, who is first introduced in this episode (and only appeared in this episode), is stated before this scene takes place. The second possible explanation is that the translator might have assumed that there is no equivalent Arabic adjective that carries the specific meaning hotshot does. Although, translating the compound hotshot through the use of 'equivalence strategy' (Vinay and Darbelnet, 1995) would provide the accurate translation أيها المتباهي. Because the verb تباهي is defined in Al Ghani dictionary as *being proud of, boasting about, or showing off one's attributes, family name, grades, etc.* Thus, this word is the closest Arabic equivalent to the compound hotshot.

Moreover, the translator could have also selected an 'adaptation strategy' (Vinay and Darbelnet, 1995). Using this strategy, the translator would have had the freedom to choose any other Arabic adjective that fits the context. For example, the translation could have been: أنت أيها المتهور، أنت أيها الطائش، أنت أيها المتهور

Table (18): Example of Excessive Borrowing (3B)

Example 3B	
Original text	<u>Lamp post</u>
Dubbed text	<u>لامب پوست</u>

Source: Breadwinners, Season 2, Episode 13b (Quack to the Future)

In this scene, *lamp post* was used to refer to an actual lamp post that the main characters walked by in the street. In the Arabic dialogue, the collocation *lamp post* was also borrowed and used as it is. This expression could have been more accurately translated using an 'equivalence strategy' (Vinay and Darbelnet, 1995) to its direct equivalents *عمود إنارة* or *عمود إضاءة*. These two Arabic equivalents back-translate to *lamp post*, carry the same meaning, and are regularly and commonly used in Arabic. Therefore, using a borrowing strategy for a standard expression with two direct equivalents in the target language is unusual and unjustifiable. In addition, this translation has excluded children who do not speak English or do not know what *lamp post* means from fully understanding the dialogue. Hence, defeating the purpose of the translation process.

Table (19): Example of Excessive Borrowing (3C)

Example 3C	
Original text	I went to that new <u>drive-through</u> convenience store.
Dubbed text	ذهبت إلى درايف ثرو متجر الخردوات

Source: The Amazing World of Gumball, season 3, episode 20b (The Money)

In this example, there are two inaccurately translated expressions. The first is the translation of *drive-through* as درايف ثرو, and the second is the translation of *convenience store* as متجر الخردوات. However, the focus of the analysis in this category is on borrowing. Therefore, the following analysis will be addressing the sequence درايف ثرو.

The expression *drive-through* is borrowed from the original English text into the Arabic translation. This translation is unusual because (1) this expression is not typically borrowed into the Arabic language, and therefore it is entirely foreign to its lexicon. (2) There is a well-known Arabic equivalent to this expression which is طلبات السيارة. Similarly to previous examples, this “translation” can only be understood by those who are familiar with the English expression, excluding those who do not.

More accurate translations could have been ذهبت إلى المتجر عبر طلبات السيارة، ذهبت للمتجر من قسم طلبات السيارة، اشتريت من المتجر عبر طلبات السيارة. In these translations, the expression *drive-through* is translated using an 'equivalence strategy' (Vinay and Darbelnet, 1995), while the rest of the sentence is paraphrased through an 'adaptation strategy' (Vinay and Darbelnet, 1995). These two strategies ensure that the message is delivered through proper Arabic language use.

Table (20): Example of Excessive Borrowing (3D)

Example 3D	
Original text	<u>So, yeah</u>
Dubbed text	<u>سو، ياه</u>
Source: The Amazing World of Gumball, season 3, episode 15a (The Saint)	

So, yeah is a filler phrase that can be used when someone has nothing more to add to what they have already said (phrasemix.com). Therefore, it conveys to the addressee that the speaker has said all they had to say and will consequently stop speaking. This filler phrase was borrowed from the English text and used in the Arabic dialogue. However, the words *so* and *yeah* are not part of the MSA vocabulary and are not typically borrowed to it. Therefore, the expression does not exist in MSA.

Although *so, yeah* is frequently used in English, audiences with no knowledge of the English language would not have the frames of reference necessary to deduce its meaning. Whereas, audiences with some knowledge of the language might be able to. This is because the meaning of the expression can be deduced from the meaning and typical use of *so*, which indicates that something will be added to the conversation. Therefore, this can be considered a useful frame of reference.

Nevertheless, borrowing this expression into the Arabic dialogue is unnecessary as it compromises the delivery of the intended meaning. Furthermore, because the expression is entirely foreign and does not make sense in the MSA dialogue, it creates confusion.

A more accurate translation could have been done using either an 'equivalence' or 'adaptation strategy' (Vinay and Darbelnet, 1995) into fillers or expressions from MSA that denote or connote a similar meaning. Such as,

ودواليك، وهكذا، هذا فقط، هذا كل ما في الأمر، والسلام، سلامتكم

Table (21): Example of Excessive Borrowing (3E)

Example 3E	
Original text	Super-secret
Dubbed text	السوبر سري
Source: The Amazing World of Gumball, season 3, episode 17a (The Society)	

Super-secret is an expression that means “extremely secret, private, or confidential” (Merriam-Webster, n.d.). One part of this two-word expression (*super*) was borrowed from English into the Arabic dialogue. Thus, creating the unusual translation السوبر سري. This translation is considered unusual because *super* (as an

adjective) is not typically borrowed into Arabic. A possible exception, of course, might be if it was part of a proper noun such as *superman*, which is sometimes translated as سوبرمان. Nevertheless, children's possible familiarity with the word *super* due to its connection to superheroes does not necessarily imply their ability to deduce its meaning in other contexts.

The expression could have been translated by use of an 'equivalence strategy' (Vinay and Darbelnet, 1995), creating a more accurate and less foreign target text that is easy to understand. For example, more accurate translations of this expression could have been السري للغاية، السري جداً، or even simply السري.

Table (22): Example of Excessive Borrowing (3F)

Example 3F	
Original text	Video <u>games</u>
Dubbed text	فيديو <u>قِيمز</u>
Source: The Amazing World of Gumball season 3, episode 18a (The Countdown)	

It is quite interesting that the expression *Video games* is included as an example in this category because one of the known and familiar translations of the expression also typically includes borrowing. For instance, the expression *video games* can be

accurately translated in two ways. The first is through implementing an 'adaptation strategy' (Vinay and Darbelnet, 1995). This would result in the translation الألعاب الإلكترونية, or *electronic games*. Another common translation includes borrowing the word *video* from English. Thus, delivering the translation ألعاب الفيديو.

Although the accuracy of the second translation itself is controversial for its inclusion of an English word that an Arabic one can replace, the borrowing it includes can be justified. This is because the word *video* has been borrowed in Arabic translation to fill a gap in the Arabic lexicon since the inception of the technology. For example, commonly used expressions in the Arabic language are:

- أفلام الفيديو: movies played on VCR tapes
- أشرطة الفيديو: VCR tapes, videocassettes used in old video cameras, and others
- مقطع فيديو: any given video clip

Therefore, the word *video* is used and understood by Arabs, and its usage in the Arabic language has become familiar. Thus, making the translation ألعاب الفيديو accurate. Hence, the inaccuracy of the translation in the example provided above does not stem from the borrowing of the word *video* but, rather, the word *games*. This is because the word has a clear and direct equivalent in the Arabic language, which is ألعاب—as such, borrowing the English equivalent of ألعاب is unjustified because there is no gap in the Arabic lexicon in this regard. And while it is unlikely that any viewer would face difficulty in understanding what *video* means (because it is typically borrowed and used in both vernacular and Standard Arabic), it is likely that some young viewers might not understand what the word *games* means (because it is not typically borrowed). Thus, leading to a possible loss of meaning.

Table (23): Example of Excessive Borrowing (3G)

Example 3G	
Original text	<u>Oh yeah?</u>
Dubbed text	<u>أوه ياه؟</u>
Source: The Amazing World of Gumball season 3, episode 18a (The Countdown)	

Oh, yeah is considered an idiom by the Merriam-Webster dictionary, and is stated to express “surprise, doubt, or interest” (Merriam-Webster, n.d.). Although it is seemingly similar to *so, yeah* (discussed in page 111), this expression serves a different function and carries a different meaning. In the context of this scene, it is used to express doubt. The translator decided to borrow both words in the expression into the Arabic dialogue.

This borrowing is unjustified because it is unprecedented. While the word *oh* has been borrowed into MSA dubbed dialogues in the past (and might pass as a sound rather than a word), the expression *oh yeah* has no recorded use or meaning in Arabic to the best of the researcher's knowledge.

This expression, expressing doubt, could have been translated using an 'adaptation strategy' (Vinay and Darbelnet, 1995). For instance, a more accurate translation would have been أحقاً؟, which can back-translate to *oh really?*

Table (24): Example of Excessive Borrowing (3H)

Example 3H	
Original text	<u>Oh yeah, oh yeah.</u>
Dubbed text	<u>أوه ياه، أوه ياه</u>
Source: Henry Danger, season 1, episode 8 (Birthday Girl Down)	

Similarly to the previous example, this translation contains a borrowing of the expression *oh yeah*. However, in this scene, it is used to express joyful surprise. When one of the characters, Jasper, discovers that 100,007 people had listened to his podcast, he sings, “Oh yeah, oh yeah. I’m the golden boy”. The expression *oh yeah* is borrowed, creating the translation “أوه ياه، أوه ياه. أنا الفتى الذهبي.” While the translation of *golden boy* is also problematic, this analysis will focus on the borrowing of *oh yeah*.

Like the previous example, *oh yeah* could have been translated using an 'adaptation strategy' (Vinay and Darbelnet, 1995). MSA includes many expressions that convey joy or surprise or both, such as يا للهول، يا إلهي، يا للروعة. Moreover, the translator could have also omitted *oh yeah* and focused on delivering the meaning of the following part in the dialogue “*golden boy*” through use of an 'adaptation strategy' (Vinay and Darbelnet, 1995).

Table (25): Example of Excessive Borrowing (3I)

Example 3I	
Original text	<u>Turkey</u> sandwich
Dubbed text	شطيرة <u>التركي</u>
Source: Henry Danger, season 1, episode 6 (Jasper Danger)	

In this example, the expression *turkey sandwich* is translated as شطيرة التركي. A Turkey sandwich refers to a sandwich containing the meat of a turkey, which is a large bird. The word turkey has an Arabic equivalent that can be found in any English-Arabic dictionary: ديك رومي. Hence, no gap in the lexicon needs to be filled with a foreign word. However, the word *turkey* was borrowed and used in the Arabic dialogue, creating an awkward Arabic dubbing.

Moreover, this unnecessary borrowing not only affected language accuracy but it also affected the delivery of intended meaning. This is because, the word تركي has only one meaning in MSA (according to available MSA dictionaries), and that is *Turkish*. Therefore, the expression شطيرة التركي can create confusion as it translates to “the Turkish (man)’s sandwich.”

Instead of borrowing the word *turkey*, the translator could have used a 'literal translation strategy' (Vinay and Darbelnet, 1995) to create the translation شطيرة ديك. Moreover, if the translation شطيرة ديك رومي was not easy to synchronize due to its length, the translation could have been shortened to شطيرة الرومي. Furthermore, an 'adaptation strategy' (Vinay and Darbelnet, 1995) could have been implemented. Through adaptation, the translator can change the expression to شطيرة الدجاج or even شطيرة الجبن, as the content of the sandwich is not essential to the storyline or dialogue.

To sum up, the excessive borrowing exemplified above is unjustified. When used repeatedly in MSA dubbing, these unnecessary borrowings may negatively affect children's linguistic proficiency when it comes to MSA. The Arab child might, in consequence, accept English words and expressions as part of the MSA language and employ them in their MSA expression. Furthermore, a child who does not understand English will not be able to understand the meaning of these borrowed expressions because they have equivalents and are therefore not typically borrowed into the language.

The following category in this section of analysis (4.1.4) will focus on another cause of translation inaccuracy found in the sample, and that is the misinterpretation of the source language text.

4.1.4. Category 4: Misinterpreted Source Text

This category includes expressions that appear to have been misinterpreted and therefore fail to deliver the intended meaning.

Table (26): Example of Misinterpreted Source Text (4A)

Example 4A	
Original text	A fine time for the <u>power to go out</u>
Dubbed text	وقت جيد لإخراج الطاقة
Source: Breadwinners, season 2, episode 13a (Slumber Party of Horror)	

In this scene of Breadwinners, a frightened owl is sitting alone in a dark room while a storm is brewing outside. The owl shivers as thunder strikes then states: “oh, dear. A fine time for the power to go out. And I'm down to my last candle!” The writers of the episode thus inform the audience that the character is frightened because of the storm, which had caused the electricity to stop working, and the loud sounds it is making.

Therefore, in the expression “*the power [going] out*,” *power* means *electricity* (Collins, n.d.; Merriam-Webster, n.d.), and *go out* means *stop working*. This is supported by definitions of the expression found in the Collins dictionary and English.com. Hence, the message this expression delivers is that *the electricity has stopped working*.

However, the translation does not deliver this message. The translation وقت جيد لإخراج الطاقة is inaccurate because the expression was misinterpreted on two levels. First, the translator misunderstood what is meant by *power* in this context, assuming the

character either means *energy* in general or *physical energy* rather than *electricity*. The Arabic dubbing إخراج الطاقة back-translates to “a fine time to let the energy out.” And second, the translator either failed to recognize or failed to convey the sarcastic tone expressed in the original dialogue. When the character says, “a fine time for the power to go out” he is making a sarcastic statement. The sarcasm is presumably clear because (1) the character appears frightened in the scene, (2) directly after making this statement, the character says, “and I’m down to my last candle!” which indicates that the situation is inconvenient.

This translation does not convey the message of *the electricity going out* or the inconvenience of the situation. In consequence, the dubbed dialogue creates confusion as it does not have clear meaning within the context; and because it conveys a positive tone that does not align with the visuals of the scene. Furthermore, the translation can also be considered to be grammatically inaccurate or awkward. This is due to the phrasing of إخراج الطاقة, which is incoherent and does not collocate.

It can be assumed that based on the translator's understanding of the source text, this expression was translated through 'literal translation' (Vinay and Darbelnet, 1995). However, a more accurate translation could have been achieved through 'adaptation' (Vinay and Darbelnet, 1995). For example: يا لحظي العاثر، لم تنبثق لي سوى شمعة واحدة or

ألم تجد الكهرباء وقتاً آخر لتتقطع؟ لم تنبثق لي سوى شمعة واحدة

Table (27): Example of Misinterpreted Source Text (4B)

Example 4B	
Original text	This party's <u>getting old</u>
Dubbed text	الحفل أصبح قديماً
Source: Breadwinners, season 2, episode 4b (Birthday Bread)	

Getting old is an expression that can have many meanings. This is because *old* is a polysemous word. In this episode of Breadwinners, one of the main characters (whose name is Buhdeuce) receives a wish-granting object. He then proceeds to wish for a birthday party. Once the party is over, he wishes for another birthday party the next day. After having countless parties every day, his friends grow bored. In the scene this example is taken from, Buhdeuce's friends, who appear annoyed and bored, say, “This party’s getting old.”

The closest definition of “*old*” in the Collins dictionary to the context of this scene is “tiresome, annoying, etc., [especially] as a result of repetition or monotony” (Collins, n.d.). So, the repeated action of attending the same birthday party for the same person every day for an extended time has started to cause the guests to feel tired and annoyed.

However, the translator misinterpreted the intended meaning behind the expression. The translator may be unfamiliar with this specific meaning of “*getting old*.” because the translation uses the Arabic equivalent of *old* in the sense of *something that “has existed for a long time”* (Collins, n.d.), such as an old habit, book, or house (ibid). It is inaccurate to describe a party using that sense of the word because, by definition and practice, a party is a timed social event that cannot proceed without stop for extended periods (i.e., days, weeks, months, years). Thus, the translation الحفل أصبح قديماً is incoherent.

If a particular event has been celebrated through partying for a long time, then the tradition of celebrating it can be described as *old* in this sense. For example, one can say that *the tradition of throwing a party to celebrate New Year's Eve is old* (i.e. it has existed for a long time). However, one cannot say that *a new year's party is old* in that same sense. That is because *tradition* continues to live on, whereas *a party* must end at a certain point, then be repeated at another.

Based on the translator's understanding of the source text expression, this translation was achieved through 'literal translation strategy' (Vinay and Darbelnet, 1995). A more accurate translation could have been achieved using an 'adaptation strategy' (Vinay and Darbelnet, 1995). For example, the expression *this party's getting old* could have been translated as لقد أصبح هذا الحفل مملاً، لقد مللنا هذا الحفل، سئمت حضور هذه الحفلة، سئمت تكرار هذا الحفل, all of which conveying the intended meaning of the source text without compromising the accuracy of the Arabic language or the Arab child's understanding.

Table (28): Example of Misinterpreted Source Text (4C)

Example 4C	
Original text	You <u>had to go there</u>
Dubbed text	<u>يجب أن تذهب هناك</u>
Source: Breadwinners, season 2, episode 15b (Breadator)	

According to the Merriam-Webster dictionary, to *go there* means “to start to talk or think about something,” and it is “usually used in negative statements” (Merriam-Webster, n.d.). In this scene, the two main characters are arguing. One character mentions something wrong the other character has done in the past. The second character, who felt offended and hurt, sarcastically replies, “*you had to go there.*” By stating this expression sarcastically, the character intends to deliver the opposite message: *you did not have to go there*; i.e. you did not have to mention that incident.

However, it is possible that the translator may have been unfamiliar with the expression. This is because the translation suggests misinterpretation of “to go there” as well as the sarcastic tone in which it is said. Therefore, the Arabic translation delivers the meaning *you must go there*. This translation indicates an unspecified location that the other character must physically go to and be present at. Hence, the translation fails

to convey the intended meaning, and completely changes the purpose of the dialogue from *putting blame* to *giving an order*.

This is considered a 'literal translation' (Vinay and Darbelnet, 1995) that was done based on the translator's interpretation of the expression. More accurate translations of this expression could have been: لم ذكرت هذا؟ لا تذكر هذا، لا تذكرني بهذه القصة، ما كان عليك تذكيري، ما كان عليك ذكر ذلك (Vinay and Darbelnet, 1995). Through adaptation, the translation is able to convey the meaning of blaming someone for bringing up something hurtful.

Table (29): Example of Misinterpreted Source Text (4D)

Example 4D	
Original text	A dinosaur <u>with a taste for mischief</u>
Dubbed text	ديناصور <u>مع نكهة الخداع</u>
Source: The Thundermans, season 4, episode 13 (Come What Mayhem)	

According to English-English dictionaries, having *a taste for something* means liking, preferring, or being inclined to do a certain thing (Cambridge, n.d.). Therefore, *a dinosaur with a taste for mischief* means a mischievous dinosaur or a dinosaur who

is likely to act mischievously. However, the expression was misinterpreted due to confusion which might have been caused by the different shades of meaning carries by the word *taste*, unfamiliarity with the expression, or both. Hence, creating an inaccurate translation that back-translates to “*a dinosaur with the flavor of mischief.*”

This translation is inaccurate for multiple reasons. It fails to deliver the intended meaning or any other coherent meaning. This is because) mischief has no flavor and cannot be tasted, and mischief does mean الخداع or deception. In addition, what might also add to the incoherence of the translation is its grammatical inaccuracy. This inaccuracy stems from the use of مع instead of ب to indicate flavor. Hence, by saying ...مع نكهة... means that the flavor comes alongside X, as if separate from it. Whereas, saying ...بنكهة... would indicate that the flavor is part of X, i.e. X comes in Y flavor.

Based on the translator's interpretation, this translation was likely created using a 'literal translation strategy' (Vinay and Darbelnet, 1995). However, because the expression was misinterpreted, it does not deliver the intended meaning, or any other coherent meaning. A more accurate translation could have been created by using an 'adaptation strategy' (Vinay and Darbelnet, 1995), such as ديناصور مشاغب or ديناصور شقي

Table (30): Example of Misinterpreted Source Text (4E)

Example 4E	
Original text	I wish you two <u>nothing but net</u>

Dubbed text	أتمنى لكما لا شيء سوى الشبكة
Source: Breadwinners, season 2, episode 15b (Breadator)	

In the scene this example is taken from, the two main characters of the series are about to compete in a basketball game. Before they enter the basketball court, their mentor says to them “I wish you two nothing but net”. *Nothing but net* is part of sports terminology, specifically related to basketball. Collins dictionary states, “In basketball, the term implies that a player shoots the ball and gets the basketball inside the rim without touching the rim with the ball” (Collins, n.d.). Hence, *the ball touches nothing but the net*, which indicates a player's skill. The coinage of this expression is not documented. However, its earliest recorded use was in a 1993 McDonald's television commercial. The commercial features basketball stars Michael Jordan and Larry Birdman competing in a basketball match to win a MacDonald's Big Mac sandwich. Thirty-five seconds into the one-minute-long commercial, Michael Jordan describes his coming shot as “second rafter, off the floor, nothing but net.” (Briggs, 2006) This means that he will throw the ball while sitting on the second rafter, which is one of the boards supporting the roof. The ball would bounce off the floor once, then directly enter the basket, touching nothing but the net. Thus, showcasing great skill. It is uncertain that this was the first use of the expression, but it is known to have popularized it in the field.

In this scene of Breadwinners, the expression “I wish you two nothing but net” is said to two characters as they are about to compete in a basketball game. In the sport's

jargon, *I wish you nothing but net* is hoping the players perform well in the game. However, because this expression is not famous outside the context of basketball, specifically American basketball, there is no Arabic equivalent. When translating this expression, the translator implemented a 'literal translation strategy' (Vinay and Darbelnet, 1995), rendering the translation *أتمنى لكما لا شيء سوى الشبكة*.

This inaccurate translation, which was either the result of lack of an equivalent term or possible unfamiliarity with the expression, is void of meaning. In this 'literal translation', the translator not only transferred into Arabic the sense of “wishing someone net,” but also the English language structure **nothing but X**. This resulted in an inaccurate translation because both the meaning and structure of the translated expression are foreign to the language.

It is unlikely that viewers understand what is meant by *أتمنى لكما لا شيء سوى الشبكة* because the phrase *nothing but net* is particular to western basketball jargon and might not even be understood by westerners who are not interested in basketball. Therefore, it is a meaning that requires specific frames of reference. Furthermore, the translation is grammatically inaccurate because the grammatical structure **nothing but x** is specific to the English language and is considered ungrammatical in the Arabic language. Hence, the translation is highly foreignized (Venuti, 2008) in both meaning and structure, which explains the incoherence of the Arabic text.

In the case that the translator insists upon a direct translation strategy to preserve the meaning, a 'modulation strategy' (Vinay and Darbelnet, 1995) must be implemented to produce the translation *لا أتمنى لكما سوى الشبكة*. However, although this translation is more grammatically accurate (disregarding the detailed meaning of the word *أتمنى* in

MSA¹⁴), it is still void of meaning. Therefore, the researcher finds that an oblique translation strategy might have been more appropriate for the translation of this expression. Namely, an 'adaptation strategy' (Vinay and Darbelnet, 1995). For example, أتمنى لكما التوفيق, or *I wish you luck*, would have sufficiently delivered the intended message in a way that is both grammatically accurate and easy to understand

Table (31): Example of Misinterpreted Source Text (4F)

Example 4F	
Original text	I'm a stunt driver, and I'm <u>making donuts.</u>
Dubbed text	<u>أنا قائد جريء وأصنع الكعك</u>
Source: SpongeBob SquarePants, season 11, episode 227 (Drive Happy)	

In this episode of SpongeBob SquarePants, the first scene begins with SpongeBob sitting behind a steering wheel, pretending to drive. SpongeBob then states, *"I'm a stunt driver, and I'm making donuts"* as the viewer realizes that he is simply playing, not actually driving.

¹⁴ Use of 'أتمنى', or 'wishing' could be considered to indicate 'wishing for something that is impossible to happen' in MSA; however, such use may be considered not common or known among youths today.

According to the Macmillan dictionary, to *make donuts* or *do donuts* means making a car “spin in tight circles” (Macmillan, n.d.). Thus, creating a circular pattern on the ground that looks like a donut. This maneuver is often linked to “stunt drivers” because it is dangerous, and usually done by race car drivers to celebrate their victory (Caldwell, 2019).

However, it appears that there is a possibility that the translator is not familiar with this maneuver or what it is called. Therefore, the expression was misinterpreted as *making donuts, the round dessert food*. This misinterpretation created a translation that does not deliver the intended meaning or make sense within the context of the scene.

A more accurate translation could have been reached using the same strategy the translator implemented here, which is 'adaptation' (Vinay and Darbelnet, 1995). For example, أنا سائق مُخاطر وأنفذ حركات خطيرة or أنا سائق مُخاطر وأقوم بخدع خطيرة.

Table (32): Example of Misinterpreted Source Text (4G)

Example 4G	
Original text	I <u>don't mean to alarm you.</u>
Dubbed text	<u>لن أنذركم</u>
Source: The Amazing World of Gumball, season 3, episode 16b (The Safety)	

According to the Macmillan dictionary, to *alarm someone* is to “make someone frightened or worried that something unpleasant or dangerous might happen” (Macmillan, n.d.). Therefore, to say *I don’t mean to alarm you* means *I do not want to frighten you*; and it is typically said before pointing out something concerning. An example provided by the Macmillan dictionary is “I don’t want to alarm you, but I think there is a serious problem.” (ibid). This is to politely say: *I am going to point out something concerning, but I do not want you to be frightened*.

However, it appears that this meaning was misinterpreted. This is because *alarm* was interpreted to mean *warn*. Thus, the expression was translated using a 'literal translation strategy' based on the translator's interpretation to لن أنذركم (Vinay and Darbelnet, 1995). This Arabic text back-translates to *I will not warn you*. Therefore, the Arabic translation does not convey the intended message and confuses the audience because it does not make sense in the scene. Furthermore, it changes the meaning and tone of the scene from polite to aggressive. A more accurate translation could have been achieved through implementing an 'adaptation strategy' (Vinay and Darbelnet, 1995). Thus, creating translations such as لا أريد إفزاعكم and لا أريد إثارة ذعركم .

Table (33): Example of Misinterpreted Source Text (4H)

Example 4H	
Original text	Horseplay

Dubbed text	اللعب على الحصان
Source: Teen Titans Go!, season 1, episode 10b (Staff Meeting)	

Horseplay is a compound expression that means “rough play in which people push and hit each other, or behave in a silly way” (Collins, n.d.). According to etymonline.com, it is possible that *Horseplay* acquired this metaphorical meaning from the rough way men handled horses. However, in this scene of Teen Titans Go! The expression is said by Robin, the leader of a group of teenage superheroes during a meeting. Robin blames the mischievous group members, stating that their performance review indicates that “vigilance is down 4%. Justice, 5%. Yet, somehow, horseplay is up 95%.” *Horseplay*’s use in this scene aligns with its definition because the teen superheroes in the group are indeed constantly pushing and hitting one another and behaving in silly ways. In fact, one of the main plotlines of Teen Titans Go! and an ongoing joke in the series is that this group of superheroes is fundamentally dysfunctional because they are adolescents. Hence, they repeatedly waste their time and superpowers on silly things rather than fighting crime.

However, it is possible that the translator may have been unaware of the metaphoric meaning the expression conveys. Therefore, *horseplay* was misinterpreted to be literal. This assumption led the translator to use an 'adaptation strategy' (Vinay and Darbelnet, 1995) to produce the translation اللعب على الحصان, which back-translates to *playing on the horse*. This creates an incoherent Arabic translation that does not convey the original message intended by the source text. Therefore, it might have been

more appropriate to implement an 'adaptation strategy' (Vinay and Darbelnet, 1995) to produce more accurate translations that convey the intended message. For example, المشاغبة or الاستهتار.

To sum up, it can be assumed that all translations in this category are the result of misinterpreting the source language text. Misinterpretation in the provided examples stemmed from not recognizing metaphoric meanings or cultural references.

As for the next category (4.1.5), it analyzes examples of incorporating colloquial or vernacular Arabic expression in the MSA translation.

4.1.5. Category 5: Use of Colloquial Arabic

This category includes examples that use colloquial Arabic words and expressions to translate English formulaic expressions. Upon investigating the origin of used colloquialism, it was noted that while some are common in the Levant¹⁵ dialects in general, some of them were specifically from the Syrian dialect. This is problematic because colloquial words in an MSA dialogue give the impression that they are part of the MSA vocabulary.

¹⁵ 'The Levant' refers to "the region along the eastern Mediterranean shores, roughly corresponding to modern-day [Palestine], Jordan, Lebanon, Syria, and certain adjacent areas" (britannica.com)

Table (34): Example of Colloquial Arabic Use (5A)

Example 5A	
Original text	You got to <u>seriously swear</u>
Dubbed text	يجب أن <u>تقسم</u> عن جد
Source: Henry Danger, season 1, episode 23 (The Bucket Trap)	

In this example, the translator accurately translates the meaning of the expression *seriously swear* into an 'equivalent' Arabic expression (Vinay and Darbelnet, 1995). However, although the meaning of the expression is delivered accurately, it is translated in an inaccurate form. This is because *عن جد* is not part of Modern Standard Arabic. Instead, it is used in the colloquial Arabic dialects of the Levant.

According to Al Waseet dictionary, the word *جد* is explained to be *the opposite of humor*; i.e., seriousness. Furthermore, its verb, *جَدَّ*, is defined as *being serious* (Anees et al., 2004). While the word *جد*, along with the conjunction *عن* are both present in the vocabulary of the Modern Standard variety of the language, the structure *عن جد* is colloquial. Therefore, its usage is inaccurate in an MSA context. In addition, because it is used in particular Arabic dialects only, not all Arab viewers would be able to understand what it means. The expression could be translated using an 'adaptation strategy' (Vinay and Darbelnet, 1995) to produce a proper MSA translation that conveys the intended message. For example, *يجب أن تقسم بجدية* or *يجب أن تقسم بصدق*.

Moreover, another alternative translation can simply be “يجب أن تقسم” because the word *تقسم* carries strong obligatory connotations in the Arabic language and is therefore not taken lightly, i.e. does not need to be stressed. Hence, it is possible to

deliver the intended message while omitting part of the expression in the translation, as in يجب أن تقسم.

Table (35): Example of Colloquial Arabic Use (5B)

Example 5B	
Original text	Anais: You don't think I <u>can take it?</u> Gumball: I know you <u>can't take it</u>
Dubbed text	أنابيس: في رأيك <u>لست قدها؟</u> قمبول: أنت <u>قدها وقدرود</u>
Source: The Amazing World of Gumball, season 3, episode 17b (The Spoiler)	

This example was taken from a scene in which two siblings are fighting. The younger sister asks her brother, “*You don't think I can take it?*” in a challenging tone. Her question, which is asked rhetorically to express power and ability, is answered with “*I know you can't take it.*” By giving this answer, the bother challenges his sister and belittles her abilities. Thus, intensifying the fight.

This exchange was translated to في رأيك **لست قدها؟ أنت قدها وقدرود**. The expressions قدها and وقدرود are part of colloquial Arabic and can be found in multiple vernacular Arabic dialects. The colloquial use of the word قدها means *being ready to and capable of performing a task that requires high physical or intellectual abilities*. Thus, the expression would roughly translate to “*the task is not too big for me to handle,*” or,

literally, “*I am the same size as the task.*” As for قدها وقود, it can be considered an emphasized form of the expression قدها. When someone exclaims that they are قدها or are asked if they are, the following response is typically قدها وقود. This expression means that *one is more than capable of performing the task*; i.e., they are not only “*the same size*” as the task, they are “*larger than it.*”

Al Waseet Arabic-Arabic Dictionary includes the entry القد, which is defined as *amount* or *size* (Anees et al., 2004). Therefore, the word itself is part of the MSA lexicon. However, its use in the form قدها to express the meaning discussed above has no recorded usage in MSA to the best of the researcher's knowledge. Therefore, the expressions قدها and قدها وقود are purely colloquial.

It can be assumed that the translator might have intended to implement an 'equivalence strategy' (Vinay and Darbelnet, 1995). However, the chosen colloquial ‘equivalent’, although seemingly close to the intended meaning, changes the original message. This is evident in Gumball's dialogue (*I know you can't take it*), in which he informs his sister that he does not believe in her abilities. However, the translation delivers a completely contrasting meaning (i.e., *I am sure you can take it*). Therefore, the inaccuracy in translating this expression confuses the viewer, as it is said angrily while the characters are fighting, and the fight intensifies after the expression is used. Therefore, the translation in this scene affected the accuracy of the MSA language used and was also unfaithful to the original text. Thus, it compromises the logical sequencing of events and viewers' understanding.

A more accurate translation could have been: ألا تظن أنه بمقدوري التحمل؟ بل متأكد أنه ليس بمقدورك, which was achieved through implementing an 'adaptation strategy' (Vinay and Darbelnet, 1995).

Table (36): Example of Colloquial Arabic Use (5C)

Example 5C	
Original text	Dubbed text
1. <u>Never mind</u>	بسيطة
2. <u>Come on</u>	بسيطة
3. <u>It's nothing</u>	بسيطة
4. <u>Chill out</u>	بسيطة
5. <u>Let's not panic</u>	بسيطة
6. <u>It's alright</u> , bro. everything is alright	بسيطة أخي. كله تمام
Sources: 1. The Amazing World of Gumball, season 3, episode 14a (The Butterfly) 2. The Amazing World of Gumball, season 3, episode 14a (The Butterfly) 3. The Amazing World of Gumball, season 3, episode 14a (The Butterfly) 4. The Amazing World of Gumball, season 3, episode 5a (The Gripes) 5. The Amazing World of Gumball, season 3, episode 13a (The Pizza) 6. The Amazing World of Gumball, season 3, episode 4b (The Extras)	

The word بسيطة was used as a translation for a diverse group of expressions, all of which carrying a meaning (in the context of each dialogue) close to *it is okay; there is no problem occurring at the moment*. For instance:

1) According to the Merriam-Webster dictionary, **never mind** is an idiomatic expression used “to tell someone not to be concerned about or give attention to something or someone” (Merriam-Webster, n.d.).

2) **Come on** is used for pleading in general (Merriam-Webster, n.d.). In the context of the dialogue, it was used to ask an anxious character to *stop worrying and lighten up*.

3) **It's nothing** can be used as a response to someone saying “thank you”, which is how it was used in the context of the scene the example is taken from. This is considered a polite response used to convey to the other person that *it was not much trouble* (Collins, n.d.).

4) **Chill out** means *calm down* (Merriam-Webster, n.d.). In the context of the episode, it was said to an anxious character to help him calm down.

5) According to the Macmillan dictionary, **let's not panic** is an expression “used for telling someone to keep calm in a difficult situation” (Macmillan, n.d.). This was also the purpose of using this expression in the context of the scene this example was taken from.

The word بسيطة is part of the MSA vocabulary. It is a feminine adjective that means *simple* (Wehr and Cowan, 1979). It was used as a translation of the above-stated expressions to convey their shared meaning that *it is okay; there is no problem*

occurring at the moment by saying “*it is simple*,” i.e., there is no reason to worry. However, this specific use of the word بسيطة on its own has no recorded use in MSA according to Arabic-Arabic dictionaries. In MSA, the term can be accurately used to convey the meaning of those five expressions as an adjective describing a noun; i.e., المسألة بسيطة (*it is a simple matter*).

Nevertheless, it is common in Levant dialects to use the word بسيطة on its own to convey the meaning *it is okay; do not worry; there is no problem occurring at the moment*. So, the translator may have used an 'equivalence strategy' (Vinay and Darbelnet, 1995) to translate this expression. However, although بسيطة is part of MSA, its use to convey this meaning and in such contexts is colloquial. Therefore, within an MSA context, this use of بسيطة is considered inaccurate.

Several MSA expressions could have delivered the intended message naturally and accurately. For example, لا تقلق، لا بأس، استرخ، المسألة بسيطة، لا داع للقلق، هدي من روعك, all of which achieved through the use of either an 'equivalence' or 'adaptation' strategy (Vinay and Darbelnet, 1995).

Table (37): Example of Colloquial Arabic Use (5D)

Example 5D	
Original text	Would you promise <u>never to come back?</u>

Dubbed text	تعدني أن <u>تحل</u> عني؟
Source: The Amazing World of Gumball, season 3, episode 2b (The Joy)	

In this episode, Darwin is upset with Gumball and does not want to see him. However, Gumball keeps approaching him asking for a favor. Therefore, Darwin asks him: if I did what you want me to do, “would you promise never to come back?” The expression “*never to come back*” is translated to *تعدني أن تحل عني؟*.

According to Al Ghani dictionary, the word *حَلَّ* in MSA, with the same diacritics used in the translated text, can mean:

- 1) Being freed from something: *هُوَ فِي حَلٍّ عَنْ يَمِينِهِ: مُتَحَرِّرٌ مِنْهُ، أَنَا فِي حَلٍّ مِنْ كُلِّ مَسْئُولِيَّةٍ مُتَحَرِّرٌ، مُتَخَلِّصٌ مِنْهَا* (Abu Al-Azm, 2013, p. 1883)
- 2) Something halal according to Islamic sharia: i.e., *مُبَاحٌ، حَلَالٌ* (ibid)
- 3) Residing in a location: *هُوَ حَلٌّ فِي بَيْتِهِ: حَالٌ بِهِ، مُقِيمٌ فِيهِ* (ibid)

It can be deduced that the meaning of the expression *حل عني* is the closest to the meaning stated in 3: to reside in a location. i.e., live in a location away from me. However, there is no recorded use of the word *حل* in such word sequencing in MSA. Nevertheless, the expression *تحل عني* is quite common in colloquial Levant dialects. Therefore, according to Vinay and Darbelnet's classification, this translation is done through an 'equivalence strategy' by provision of a colloquial equivalent.

However, a more accurate MSA translation could have been achieved using an ‘adaptation strategy’ (Vinay and Darbelnet, 1995). For example: *أتعدني أنك سترحل؟ تعدني أن تتركني وشأني؟*

Table (38): Example of Colloquial Arabic Use (5E)

Example 5E	
Original text	<u>Not bad</u>
Dubbed text	<u>ماشي الحال</u>
Source: The Amazing World of Gumball, season 3, episode 3a (The Puppy)	

In this example, the expression “*not bad*”, which came in this context as a reply to the question “*How are you?*” is translated to ماشي الحال. However, the expression ماشي الحال has no recorded use in MSA dictionaries to the best of the researcher’s knowledge. Therefore, in order to analyze it, one must examine its two constituents: ماشي and الحال. According to MSA dictionaries, الحال (in this context) refers to *the state a person is in at a certain point in time* (Abu Al-Azm, 2013). Therefore, الحال can refer to a person’s health, feelings, or life; and is typically used to ask how a person is doing; i.e., “كَيْفَ حَالُكَ؟”. On the other hand, ماشي appears in Arabic dictionaries in the forms “ماشي يماشي ، ماش ، ممشاة ، فهو مُمَاشٍ ، (... مُمَاشِي” (Omar, 2008, p. 2102) but never in the form ماشي. In Al Arabia Al Muasera Dictionary, the verb appears to carry two meanings: to walk or accompany (when the object of the sentence is a living being; i.e., ممشاة فلان), and to follow or go along with (when the object of the sentence is abstract/intangible; i.e. ممشاة رأي أو ممشاة وضع).

Therefore, the expression ماشي الحال cannot be part of MSA vocabulary because (1) it has no recorded use or meaning in Arabic dictionaries, and (2) based on the definitions and uses of the expression's constituents provided in dictionaries, the translation ماشي الحال is ungrammatical and incoherent in MSA. Nevertheless, the expression is a widely used expression in the Levant dialects. In these dialects, the expression is used to answer questions such as “*how are you?*” Therefore, the use of the ماشي الحال in the dialogue is identical to its colloquial day-to-day use.

In conclusion, based on the discussion above, it can be assumed that the translator implemented an 'equivalence strategy' by using a colloquial equivalent (Vinay and Darbelnet, 1995). However, a more accurate MSA translation could have been achieved by using an 'adaptation strategy' (Vinay and Darbelnet, 1995). For example, لا بأس.

Table (39): Example of Colloquial Arabic Use (5F)

Example 5F	
Original text	This is <u>taking forever</u> .
Dubbed text	<u>شكلنا</u> سننتظر كثيراً
Source: The Amazing World of Gumball, season 3, episode 11a (The Burden)	

In this scene, Gumball realizes that he will have to wait for a long time to get what he and his friend are waiting for. To express his frustration, he exclaims, “*this is taking forever*”, using ‘forever’ as hyperbole for the time spent waiting. This expression was translated as *شكلنا سننتظر كثيراً*, which back translates to “it looks like we will be waiting for a long time.” This translation was done using an ‘adaptation strategy’ (Vinay and Darbelnet, 1995). However, there are two main issues in this translation: (1) the compatibility of the words *ننتظر كثيراً* as a collocation, which is somewhat awkward. A more accurate collocation would have been *ننتظر طويلاً*, and (2) the use of the word *شكلنا*, which will be discussed below.

There are multiple meanings provided for the word *شَكْل* in Arabic dictionaries. The term is stated to mean: physical appearance, shape, resemblance, destination, and Arabic diacritics (Abu Al-Azm, 2013). The usage of the word *شَكْل* in the example *شكلنا سننتظر كثيراً* is not literal. Gumball is stating that, because of the delay the matter is facing, it is expected that they will have to wait for a long time. To convey this deduction, the expression derives the meaning of *appearance* related to the word *شَكْل*. This meaning is employed to describe the expectations of the character: *it appears (looks like) we will wait for a long time*.

However, although such usage of the word *شَكْل* is common in colloquial Arabic, there is no recorded use of it in MSA. Hence, the metaphoric use of the word *شَكْل* as explained in this analysis is purely colloquial. This expression could have been translated more accurately by using the same ‘adaptation strategy’ (Vinay and Darbelnet, 1995). For example, *سئمت الانتظار* or *لماذا كل هذا التأخير؟*

Table (40): Example of Colloquial Arabic Use (5G)

Example 5G	
Original text	That was close
Dubbed text	على شعرة
Source: The Amazing World of Gumball, season 3, episode 3b (The Recipe)	

This example is taken from a scene in which the two main characters, Gumball and Darwin, are running to escape. They enter a room and close the door just as they are about to get caught. Once they are inside the room, they lean against the locked door. At that moment, Gumball sighs and says, “that was close.” By “that was close,” Gumball expresses that *the person chasing them was close to catching them*. The expression *that was close* is translated into Arabic as على شعرة.

The expression على شعرة, which literally back translates to *on a hair*, seems to be colloquial because it has no recorded use in Arabic dictionaries as far as the researcher could find. Based on its usage in this context, its meaning is understood to be metaphoric: the distance between them and the person chasing them was similar to the thickness of a single strand of hair. Nevertheless, the use of the expression على شعرة creates confusion in an MSA context. The confusion arises because (1) it is an unfamiliar MSA expression in terms of structure and meaning, and (2) its meaning

cannot be easily deduced, especially by children who are not familiar with expressions from other dialects.

Therefore, the translation على شعرة was achieved through an equivalence strategy using the colloquial Arabic equivalent (Vinay and Darbelnet, 1995). A more accurate translation of the expression into MSA could have been achieved through adaptation. For example: كان ذلك وشيكاً.

To sum up, the majority of examples in this category provided colloquial equivalents to English formulaic expressions. Some of the colloquial equivalents are known across vernacular Arabic dialects, while others are not. This, of course, causes confusion and difficulty in understanding the intended message. This impression is also supported by how these colloquial words are pronounced. Although expressions such as عن جد and قدها وقود are colloquial, they are pronounced using specific MSA phonics. Therefore, children who are not aware of this colloquial language will assume that they are part of the MSA vocabulary.

4.2. Discussion

The analysis section above unveiled four issues that resulted in inaccurate translations and inaccurate use of the standard Arabic language. These four main issues are: (1) inappropriate use of translation strategies, (2) misinterpreting formulaic expressions and cultural references, and (3) use of colloquial Arabic in an MSA context, as well as (4) the use of foreign structures and metaphors (according to Venuti's (2008) theory discussed in page 31). The following section will discuss these four focal points

of interest and elaborate on their repercussions. Moreover, it will review the fulfillment of the Skopos of each dubbing company.

First, the discussion will go over the effects translation strategies had on translation accuracy. In this part of the discussion, the translation strategies will be divided into *direct translation strategies* and *oblique translation strategies* based on Vinay and Darbelnet's classification. Second, the section will discuss instances of misinterpretation. Third, the discussion will go over the use of colloquial Arabic in the MSA translation. Fourth, the section will discuss found instances of foreignization in relation to Venuti's Foreignization and Domestication Theory (2008). Lastly, the discussion will contrast all aforementioned points with the stated aims (Skopos) of each dubbing company in order to assess their translation's fulfillment of its function.

4.2.1. Effects of Chosen Translation Strategies

This section will discuss the translation strategies that produced some of the inaccurate translations analyzed above. The strategies will be categorized under *Direct Translation Strategies* and *Oblique Translation Strategies*, as categorized by Vinay and Darbelnet (see page 41). Then, the discussion will attempt to explain why chosen translation strategies resulted in inaccurate translations and which strategies should have been used instead.

4.2.1.1. Inaccurate Use of Direct Translation Strategies

A. Literal Translation and The Second Method of Calque

This section reviews instances that include 'literal translation' either as part of the independent translation strategy or as part of the 'calque strategy' (as the second

method of ‘calque’ that includes translating expressions word-for-word, explained in page 43). The analysis section reveals 17 instances of inaccurate translations that result from inaccurately implementing a ‘literal translation strategy’ (Vinay and Darbelnet, 1995). Inaccuracy arises in most of these instances because the strategy is implemented on expressions with metaphoric meanings. Since the meaning of metaphoric expressions cannot be predicted from their component words (Bateni, 2010), their originally intended meaning is lost. This can be seen in examples such as the translation of “*you’re always such a ray of sunshine*” to “لأنك دائماً كشعاع شمس” (example 1E in page 85), and the translation of “*you got your finger on the pulse of the entire student body*” to “إصبعك فوق نبض كل الطلاب” (example 1F in page 88).

However, inaccuracy also arises from implementing ‘literal translation’ on expressions that do not carry metaphoric meanings. This can be seen in the translation of “*are you sure?*” to “أنت أكيد؟” (Example 2C in page 99) and the translation of “*going half a mile over the speed limit*” to “كنت تسير فوق السرعة” (example 2E in page 103). In these examples, inaccuracy arises from ‘literal translation’ because the translator also follows the source text sentence structure. Thus, creating word-for-word translations that are grammatically inaccurate. Furthermore, this inaccurate implementation of the ‘literal translation’ strategy also results in the awkward translation of collocations. This is evident in the translation of the variations of “*break the law*” to “اختراق القانون” or “كسر القانون” (example 2A in page 93) and the translation of “*pine cones*” to “أقماع الصنوبر” (example 2D in page 100), in which the English collocations are inaccurately translated despite the existence of an equivalent MSA collocation.

Furthermore, ‘literal translation’, is also found to create inaccurate translations when used to translate expressions with cultural connotations or expressions that require specific frames of reference. Examples of this can be found in the translation of “*nothing but net*” to “لا شيء سوى الشبكة” (example 4E in page 125), the translation of “*making donuts*” to “أصنع الكعك” (example 4F in page 128). In the example 4F, the formulaic expression can also be considered a metaphor. However, 4E is an excellent example of an expression which is purely connected to a “cultural” reference or a coinage story. Therefore, its inaccurate literal translation may be considered an indicator that translators opt for ‘literal translation’ when they are faced with expressions they do not understand.

It can be argued that some expressions with metaphoric meanings such as “*making donuts*” are translated using ‘literal translation’ because they have coherent literal meanings. With the impression that translators may have to work with the written dialogue without seeing the visuals of the scene, the argument becomes that the translators assume the expressions hold no deeper meaning because their surface meaning is coherent.

Nevertheless, this argument is challenged by the translation of “*nothing but net*” in example 4E. This expression does not include a metaphor and is incoherent unless you have the required background knowledge needed to understand it, and that is knowledge about American basketball or American popular culture. Hence, the ‘literal translation’ of *nothing but net* suggests the possibility that translators might be resorting to ‘literal translation’ when they do not have the necessary background knowledge needed to understand a given expression. Another argument that can support

this suggested possibility is the translation of “*making donuts*” in example 4F. It is true that the expression has a coherent surface meaning. However, the expression appeared in a textual context that provided sufficient information alluding to its car-related metaphoric meaning. The expression “*making donuts*” came in the context of SpongeBob saying “*I’m a stunt driver and I’m making donuts*”. Directly after saying this, SpongeBob *exclaims* “*out of the way! Look out! Where’d you learn to drive, buddy?*” Then, the dialogue in the remainder of the episode (titled “*Drive Happy*”) continues to revolve around driving. Thus, a translator who has the required background knowledge to understand what kind of “donuts” drivers make would easily recognize that the intended meaning is not *making dessert*, even without referring to the visual aids. Hence, this can be considered a possible indication that some metaphors might have been missed due to insufficient proficiency in the source language and knowledge of the source culture.

When reviewing the suggested alternatives for these translations provided in the analysis section, it appears that ‘adaptation’ (Vinay and Darbelnet, 1995) often results in more accurate translations. However, when an expression has an MSA equivalent, it is preferable to use an ‘equivalence strategy’ (Vinay and Darbelnet, 1995) as it creates a natural and idiomatic target language translation.

In conclusion, although ‘literal translation’ and ‘calque’ are valid and useful translation strategies, they can create incoherent and inaccurate translations if not used carefully, as in the discussed translation “*اصبغك فوق نبض كل الطلاب*” (example 1F in page 88). Implementing an adaptation strategy might provide more accurate translations for expressions that include metaphoric or cultural meanings, as in the translation of “*I*

wish you two nothing but net” (example 4E in page 125) to “أتمنى لكما التوفيق”. Furthermore, the translator must pay attention to the accuracy of the target language structure when using ‘literal translation’ or ‘calque’. Otherwise, the final target text might include grammatical inaccuracies or incoherent expressions. These conclusions come in line with Vinay and Darbelnet’s recommendation to only use the ‘literal translation’ strategy when it can produce “grammatically and idiomatically appropriate TL text” (Vinay and Darbelnet, 1995, p. 33). In addition, they also come in line with their proposal of choosing an oblique translation strategy when direct strategies result in inaccurate translations (see page 45).

B. Borrowing and The First Method of Calque

This section reviews examples that include instances of borrowing, either as a result of implementing the ‘borrowing’ strategy or implementing the first type of ‘calque’ (which includes borrowing an entire expression, explained in page 42). There are five examples in the analysis section above that include borrowed words. The strategy of borrowing words and expressions from the source text is used to fill a gap in the target language lexicon or to add a sense of foreignness to the translation. In the examples 3A to 3I (pages 107-117), English words and expressions were borrowed from the source text despite the presence of Arabic equivalents and the possibility of delivering the message using ‘adaptation’. For example, the expression “*lamp post*” (example 3B in page 108) can be translated to “عامود إنارة”, the expression “*super-secret*” (example 3E in page 112) can be translated to “السري للغاية”, and the expression “*oh yeah*” (example 3H in page 116) can be translated to a variety of Arabic expressions including “يا للروعة” and “يا إلهي”.

Such borrowing can be considered to be the result of a stylistic choice made by the translators to add a foreign flavor to the dubbing. However, this study finds it to be ‘excessive’ or problematic for three reasons. (1) There is a possibility that some Arab children viewing the series do not understand English. Therefore, using English words in the dialogue might exclude these children from understanding parts of scenes and dialogues. Thus, defeating the primary purpose of any translation: presenting an audience with the message of a foreign language text in a language they can understand. (2) These series provide significant linguistic input and exposure for children, especially as MSA is not prevalent in everyday life. Therefore, the unnecessary use of English words instead of Arabic words might deny children the opportunity to add to their MSA vocabulary and expand it. (3) Consistent borrowing suggests the presence of gaps in the MSA lexicon that do not necessarily exist. With time, there is a possibility that children might inaccurately assume the lack of MSA equivalents to certain words, causing them to consistently resort to unnecessary borrowing.

In conclusion, in the case of translating for children, borrowing might be most beneficial when there are no target language equivalents for the source language concepts. When used excessively, or simply to add a sense of foreignness, it indicates a weakness in the target language that might not exist. Furthermore, such borrowing might hinder children’s MSA acquisition and affect their overall MSA proficiency.

4.2.1.2. Inaccurate Use of Oblique Translation Strategies

A. Adaptation

The analysis section includes eight examples of inaccurate translations created using an ‘adaptation strategy’. However, as opposed to inaccuracies arising from

implementing previously discussed strategies, most inaccuracies that occurred from using ‘adaptation’ were due to factors that are not related to the selected translation strategy. These factors are the translators’ misinterpretation of some expressions, such as the translation of “*horseplay*” to “*اللعب على الحصان*” (example 4H in page 130), and the use colloquial Arabic in the translation, such as translating “*never to come back*” to “*تحل عني*” (example 5D in page 138). Hence, inaccuracy did not stem from choosing an inappropriate strategy but from implementing the appropriate strategy incorrectly. This is because the more accurate alternative translations provided for these examples in the analysis section are also created using an adaptation strategy. Thus, further proving that the inaccuracy stemmed from factors other than the appropriate choice of translation strategy. Nevertheless, if an MSA equivalent is available for a particular expression, it would be preferable to use an ‘equivalence strategy’ over an ‘adaptation strategy’.

B. Equivalence

Similarly to inaccurate translations created using an ‘adaptation’ strategy, the inaccuracy in translations that implement an ‘equivalence’ strategy stems from other factors. For instance, the translation of “*seriously swear*” to “*تقسم عن جد*” (example 5A in page 133) uses a colloquial equivalent. Whereas, in the translation of “*you don’t think I can take it? – I know you can’t take it*” to “*في رأيك لست قدها - أنت قدها وقود*” (example 5B in page 134), inaccuracy arises from both misinterpreting the English formulaic expression and using a colloquial “equivalent.” Therefore, the inaccurate implementation of the ‘equivalence’ strategy stems from translators’ choice to use the strategy despite the lack of an MSA equivalent. Hence, suggested alternative

translations provided for these examples were created by implementing an ‘adaptation’ strategy.

In conclusion, the above discussion shows that inaccurate translations are not always the result of choosing unsuitable strategies. There are several factors and choices that can significantly affect the translation of an expression. These factors can occur before a strategy is selected (such as misinterpreting the source text) or after the strategy is chosen (translating to a different language variety). The following sections will discuss found instances of misinterpretation and the use of a different language variety (colloquial Arabic) as found in the analysis.

4.2.2. Misinterpreted Expressions

Several instances of inaccurate translations occurred due to what the analysis assumes to be insufficient background knowledge by the translator. For example, expressions that emerged and became popularized within specific communities (i.e., *horseplay* and *nothing but net*) require very specific frames of reference. Moreover, frames of reference are also required to recognize and accurately understand metaphoric expressions such as idioms. When a person does not have related frames of reference, which constitute sufficient background knowledge, it becomes difficult to understand these expressions' meanings and connotations. Therefore, such expressions must be carefully dealt with in order to be accurately translated. In the examples above, it appears that translators resorted to 'literal translation' when they did not have sufficient background knowledge to fully understand the intended meaning of an expression. Unfortunately, the 'literal translation' of these expressions resulted in inaccurate and often incoherent Arabic sentences.

Moreover, inaccurate translations also resulted from misinterpreting the meaning of polysemous words. The confusion caused by polysemy can be seen in the translation of 'power' in "...the power to go out" to "طاقة" which refers to *physical energy* rather than "كهرباء", which would refer to '*electricity*' (example 4A in page 119). Furthermore, another example of misinterpreting a polysemous word is in the translation of "*this party's getting old*" to "الحفل أصبح قديماً" (example 4B in page 121). In this example, 'old' is misinterpreted as *something that "has existed for a long time"* whereas the intended meaning was *repetitive and tiresome*.

Although it is typical for confusion and misinterpretations to arise from polysemous words, their intended meaning typically becomes clear within context. Therefore, when considering the contexts in which 'power' and 'old' are placed in examples 4A and 4B, their intended meaning appears presumably clear. Hence, such misinterpretations seem somewhat difficult to explain. Therefore, one might assume a possible lack of sufficient proficiency in the source language, haste in translation, or even possible use of machine translation.

To sum up, language is intertwined with the culture of its speakers to a great extent. Therefore, the translator's task requires intensive knowledge of the source culture. In addition, it requires some amount of research. Once these two requirements are present, the odds of misinterpreting an expression lessen. Nevertheless, misinterpretation is common even among native speakers of any language. Therefore, to ensure their accurate understanding of an expression, it might be helpful for translators to proofread the translated text and review their work within its full context.

It is possible that when reviewing their work within its context, translations that do not make sense within a scene will be easier to detect.

4.2.3. Use of Colloquial Arabic

In the analysis section, it is found that some expressions were translated using colloquial Arabic, namely from the Levant dialects. These translations were done using an 'adaptation' and 'equivalence' translation strategies, often delivering the intended message. However, the message is delivered in a dialect that only a certain group of Arab children are familiar with. Hence, although the message of the text is delivered, it is only delivered to a part of the audience. It is not confirmed whether the dialects used in the translations are related to the nationality of the translator or the company, as such information is not made public by the dubbing company. Nevertheless, it is somewhat unlikely that translators would use colloquial words or expression from a dialect that is not familiar to them. Hence, it is possible that this might be the result of the translators' mother tongue interfering with their MSA usage.

The majority of instances of colloquial Arabic use were found in the cartoon show *The Amazing World of Gumball*, with the exception of the translation *أن تقسم عن* “جد” (example 5A in page 133). Therefore, it could be argued that the presence of dialect-specific or colloquial formulaic expressions is intentional and is done to add a unique or stylistic effect to the dubbed series. Nevertheless, the dialogue of the show is predominantly MSA. During the researcher's viewing of this series, colloquial expressions appeared in some, but not all, episodes. Furthermore, in episodes where colloquial Arabic is used, it typically appears once or twice per episode in the form of a single word or a formulaic expression. Then, it can be said that colloquial Arabic only

constitutes a small fraction of the dubbed dialogue and is not sufficient to create a stylistic effect.

This use of colloquial language, especially in such small parts of dialogue that can go unnoticed, raises the question: will the child recognize that a single word or an expression is not part of the MSA variety? In theory, only individuals with proficient knowledge of MSA would be able to make such a distinction. Therefore, a child who is currently acquiring or learning the MSA variety through exposure to this show or/and in school will accept this colloquial use as standard. Hence, although the use of colloquial Arabic at such a small rate might seem harmless, such minimal use might be the issue. For example, a word such as *بسيطة* is part of both MSA and the Levant dialects' vocabulary. However, it is used in the dialogue in a way that is only accurate in the Levant dialect and inaccurate in an MSA context (see page 138).

Moreover, the voice actors pronounce all colloquial words and expressions included in the dubbed dialogue using MSA phonetics. For instance, the *ق* sounds in the colloquial expression *قدها وقود* are pronounced as [q]. Whereas, it is originally typically pronounced as either [ā] or [g], depending on the dialect of the speaker. The pronunciation of this expression using a [q] sound integrates the expression in the MSA dialogue by unifying the dialogue's linguistic variety at a surface level. i.e., it makes the expression, although not part of the MSA variety, *sound* like it is. This, in turn, makes it more difficult for the child to differentiate between what is and is not part of the MSA dialogue. Thus, the use of colloquial Arabic in the MSA dialogue can have a negative effect on all young audiences: viewers who are not familiar with the dialects used might be unable to understand the intended message, and viewers who

are familiar with the used dialects might confuse their dialect with MSA.

Furthermore, children in both these groups might acquire distorted knowledge of MSA.

To sum up, this use of colloquial Arabic within an MSA context can affect the viewers. This effect can be on how well they understand the dialogue since some words and expressions are only used in particular dialects. Furthermore, another possible effect can be found in the possibility that children who are repeatedly exposed to a colloquial word, or colloquial use of it within an MSA context, will accept it as part of MSA. In turn, this might lead the children to use such colloquial words when speaking or writing in MSA. Therefore, it is preferable that children's series dubbed into MSA do not include colloquial expressions, words, or colloquial uses of them.

While this section discusses what might be considered by some to be an (extreme) attempt at 'domesticating' the text, the following section will discuss foreign elements found in the dubbing.

4.2.4. Foreignness of The Dubbed Dialogue

In the analysis of some examples at the beginning of this chapter, it is mentioned that some structures and metaphors used in a number of translations were foreign to MSA. It cannot be precisely determined whether this is done intentionally as part of an attempt at 'foreignization' or if it is the unintentional result of implementing unsuitable translation strategies. However, it is noteworthy that the use of foreign structures and metaphors in some of the translations comes in line

with Venuti's description of 'foreignization' as discontinuities "at the level of syntax, diction, or discourse" (Venuti, 2010, p. 75).

These foreignizing Arabic translations which employ Anglo-American metaphors and use the foreign sentence structures of the source text (such as "يجب أن أعطيها للأولاد" in page 82) are typically deemed by the analysis to be awkward at best, or incoherent at worst. The analysis finds that incoherence often occurs when a translation uses the same sentence structure of the source text in an attempt to replicate the metaphor it carries. Such an attempt results in incoherence because understanding the meaning behind the structures and metaphors used in these series requires a deep knowledge of the English language and the American culture. For instance, if one is familiar with the English expression "*a ray of sunshine*" and its use to describe someone as a source of joy, they would understand the intended meaning behind "هائلة كشعاع شمس" (example 1E in page 85). However, those who do not have this knowledge would not understand the intended meaning behind this translation. This is considered problematic because attempting to replicate the foreign metaphor in Arabic not only creates an incoherent MSA translation, but also defeats the purpose of translating the foreign text. Thus, imposing a need for proficiency in one language (English) and culture (American) in order to understand its translation in another (Arabic).

The analysis section finds that multiple translations carry a 'foreign metaphor'. This concept can be best exemplified by the translation of "*snake in the grass*" (example 1D in page 83). This idiom, and its Arabic equivalent "أفعى الرمل" (provided as an alternative translation) can be considered an ample example of how metaphors can be foreign or domestic (Venuti, 2008). The metaphor in the English

idiom “*snake in the grass*” describes a person who appears to be friendly but has a hidden agenda or malice. The similarity between “*snake in the grass*” and “أفعى الرمل” arises from the shared image of a harmless part of nature and one’s environment, and its concealment of a snake, which can be dangerous and extremely harmful. Due to geographical and cultural differences, the Arabic equivalent of a “*snake in the grass*” is “أفعى الرمل”; which is a ‘sand viper’. Hence, this equivalent expression delivers the same metaphor using the example of a sand viper because it relates to Arabs’ environment. Thus, making the metaphor easier to understand.

Furthermore, just as foreignization can affect coherence and language accuracy, it is found to also possibly affect perception. This possible effect can be observed in the translation of “*garbage man*” to “رجل القمامة” (example 2F in page 104). There is a distinct difference between the way in which the Arabic and English languages describe this profession. The English term for someone in this profession is “*garbage man*”, as in ‘*the man responsible for garbage and waste*’. Whereas the Arabic term for someone who works in this profession is “عامل نظافة”, as in ‘*the man responsible for cleanliness*’. Therefore, the English term focuses on what the employee works with (which is garbage), whereas the Arabic term focuses on the service the employee provides (which is cleanliness). Each term is acceptable in its culture of origin. However, an Arabic translation that adopts the perspective of this English term might be problematic, especially for children who might apply this new term and use it in real life. This is because the English term appears to have somewhat negative connotations in the Arabic language and culture. Therefore, if used to refer to a ‘garbage man’ in the Arab world, it can be considered rude or

offensive. Therefore, it is not preferable to expose children to language use that does not fit their culture.

To sum up, whether it is done intentionally or unintentionally, some translations found in the sample can be considered foreignizing. They come in line with Venuti's description of the term and are found to provide an unnatural and unfamiliar use of language that would typically be "excluded by the expectation of fluency" (Myskja, 2013, p. 3). Hence, emphasizing the "otherness" of the text and its distance from the language and culture of the Arab audience. The discussion on the 'foreignness of the dubbed dialogue' above concludes that using foreign structures, metaphors, and meanings from the English language in MSA translation might have negative effects on Arab children. This is because (1) Children would not benefit linguistically from the translation, as it is an incoherent and awkward use of MSA, (2) children are not likely to understand foreign metaphors unless they are already proficient in the English language, and (3) children might unknowingly use terms and expressions that would be considered inappropriate in their culture.

It can be argued that this foreignizing method of translation could provide the benefit of familiarizing children with the way in which the English language is used (Venuti, 2008). However, it is important to make sure that familiarizing children with a foreign language does not come at the cost of distorting their knowledge of their nationally standard language. While introducing children to world knowledge and how other cultures express themselves is important, this might not be the best way achieve it. The current status of the English language as a global language and the widespread of the Anglo-American culture show that such familiarization might be unnecessary. Most children in the Arab world are already

familiar with the English language and use it frequently in their daily lives due to various reasons. Moreover, the majority of Arab children today are surrounded by English media on every entertainment platform. Whereas, there is a relative scarcity of entertainment sources that use MSA.

Therefore, there is not much concern that Arab children are sheltered from world knowledge, which is one of the reasons why Venuti (2008) advocates for foreignization (see page 33). Then, there is more concern that Arab children would grow detached from their local culture, MSA, and even local dialects due to the current global prevalence of the Anglo-American cultural and the English language. This is where the role of MSA dubbed children's shows should become clear.

4.2.5. Fulfillment of Skopos

Based on the discussions above, this section will assess the fulfillment of the stated aims (Skopos) of the dubbing companies.

A. IPH Studios

The official 'IPH studios' website states that the dubbing company is "committed to creating localized versions which mirror the original content in quality and feel" (iphstudios.com). It also states that their dubbing service includes "script adaptation that mirror the original content while retaining local flavors" (iphstudios.com). This study examined two of their productions, the cartoon series *'The Amazing World of Gumball'* and *'Teen Titans Go!'* in an attempt to assess their fulfillment of these aims.

In their work on the two cartoon series, 'IPH Studios' includes translations such as *سوياه*, *ذهبت إلى درايف ثرو متجر الخردوات*, *فيديو قيمز*, and other instances of 'borrowing' (see examples 3C-3G in pages 109-115). These translations sparked the researcher's interest during the data collection stage, which was based on observation and note taking, because their usage in an MSA context seemed unfamiliar.

During the analysis stage, it was found that the instances of 'borrowing' implemented by the dubbing company, such as the borrowing of the words "*games*", "*super*" and "*hotshot*", in addition to the expression "*so, yeah*" are inaccurate for three main reasons: (1) The possibility of using the Arabic counterpart of the borrowed words, as in the translation of "*super-secret*" to "*السري للغاية*" instead of "*السوبر سري*" (example 3E in page 112). (2) The borrowed words or expressions do not carry a value or dimension of meaning that could only be expressed by them. For example, the expression "*so, yeah*" (example 3D in page 111) is found to be a filler phrase used to convey the end of the speaker's dialogue. MSA also includes a number of filler phrases that could have been used to convey the same meaning, such as *ودواليك، وهكذا، هذا فقط، هذا كل ما في الأمر، والسلام، سلامتكم*. (3) The borrowing of a word or an expression that is not typically borrowed into MSA makes it difficult for the audience to understand its meaning. For example, the expression "*hotshot*" (example 3A in page 107) is borrowed in the translation without any clear indication as to what it means. Such borrowing of an unfamiliar expression can cause confusion and might fail to deliver the intended meaning. Thus, negatively affecting the viewing experience of the audience.

These translations present foreign elements (English words, expressions, and metaphors) to the audience, which is one of the methods Venuti (2008) advocates for in order to achieve a foreignizing translation. This indicates that 'IPH Studios' did not successfully fulfil their Skopos of "creating *localized* versions which mirror the original content..." (iphstudios.com, italicizing by the researcher) because their translation emphasizes the "otherness" of the text (see page 31) rather than localizing it.

This indication is further supported by their dubbing's inclusion of inaccurate Arabic collocations such as "كسر القانون" (example 2A in page 93), and incoherent translations that do not convey the intended message such as "وصفة مريحة" (example 2B in page 95). In addition, their dubbing also includes instances of misinterpretation that leads to incoherent translations and an unnatural use of MSA. Examples of this are the translation of "horseplay" to "اللعب على الحصان" (example 4H in page 130), and the translation of "I don't mean to alarm you" to "لن أنزركم" (example 4G in page 129). These translations further highlight that the dubbing of the company comes in line with Venuti's description of foreignization as "deviating enough from native norms to stage an alien [...] experience" (Venuti 2008, p. 16). Furthermore, in addition to failing to fulfil their Skopos of creating a "localized" version of the series, their foreignizing translation also includes an amount of misinterpretation and incoherence that might signify its inability to "mirror the original content in quality and feel" (iphstudios.com) as well.

On the other hand, it is also important to note that IPH Studios' dubbing also includes instances of what might be regarded an attempt at adding a 'local flavor' to

the translation. The dubbing of the series *The Amazing World of Gumball* includes many instances of colloquial Arabic use, such as *شكنا سننتظر كثيراً, تحل عني, قدما وقدود* and others (see examples 5A-5G in pages 133-143). It is possible that this use of colloquial Arabic comes in an attempt by the company to fulfill its aim of “retaining local flavors” (ibid). However, because Arabic dialects differ in each country, region, and community of the Arab world, the dialect(s) integrated the dubbing of this series are only “local” to some of the audience. Whereas they are unfamiliar or incoherent to other audience members. Therefore, in the case that the intended meaning behind the company's aim of “retaining local flavors” includes use of colloquial Arabic, it is possible to say that the company somewhat fulfils this aim. Nevertheless, the fulfillment of this aim remains only partial because some children will find the dialogue close to their local dialect while others will not.

Then, as shown in the discussion above, IPH studio does not fulfil its aim of mirroring the quality and feel of the source text. However, it can be considered to partially fulfil its aim of “retaining local flavors” (iphstudios.com), and therefore also partially fulfil its aim of creating a "localized" version as a result.

B. Neo Productions Studio

Neo Productions Studio state on their website that their company “provide[s] a unique service where attention to detail [...is...] the key!” and that the audience “will hardly feel the difference between the original language and the dubbed version...” (neoproductions.tv). In order to assess the company's fulfillment of its stated aims, the study includes the following productions in its sample: *Breadwinners*, *The Loud House*,

SpongeBob SquarePants, *Henry Danger*, and *Nicky, Ricky, Dicky and Dawn*; all of which are dubbed by Neo Productions Studio.

The company's work on these series includes translations such as كسر القانون, كنت تسير فوق السرعة, أقماع الصنوبر, رجل القمامة. The analysis section finds that the translation of “*breaking the law*” to كسر القانون (example 2A in page 93) is inaccurate because the two words do not collocate in the Arabic language. Alternatively, the accurate Arabic collocation which is equivalent to the English expression is خرق القانون. Similarly, the analysis also finds that the translation of “pine cones” to أقماع الصنوبر (example 2D in page 100) is inaccurate because أقماع does not collocate with الصنوبر. Instead, the accurate Arabic collocation is أكواز الصنوبر. This shows that there is a pattern of inaccuracy. The analysis section finds that these examples exhibit what can be considered use of inaccurate or incompatible collocations and grammatically inaccurate structures in the target language. Furthermore, example 2F (page 104), which includes the translation of “*garbage man*” to رجل القمامة, is found to be problematic not only because of its use of an inaccurate collocation but also for the negative connotations it can hold in the target culture.

As a result to these inaccuracies, the Arabic dubbing provided by this company presents unnatural target language use that does not sound fluent. Providing accurate collocations and sentence structures, and paying attention to the connotations words and expressions can carry may be regarded as “details” that can make a translation sound fluent. In such a case, the translation inaccuracies found in the dubbing signify that the company did not successfully fulfil its Skopos of paying “attention to detail” (neoproductions.tv).

Moreover, the company's dubbing also includes translations such as *يجب أن نفجّر ديناصور مع وقت جيد لإخراج الطاقة*, *غدار يزحف متسللاً بين الأعشاب*, *يجب أن أعطيها للأولاد*, *المفصل لا شيء سوى الشبكة*, *نكهة الخداع*, and others. The analysis section finds that these translations do not convey the intended message of the source text. The translation in these examples fail to deliver the original message due to two main reasons: (1) possibly not recognizing metaphoric meanings in general and specifically not recognizing idioms, in the translation of *"I gotta hand it to the boys"* to *يجب أن أعطيها للأولاد* (example 1C in page 82) and the translation of *"you had to go there"* to *يجب أن تذهب هناك* (example 4C in page 123). (2) Misinterpreting the source text due to a polysemous word, lack of background knowledge, or due to confusion. Some examples of misinterpretation are the translation of *"a fine time for the power to go out"* to *وقت جيد لإخراج الطاقة* (example 4A in page 119), and the translation of *"I'm a stunt driver and I'm making donuts"* to *أنا قائد جريء وأصنع الكعك* (example 4F in page 128). These examples of misinterpretations, among others, lead to the creation of translations that not only fail to deliver the intended message, but a target text that is incoherent and does not make sense within its context.

Therefore, the dubbing of the series includes instances in which the translation unintentionally does not align with the source text and instances in which the target text is incoherent. This creates a gap between the original dialogue and the dubbed dialogue. Thus, indicating the company does not successfully fulfil its Skopos of presenting the audience with a target text that is very similar in meaning and quality to the source language, as mentioned in their statement: "...will hardly feel the difference between the original language and the dubbed version..." (neoproductions.tv).

C. Tanweer Studios

Tanweer Studios' website states that they are a "leading international provider of localization and post-production services" (tanweerstudios.com) who "offer[s] premium dubbing in Arabic (all accents)" (ibid) and that "Great lip-sync dubbing is achieved when the audience feels as if the film or series was originally produced in the localized language" (ibid). In order to assess the company's fulfilment of these Skopos, the study looked into its dubbing of the series *The Thundermans*. In contrast to the two previous dubbing companies, the study is only able to examine one production by Tanweer Studios. This is because *The Thundermans* is the only production by the company which fulfills the sample criteria of being (1) dubbed from English into MSA, (2) broadcasted on one or more of the selected television networks, (3) produced, dubbed, and broadcasted in the period from 1/1/2011 to 1/1/2021, (4) consists of two seasons or more, (5) available to the researcher in the source (English) and target (Arabic) languages (see page 65).

The dubbing of *The Thundermans* includes translations such as *ستناسبني مثل القفاز*, which the analysis finds to be an inaccurate translation of "*it will fit me like a glove*" (example 1H in page 91). According to the analysis, the inaccuracy of this translation comes from not recognizing the idiomatic nature of the expression "*to fit like a glove*" and the subsequent 'literal translation' of it. This creates an awkward Arabic translation (which is *ستناسبني مثل القفاز*) that does not make much sense in its context and does not clearly convey the intended message. Moreover, the dubbing of the series also includes translations such as *اخترفت القانون* (example 2A in page 93), which the analysis finds to be inaccurate due to its use of an incompatible collocation. In consequence, the

translation is considered accurate in terms of language use and meaning, as it would back-translate to “*you penetrated the law*”.

Furthermore, the dubbing of the series also includes translations such as ديناصور مع نكهة الخداع, which the analysis finds to be an inaccurate translation of “*a dinosaur with a taste for mischief*” (example 4D in page 124). The analysis finds that this translation is the result of a misinterpretation of the expression “*a taste for...*” which means ‘*to be inclined to do something*’ (Cambridge Dictionary). According to the analysis, this misinterpretation indicates a literal or surface level understanding of the expression and possible unfamiliarity with its deeper meaning. This resulted in an incoherent Arabic translation that does not convey the intended message.

Examples of inaccurate translations found in the dubbing of this company are fewer than those mentioned in the previous sections A and B due to the examination of one series only. Nevertheless, the data collected from *The Thundermans* alone during the data collection stage was large in amount and sufficient to exhibit clear patterns of translation inaccuracy. Due to thesis length requirements, it was not possible to include all examples. Therefore, as mentioned in Chapter Three, a few examples that were found to accurately represent detected patterns of inaccuracy in the dubbing of *The Thundermans* were chosen for analysis. The three main patterns of inaccuracy found in the dubbing of Tanweer Studios are exemplified by اخترقت القانون , ستناسبني مثل القفاز and ديناصور مع نكهة الخداع mentioned above.

The first pattern of inaccuracy, found in the translation of “*it will fit me like a glove*” to *ستناسبني مثل القفاز*, indicates recurrently not recognizing idiomatic expressions. In consequence, this leads to the translation of idioms on a surface level only, not conveying its intended message, and creating awkward or incoherent target language expressions. As for the second pattern of inaccuracy, it is exemplified by the translation of “*breaking the law*” to *إختراق القانون*, showing the use of unusual collocations in the dubbing of the series. As a result, this creates an unnatural target text that does not sound fluent. Lastly, the third pattern of inaccuracy is exemplified by the translation of “*a dinosaur with a taste for mischief*” to *ديناصور مع نكهة الخداع*. This is an example of a recurrent pattern of translations made based on a misinterpretation of the source text. The analysis finds that such translations fail to deliver the intended meaning and often do not make sense in their context. Ultimately, these three patterns of translation inaccuracy result in a problematic dubbing that sounds awkward or ungrammatical. Thus, it appears that the company was unable to fulfil its Skopos of providing a dubbing that sounds fluent and natural to the Arab audience, or, as stated in their website, a dubbing that makes “the audience [feel] as if the film or series was originally produced in the localized language” (tanweerstudios.com).

4.3. Summary

This chapter reviewed, analyzed, and discussed inaccurate translations of English formulaic expressions found in the MSA dubbed dialogue of 8 children's shows. The analysis section attempted to find the possible causes of inaccuracy in each example. Possible reasons were found to be (1) inappropriate use of translation strategies, such as using a 'literal translation' strategy when working with idioms and metaphoric expressions; or unnecessary 'borrowing'. (2) Misinterpretations of

formulaic expressions and cultural references, which can be attributed to possible confusion, insufficient proficiency the English language, or machine translation. (3) Use of colloquial Arabic expressions in an MSA context. (4) Use of English structures, semantics, and metaphors in the MSA translation, which highly foreignizes the text. These four main reasons found to be behind the inaccuracy of analyzed translations often lead to the same results: a target text which is ungrammatical and linguistically distorted, a target text that is incoherent, or both. Furthermore, upon reviewing the type of inaccuracies found in the translations they provide, it was found that the responsible dubbing companies do not successfully fulfill their Skopos. Therefore, Arab children are presented with MSA dubbings that include awkward language use and grammatical inaccuracies, colloquial use of Arabic dialects, an unnecessary amount of English words, and incoherent translations.

4.4. Recommendations

In its examination of the quality of translations presented to children in the dubbing of children's shows, this study has found that the dubbed MSA dialogue of the selected series contains many inaccuracies in terms of coherence, grammatical accuracy, and message delivery. In addition, when comparing their stated aims with their produced work, the study was able to reach the conclusion that the three dubbing companies have not been fully fulfilling their Skopos. These significant findings draw attention to a problem which can have serious consequences not only on children's linguistic proficiency in MSA, but the future of MSA as a whole. This is because today's young viewers are the foundation of tomorrow, and the knowledge they have of MSA is what MSA will be in the future.

Based on the type of inaccuracies found in the translations and their possible assumed causes, this study finds that certain measures can be taken to eliminate, or at the very least reduce, inaccuracies in the future. This section will list a number of these recommended measures or solutions for the consideration of dubbing companies and translators, educational institutions, private or governmental organizations, and researchers.

First of all, the study urges dubbing companies and translators who translate for children not to take the responsibility they have lightly. Producing content that will be mainly consumed by children must be held to the highest of standards, and children ought to be taken seriously as a valid and conscious audience. Translation for children must not be perceived to be of peripheral status, and children should not be dismissed as accepting of whatever they are offered. Hence, the same effort, time, and research that would go into translating for adults should also go into translating for children.

Second, it is recommended to translators that more time and attention should go into the translation strategy selection stage. Before making a choice regarding the way in which a formulaic expression or any sequence of words is to be translated, the translators must first make sure that they fully understand what it means. This can be done through researching expressions that are suspected to have a deeper meaning or through checking if their interpretation of it makes sense within the context. These simple steps can possibly reduce inaccurate translations which come as a result of misinterpretation or not recognizing idioms.

Third, it is also recommended that translators refer to Arabic sources to confirm the accuracy of the words, collocations, sentence structures, and metaphors they plan to include in the dubbing. This might reduce the number of inaccurate translations whose inaccuracy stems from the use of colloquial Arabic, inaccurate collocations, awkward or ungrammatical structures, and incoherence.

Fourth, the translators are evidently restricted by deadlines to complete the translations. This may be one of the greatest causes why there are many inaccuracies, most of which are due to misunderstanding a polysemous word or not recognizing a metaphor. The translators are rushed and in consequence, the translations do give the impression that they might have been done in haste. Similarly, this might lead translators to use machine translation to speed up the process; which can also lead to inaccuracy. It is therefore recommended that dubbing and producing companies consider the time needed to produce quality translations, and allow translators such time.

Fifth, dubbing and producing companies should supply the translators with the original episode in addition to its script that in case they are not already provided with the visuals. This way, the translators would have the full context of the dialogue and can refer to the visuals of the episode when parts of the source text seem unfamiliar or ‘meaningless’ to them.

Sixth, it is recommended that there should be, at the very least, two proofreading and editing stages before the final translation is submitted. For instance, after the translation is completed and revised by the translator, the dubbing company should then

give the translation to a supervising team of editors. This team can proofread the translation before it is given to voice actors.

Seventh, there is a possibility that some edits are made during the technical stages of recording and synchronization in order for the new dialogue to fit the visuals of the scene. These edits may include rephrasing or omitting parts of the dialogue to make them longer or shorter in order to align with the mouth movements of the character. It is recommended that dubbing companies take note of who makes changes to the translated text so that it fits the timeframe. In the case that a translation needs to be edited to better synchronize with the speaker's lip movements, it is important that a translator or professional is consulted.

Eighth, when teaching and training future translators, it is recommended that educational institutions include in their syllabus courses, or at least chapters, on language and culture. These chapters can discuss the effect culture has on language and perhaps study the cultural origin of popular or frequently used idioms and metaphors. Furthermore, the courses can also include comparative studies that focus on English-Arabic equivalence, in terms of linguistic and expression cultural. Such courses would be greatly beneficial in increasing translators' knowledge of both the English and Arabic languages, while simultaneously raising their awareness about the importance of such equivalence.

Ninth, the study highly recommends the creation of a supervising entity that regularly monitors the quality of content presented to children in the Arab world. The rapid development of technology makes it difficult to control everything children view.

However, monitoring the quality of televised children's programs can be attainable as television channels are typically linked to official and known companies. This supervising entity can be a private or governmental institution that takes on the responsibility of conducting regular research to assess the quality of dubbed children's programs in the Arab world. The institution can, for instance, publish periodic reports, notify dubbing companies when the quality of their work becomes problematic, and hold conferences and seminars on recurrent issues in the field and possible solutions. If this is achieved, such institutions might be able to make a difference. Companies will be held accountable and more care will be put into the content they present to children. Moreover, such institutions can also be of benefit to translators and dubbing companies as their work would help them avoid recurrent problems in the future.

Tenth, the study recommends conducting further research on the possible effects such exposure to inaccurate use of MSA may have on children. Such research can investigate whether Arab children who view mentioned shows, proven to include language inaccuracies, implement the distorted MSA knowledge they might have acquired. Furthermore, it is also suggested that more research is conducted on the foreignness of structures and metaphors used in MSA dubbing; and translators' general awareness of the notion of cultural adaptation.

These ten recommendations come in effort to provide benefit to Arab children, translators, dubbing companies, and the Modern Standard Arabic language. Children spend more time watching these shows every day than they do in MSA classrooms. Therefore, these shows can have a much greater effect on today's children that goes far beyond entertainment. The dubbed dialogue can provide them with a rich vocabulary

and accurate linguistic knowledge that might increase their MSA proficiency. In turn, this proficient knowledge of MSA can have benefits for these children. It will possibly help them perform better at school, enable them to better understand the Quran and other books they read, as well as increase their ability to express themselves. In addition, proficient knowledge of MSA can facilitate communication between Arabs from various countries who might not understand their respective dialects. Furthermore, it can build or increase a sense of belonging and community as it is quite rich in culture and history. Finally, but perhaps most importantly, the future of MSA as a language is in the hands of today's children. It is a written language that has no native speakers, if younger generations do not learn it, its chances of survival lessen. Therefore, accurately using the language and teaching it to children can keep it safeguarded and flourishing.

REFERENCES

- [Justin Briggs]. (2006, August 3). Larry Bird vs. Michael Jordan McDonalds commercial [Video]. Retrieved from YouTube. https://www.youtube.com/watch?v=_oACRt-Qp-s&t=4s
- Abu Al-Azm, A. (2013). *āikhṭirāq*. In Al Ghani Dictionary. Retrieved from <https://shamela.org/pdf/4abd4ef6b7cab80b358d5000b057d5c6>
- Abu Al-Azm, A. (2013). *akīd*. In Al Ghani Dictionary. Retrieved from <https://shamela.org/pdf/4abd4ef6b7cab80b358d5000b057d5c6>
- Abu Al-Azm, A. (2013). *ālḥāl*. In Al Ghani Dictionary (p. 1794). Retrieved from <https://shamela.org/pdf/4abd4ef6b7cab80b358d5000b057d5c6>
- Abu Al-Azm, A. (2013). *ḥil*. In Al Ghani Dictionary (p. 1883). Retrieved from <https://shamela.org/pdf/4abd4ef6b7cab80b358d5000b057d5c6>
- Abu Al-Azm, A. (2013). *qaṣṣ*. In Al Ghani Dictionary (p. 3160). Retrieved from <https://shamela.org/pdf/4abd4ef6b7cab80b358d5000b057d5c6>
- Abu Al-Azm, A. (2013). *shakl*. In Al Ghani Dictionary (p. 2542). Retrieved from <https://shamela.org/pdf/4abd4ef6b7cab80b358d5000b057d5c6>
- Abu-Ssaydeh, A.-F. (2004). Translation of English idioms into Arabic. *Babel. Revue Internationale De La Traduction / International Journal of Translation*, 50(2), 114–131. <https://doi.org/10.1075/babel.50.2.03abu>
- Al Abwaini, S. M. (2013). Problems that translators face when they subtitle culturally-bound expressions from English into Arabic [Master's thesis, Middle East University]. https://meu.edu.jo/libraryTheses/5870aa27a837a_1.pdf

- Al Alami, B. N. (2011). Dubbing Timon & Pumbaa cartoon into Egyptian Arabic (Publication No. 29.232-2011.12) [Master's Thesis, American University of Sharjah]. *American University of Sharjah: AUS Theses and Dissertations*.
<https://dspace.aus.edu:8443/xmlui/handle/11073/2719>
- Al-Adnani, M. (1998). A dictionary of common mistakes in modern written Arabic: With corrections, explanations and examples. Librairie du Liban.
- Al-Halawani, A., Elaskary, M., & Khadawardi, H. (2015). Towards a proper evaluation of AlHafiz Arabic collocations dictionary: A corpus-based study. *The Journal of the Institute of the Middle East Studies*. 33(3), 215 - 254.
- Al-Haroon, A., & Yahiaoui, R. (2017). The role of culture in dubbing TV advertisements into Arabic: The case of chocolate commercials. *Arab World English Journal for Translation and Literary Studies*, 1(3), 177–195.
<https://doi.org/10.24093/awejtls/vol1no3.12>
- Al-Hassan, H. A. (2007). Arab EFL learners in guessing the meaning of idioms: Efficiency and techniques (Publication No. 1451606) [Master's Thesis, University of Bahrain].
ProQuest Dissertations Publishing.
<https://www.proquest.com/docview/304773490/ABE72DEE6EDF40EEPQ/1>
- Ali, H., & Al- Rushaidi, S. (2016). Translating idiomatic expressions from English into Arabic: Difficulties and strategies. *Arab World English Journal*, 7(4), 187–201.
<https://doi.org/10.24093/awej/vol7no4.13>
- Alkadi, T. (2010). Issues in the subtitling and dubbing of English-language films into Arabic: Problems and solutions [Doctoral dissertation, Durham University].
Durham E-Theses. <http://etheses.dur.ac.uk/326/>

- Alla, A. (2015). Challenges in children's literature translation: A Theoretical Overview. *European Journal of Language and Literature*, 1(2), 15–18. <https://doi.org/10.26417/ejls.v2i1.p15-18>
- Al-Shawi, M., & Mahadi, T. (2012). Strategies for translating idioms from Arabic into English and vice versa. *Journal of American Arabic Academy for Sciences and Technology*, 3(6), 139–147.
- Altenberg, B., (1990). Speech as linear composition. In Caie, G. Hastrup, K., Jakobsen, A.L., Nielsen, J.E., Sevaldsen, J., Specht, H. & Zettersten, A. (Eds.), *Proceedings from the fourth Nordic conference for English studies* (vol. 1), (pp. 133–143). Department of English, University of Copenhagen.
- Alvstad, C. (2010). Children's literature and translation. In Y. Gambier & L. Doorslaer (Eds.), *Handbook of translation studies* (Vol. 1, pp. 22–27). Benjamins.
- Anees, E., Muntaser, A., Al Sawalhi, A., & Ahmed, M. K. (2004). ālqd. mjm' l-lght l-'rbīt - mktbt sh-shrūq d-dūlīt.
- Anees, E., Muntaser, A., Al Sawalhi, A., & Ahmed, M. K. (2004). jad. mjm' l-lght l-'rbīt - mktbt sh-shrūq d-dūlīt.
- Athamneh, N. & Zitawi, J. (1999). English-Arabic translation of dubbed children's Animated Pictures. *Babel. Revue Internationale De La Traduction / International Journal of Translation*, 45(2), 127–148. <https://doi.org/10.1075/babel.45.2.03ath>
- Aziz, Y. Y. (1982). Cultural problems of English-Arabic translation. *Babel International Journal of Translation*, 28(1), 9–25. <https://doi.org/10.1075/babel.28.1.08azi>
- Baalbaki, R. (1995). qam'. In Al Mawrid A Modern Arabic-English Dictionary (p. 873). Dar El-Ilm Lilmalayin.

- Badawi, M. (2008). Investigating EFL prospective teachers' ability to translate culture-bound expressions. (ED503396). ERIC. <https://eric.ed.gov/?id=ED503396>
- Baker, M. (1992). *In other words: A Coursebook on translation*. Routledge.
- Basīta. (1979). In Wehr, H., & Cowan, J. M. *A dictionary of modern written Arabic (Arabic - English)*. Harrassowitz.
- Bassnett, S. (2002). *Translation studies* (3rd ed.). London and New York: Routledge.
- Bataineh, R., & Bataineh, R. F. (2002). The Difficulties Jordanian graduate learners of English as a second language face when translating English idioms into Arabic. *International Journal of Language and Communication*, 16(1), 33-83.
- Batani, M. R. (2010). Collocations and idioms and their translatability. *Iranian Studies*, 43(5), 591–597. <https://doi.org/10.1080/00210862.2010.518023>
- Bolinger, D. (1979). Meaning and Memory. In G. Haydu (Ed.), *Experience Forms: Their Cultural and Individual Place and Function* (pp. 95-112). Berlin, New York: De Gruyter Mouton. <https://doi.org/10.1515/9783110815733.95>
- Brashi, A. S. (2005). Arabic collocations: Implications for translation [Doctoral Dissertation, Western Sydney University]. *Western Sydney University Thesis Collection*. <http://handle.uws.edu.au:8081/1959.7/20062>
- Caldwell, D. (2019, February 16). *How the donut became auto racing's favorite celebration*. The New York Times. Retrieved 2021, from <https://www.nytimes.com/2019/02/16/sports/nascar-daytona-victory-donuts.html>

Cambridge Dictionary. (n.d.). Acquire a taste for something. In dictionary.cambridge.org. Retrieved 2021 from <https://dictionary.cambridge.org/dictionary/english/acquire-a-taste-for>

Cambridge Dictionary. (n.d.). Comfort food. In dictionary.cambridge.org. Retrieved from <https://dictionary.cambridge.org/dictionary/english/comfort-food>

Cambridge Dictionary. (n.d.). Garbage man. In dictionary.cambridge.org. Retrieved 2021 from <https://dictionary.cambridge.org/dictionary/english/garbage-man>

Cambridge Dictionary. (n.d.). Have (got) to hand it to someone. In dictionary.cambridge.org. Retrieved 2021 from <https://dictionary.cambridge.org/dictionary/english/have-got-to-hand-it-to>

Cambridge Dictionary. (n.d.). Speed limit. In dictionary.cambridge.org. Retrieved 2021 from <https://dictionary.cambridge.org/dictionary/english/speed-limit>

Chaume, F. (2004). Film studies and translation studies: Two disciplines at stake in Audiovisual Translation. *Meta*, 49(1), 12–24. <https://doi.org/10.7202/009016ar>

Chaume, F. (2012). *Audiovisual translation: Dubbing*. Manchester, England: St. Jerome.

Chifane, C. (2015). From prototype and Skopos theories to corpus-based and audiovisual approaches in children's literature translation. *Open Journal of Social Sciences*, 03(08), 100–106. <https://doi.org/10.4236/jss.2015.38011>

Chouit, A. (2019). A critical evaluation of Venuti's domestication and foreignization theory of translation. *Revue Traduction et Langues* 18(1), 8-22.

Cintas, J. D. (2009). Introduction - Audiovisual translation: An overview of its potential.

In Cintas, J. D. (Ed.), *New trends in audiovisual translation* (pp. 1-18) . Multilingual Matters.

Collins Dictionary. (n.d.). Horseplay. In CollinsDictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/dictionary/english/horseplay>

Collins Dictionary. (n.d.). It's nothing. In CollinsDictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/dictionary/english/its-nothing>

Collins Dictionary. (n.d.). Not the sharpest tool in the shed. In collinsdictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/submission/6264/Not+the+sharpest+tool+in+t+he+shed>

Collins Dictionary. (n.d.). Nothing but net. In CollinsDictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/submission/5825/Nothing+but+net>

Collins Dictionary. (n.d.). Old. In CollinsDictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/dictionary/english/old>

Collins Dictionary. (n.d.). Over. In CollinsDictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/dictionary/english/over>

Collins Dictionary. (n.d.). Pine cone. In CollinsDictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/dictionary/english/pine-cone>

Collins Dictionary. (n.d.). Power. In CollinsDictionary.com. Retrieved 2021 from <https://www.collinsdictionary.com/dictionary/english/power>

Davies, E. E. (1987). A contrastive approach to the analysis of politeness formulas. *Applied Linguistics*, 8(1), 75–88. <https://doi.org/10.1093/applin/8.1.75>

- Davies, M. G. (2004). *Multiple voices in the translation classroom: Activities, tasks, and projects*. John Benjamins Publications.
- Dickins, J. (2020). An ontology for collocations, formulaic sequences, multiword expressions, compounds, phrasal verbs, idioms and proverbs. *Linguistica Online*, 23, 29-72.
- Dogancay, S. (1990). "Your eye is sparkling": Formulaic expressions and routines in Turkish. *Working Papers in Educational Linguistics (WPEL)*, 6 (2), 49-64.
- Doniach , N. S., Khulusi , S., Shamaa, N., & Davin , W. K. (Eds.). (2019). The concise Oxford English-Arabic dictionary. Oxford University Press.
- El Hag, M. (2019). Translation strategies in light of Skopos Theory *Adab: University of Khartoum Journal of Faculty of Arts*, (43), 22–44.
- El Mhassani, T. (2018). Domestication and foreignization in dubbing cartoons from English into Arabic: A case study of selected episodes of the cartoons The Fairly Oddparents and Recess [Master's thesis, Abdelmalek Essaadi University]. http://www.mtslma.com/uploads/1/0/9/6/109689703/taoufik_el_mahassani_masters_thesis.pdf
- Faris, A. A. & Sahu, R. (2013). The translation of collocations into Arabic: Problems and solutions. *University of Basrah, Journal of the College of Arts*, 64, 51-66.
- Farlex. (n.d.). Blow this joint. In The Free Dictionary. Retrieved 2021, from <https://idioms.thefreedictionary.com/blow+this+joint>

- Ferguson, C. A. (1959). Diglossia. *Word*, 15(2), 325–340.
<https://doi.org/10.1080/00437956.1959.11659702>
- Firth, J. (1957). Modes of meaning. In *Papers in linguistics* (pp. 190-215). Oxford: Oxford University Press.
- Galal, M. M. (2015). Lost in collocation: When Arabic collocation dictionaries lack collocations. *English Language and Literature Studies*, 5(2), 18–38.
<https://doi.org/10.5539/ells.v5n2p18>
- Gentzler, E. (2001). *Contemporary translation theories*. Multilingual Matters.
- Ghazala, H. (2007). Exceeded. Dar El-Ilm's Dictionary of Collocations (p. 1264). Dar El-Ilm Lilmalayin.
- Ghazalah, H. (1993). Tarjamat al-Mutalazimat al-Lafziyah; `Arabi–Ingiliz [Translation of Lexical Collocations; Arabic-English]. *Tarjuman; Fahad School for Translation*, 2(2), 7-44.
- Grun, M., & Dollerup, C. (2003). ‘Loss’ and ‘gain’ in comics. *Perspectives*, 11(3), 197–216. <https://doi.org/10.1080/0907676x.2003.9961474>
- Hacken, P., & Parra, M. (2008). Terminology and formulaic language in computer-assisted translation. *SKASE Journal of Translation and Interpretation*, 3, 1–16. Retrieved 2021, from <http://www.skase.sk/Volumes/JTI03/>.
- Horbacauskiene, J., & Volskis, L. (2019). Issues of foreign language learning through formulaic language translation. *The International Journal of Linguistics, Literature and Culture*, 06(02). <https://doi.org/10.19044/ilc.v6no2a5>

- Hussain, N. I. (2015). T'arud alatifal fi masr leqnat alatifal al'arbyh wta'thyrateha allughwyh 'alyhm [Children's exposure to children's television channels in Egypt and its linguistic effects]. *Almajalh Al'elmyh Lebuhewth Aletha'ah Waletlefzeyun*, (3), 423–430.
- Hussein, R., Khanji, R., & Makhzoomy, K. (2000). Idioms: Transfer or what? *Language and Translation Journal*, 12, 23–34.
- Ibn Manzur, M. (1994). qam'. In *Lisan Al Arab* (Vol. 8, p.295). Dar Sad.
- Idiom origins - fits like a glove - history of fits like a glove. Origins of Idioms Archive. (n.d.). Retrieved from <https://idiomorigins.org/origin/fits-like-a-glove>
- IPH Studios. (n.d.). *Dubbing*. IPH Studios. Retrieved April 2021, from <http://www.iphstudios.com/WhatWeDo/Details/Dubbing>
- IPH Studios. (n.d.). *Home Page*. IPH Studios. Retrieved April 2021, from <http://www.iphstudios.com/Home>
- Jespersen, O. (1924). *The philosophy of grammar*. London: Allen & Unwin.
- Kamusella, T. (2017). The Arabic language: A Latin of modernity? *Journal of Nationalism, Memory & Language Politics*, 11(2), 117–145. <https://doi.org/10.1515/jnmlp-2017-0006>
- Khelifa, K., & Sofian, R. (2016). *Rendering cultural manifestations in dubbing case study: "Smurfs" movie 2011* [Master's thesis, Kasdi Merbah University]. DSpace. <https://dspace.univ-ouargla.dz/jspui/handle/123456789/12095>

- Kohil, H. (2009). Investigating problems in translating English idiomatic phrasal verbs into Arabic [Master's thesis, Mentouri University of Constantine].
<https://www.yumpu.com/en/document/view/18447703/investigating-problems-in-translating-english-idiomatic-phrasal>
- Kokla, N. (2016). Dora the Explorer: A TV character or a preschoolers' foreign language teacher? *Selected papers on theoretical and applied linguistics*, 21, p. 666-683.
<https://doi.org/10.26262/istal.v21i0.5261>
- Linebarger, D. L., & Kosanic, A. Z. (2001). Summative evaluation of Dora the Explorer: A final report to Nickelodeon television (Part 1: Learning Outcomes). Media & Technology Projects.
- Linebarger, D. L., & Walker, D. (2005). Infants' and Toddlers' Television Viewing and Language Outcomes. *American Behavioral Scientist*, 48(5), 624-645.
<https://doi.org/10.1177/0002764204271505>
- Lovett Pinetum Charitable Foundation. (n.d.). *Pine Cones*. Retrieved December 2021, from
<http://www.pinetum.org/Lovett/>
- Maashi, R., & Buanan, A. (2017). *Ta'thyr qnwat alاتفال al'erbyh 'ala altefl aljza'ery almtmdrs [The effect of arabic television channels on Algerian school children]* [Master's thesis, Larbi Ben M'Hidi University].
<http://hdl.handle.net/123456789/4234>
- Machali, R. (2004). Translating English idioms and collocations. *TEFLIN Journal*, 15(2), 127-133. <https://doi.org/http://dx.doi.org/10.15639/teflinjournal.v15i2/127-133>

Macmillan Dictionary. (n.d.). Alarm. In macmillandictionary.com. Retrieved 2021 from https://www.macmillandictionary.com/dictionary/british/alarm_1

Macmillan Dictionary. (n.d.). Do doughnuts. In macmillandictionary.com. Retrieved 2021 from <https://www.macmillandictionary.com/dictionary/american/do-doughnuts>

Macmillan Dictionary. (n.d.). Let's not panic. In macmillandictionary.com. Retrieved 2021 from <https://www.macmillandictionary.com/dictionary/british/don-t-panic#:~:text=phrase%E2%80%8Bspoken,to%20worry%20or%20be%20upset>

Mahdi, A. M., & Yasin, M. S. (2015). Translating collocations from English to Arabic among Iraqi EFL learners. *English Language and Literature Studies*, 5(3). <https://doi.org/10.5539/ells.v5n3p57>

Makkai, A. (1972). *Idiom structure in English*. De Gruyter Mouton.

Martinez, X. (2004) 'Film dubbing its process and translation'. In P. Orero (Ed.), *Topics in Audiovisual Translation* (pp. 3-7). John Benjamin Publishing Company.

Masoud, J. (1992). qaṣṣ. In Al Raed Dictionary (p. 646). Dar El-Ilm Lilmalayin.

Merriam-Webster Dictionary. (n.d.). Chill out. In Merriam-Webster.com dictionary. Retrieved 2021 from <https://www.merriam-webster.com/dictionary/chill%20out>

Merriam-Webster Dictionary. (n.d.). Come on. In Merriam-Webster.com dictionary. Retrieved 2021 from <https://www.merriam-webster.com/dictionary/come%20on>

Merriam-Webster Dictionary. (n.d.). Comfort food. In Merriam-Webster.com dictionary. Retrieved 2021 from <https://www.merriam-webster.com/dictionary/comfort%20food#:~:text=%3A%20food%20prepared%20in%20a%20traditional,usually%20nostalgic%20or%20sentimental%20appeal>

Merriam-Webster Dictionary. (n.d.). Go there. In Merriam-Webster.com dictionary.

Retrieved 2021 from <https://www.merriam-webster.com/dictionary/go%20there>

Merriam-Webster Dictionary. (n.d.). Have/keep/put one's finger on the pulse of. In

Merriam-Webster.com dictionary. Retrieved 2021 from <https://www.merriam-webster.com/dictionary/have%2Fkeep%2Fput%20one%27s%20finger%20on%20the%20pulse%20of#:~:text=idiom,industry%2C%20area%2C%20etc>

Merriam-Webster Dictionary. (n.d.). Hotshot. In Merriam-Webster.com dictionary.

Retrieved 2021 from <https://www.merriam-webster.com/dictionary/hotshot>

Merriam-Webster Dictionary. (n.d.). Never mind. In Merriam-Webster.com dictionary.

Retrieved 2021 from <https://www.merriam-webster.com/dictionary/never%20mind>

Merriam-Webster Dictionary. (n.d.). Oh, yeah. In Merriam-Webster.com dictionary.

Retrieved 2021 from <https://www.merriam-webster.com/dictionary/oh%20yeah>

Merriam-Webster Dictionary. (n.d.). Over. In Merriam-Webster.com dictionary. Retrieved

2021 from <https://www.merriam-webster.com/dictionary/over>

Merriam-Webster Dictionary. (n.d.). Power. In Merriam-Webster.com dictionary.

Retrieved 2021 from <https://www.merriam-webster.com/dictionary/power>

Merriam-Webster Dictionary. (n.d.). Supersecret. In Merriam-Webster.com dictionary.

Retrieved 2021 from <https://www.merriam-webster.com/dictionary/supersecret>

Mollanazar, H. (2004). *Principles and methodology of translation*. Tehran: SAMT.

Munday, J. (2001). *Introducing Translation Studies: Theories and Application*. London and New York: Routledge.

- Myskja, K. (2013). Foreignisation and resistance: Lawrence Venuti and his critics. *Nordic Journal of English Studies*, 12(2), 1. <https://doi.org/10.35360/njes.283>
- Neo Productions (n.d.). *About*. Retrieved April 2021, from <https://neoproductions.tv/about-us/>
- Neo Productions (n.d.). *Services*. Neo Productions. Retrieved April 2021, from <https://neoproductions.tv/services/>
- Nord, C. (2007). *Translating as a purposeful activity: Functionalist approaches explained*. St. Jerome Publishing.
- O'Connell, E. (2003). What Dubbers of children's television programmes can learn from translators of children's books? *Meta*, 48(1-2), 222–232. <https://doi.org/10.7202/006969ar>
- Oittinen, R. (2014). No innocent act: On the ethics of translating for children. In J. V. Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp. 35-46). Routledge.
- Omar, A. M. (2008). māshā. *Al Arabia Al Muasera Dictionary* (p. 2102). 'ālm l-ktb.
- O'Sullivan, E. (2011). Comparative children's literature. *Publications of the Modern Language Association of America*, 126(1), 189–196. <https://doi.org/10.1632/pmla.2011.126.1.189>
- Parra, M. F. (2008). Translating Formulaic Expressions in Instruction Manuals: A Corpus Study. *Newcastle Working Papers in Linguistics*, 14, 51-60.

- Pawley, A., Syder, F.H., 1983. Two puzzles for linguistic theory: nativelike selection and nativelike fluency. In: Richards, J.C., Schmidt, R.W. (Eds.), *Language and Communication*. Longman, New York, pp. 191±226.
- PhraseMix.com. (n.d.). So, yeah. *Learn English speaking & grammar like natives with PhraseMix*. Retrieved 2021, from <https://www.phrasemix.com/phrases/so-yeah>
- Puurtinen, T. (1998). Syntax, readability and ideology in children's literature. *Meta*, 43(4), 524–533. <https://doi.org/10.7202/003879ar>
- Pym, A. (1995). Schleiermacher and the problem of blendlinge. *Translation and Literature*, 4(1), 5-30.
- Pym, A. (2005). Localization: On its nature, virtues and dangers. *SYNAPS - A Journal of Professional Communication*, 17, 17–25.
- Qumra, H., & Alabdeli, S. (2011). drasat alqnwat alfda'eyh almkhssah llatfal wta'therha 'ala tifi ma qbl almdrsah [A study on children's television channels and their effects on preschool children]. *Journal of Qualitative Education Research*, 2011(20), 331–388. <https://doi.org/10.21608/mbse.2011.144951>
- Ramière, N. (2006). Reaching a foreign audience: cultural transfers in audiovisual translation. *The Journal of Specialised Translation*, (6), 152-166.
- Rice, M. L., & Woodsmall, L. (1988). Lessons from television: Children's word learning when viewing. *Child Development*, 59(2), 420–429. <https://doi.org/10.2307/1130321>

- Rodríguez, E. R. (2019). Dubbing cultural references for children: Analysis of the translation techniques used in Disney's *The Princess and the Frog*. [Bachelor's thesis, University of Valladolid]. <http://uvadoc.uva.es/handle/10324/39520>
- Ryding, K. C. (1991). Proficiency despite diglossia: A new approach for Arabic. *The Modern Language Journal*, 75(2), 212–218. <https://doi.org/10.1111/j.1540-4781.1991.tb05352.x>
- Saiegh-Haddad, E. (2003). Linguistic distance and initial reading acquisition: The case of Arabic diglossia. *Applied Psycholinguistics*, 24, 431-451. <http://dx.doi.org/10.1017/S0142716403000225>
- Saiegh-Haddad, E. (2004). The impact of phonemic and lexical distance on the phonological analysis of words and pseudowords in a diglossic context. *Applied Psycholinguistics*, 25(4), 495-512. doi: <https://doi.org/10.1017/S0142716404001249>
- Saiegh-Haddad, E. (2005). Correlates of reading fluency in Arabic: Diglossic and orthographic factors. *Reading and Writing*, 18(6), 559–582. <https://doi.org/10.1007/s11145-005-3180-4>
- Saussure, F. (2011). *Course in general linguistics*. (W. Basken, Trans., H. Saussy & P. Meisel, Eds.). Columbia University Press. (Original work published 1916).
- Shamma, T. (2005). The exotic dimension of foreignizing strategies. *The Translator*, 11(1), 51-67.
- Siefring, J (Ed). (2004). fit like a glove. In *Oxford Dictionary of English Idioms*. Oxford University Press.

Siefring, J (Ed). (2004). snake in the grass. In Oxford Dictionary of English Idioms. Oxford University Press.

Siefring, J (Ed). (2004). ray of sunshine. In Oxford Dictionary of English Idioms. Oxford University Press.

Snell-Hornby, M. (2006), *The turns of translation studies: New Paradigms or Shifting Viewpoints*. Amsterdam: John Benjamins.

TANWEER (n.d.). *Lip Sync dubbing*. TANWEER. Retrieved April 2021, from <https://www.tanweerstudios.com/service/lip-sync-dubbing/>

The book of greetings - sayings and teachings of Prophet Muhammad. (n.d.). *Sahih Muslim* 2216. Sunnah.com. Retrieved March 31, 2023, from <https://sunnah.com/muslim:2216>

The Editors of Encyclopedia Britannica. (n.d.). Levant. In *Encyclopedia Britannica*. Retrieved April 8, 2023, from <https://www.britannica.com/place/Levant>

Tymoczko, M. (2000). Translation and political engagement. *The Translator*, 6(1), 23-47.

Venuti, L. (1998). *The scandals of translation: Towards an ethics of difference*. United Kingdom: Routledge.

Venuti, L. (2008). *The translator's invisibility: A history of translation* (2nd Ed.). London and New York: Routledge.

Venuti, L. (2010). Translation as cultural politics: Régimes of domestication in English. In M. Baker (Ed.) *Critical readings in translation studies* (pp. 65-79). London/New York: Routledge.

- Venuti, Lawrence. *The Translators Invisibility. A History of Translation*. Routledge, 1995.
- Vermeer, H. J., & Reiss, K. (2014). *Towards a general theory of Translational Action: Skopos Theory explained*. (C. Nord, Trans. & M. Dudenhofer, Ed.). Taylor and Francis.
- Vinay, J.-P., & Darbelnet, J. (1995). *Comparative Stylistics of French and English a methodology for translation*. (J. C. Sager & M.-J. Hamel, Trans.). John Benjamins Publishing Co.
- Webb, S. (2010). Pre-learning low-frequency vocabulary in Second language television programmes. *Language Teaching Research*, 14(4), 501–515.
<https://doi.org/10.1177/1362168810375371>
- Wilt, T. (2002). *Bible translation: Frames of reference*. Routledge.
- Wood, D. C. (2015). *Fundamentals of formulaic language: An introduction*. Bloomsbury Academic, An imprint of Bloomsbury Publishing Plc.
- Wray, A. (2002). *Formulaic Language and the Lexicon*. Cambridge: Cambridge University Press.
- Wray, A., & Perkins, M. R. (2000). The functions of formulaic language: An integrated model. *Language & Communication*, 20(1), 1–28. [https://doi.org/10.1016/s0271-5309\(99\)00015-4](https://doi.org/10.1016/s0271-5309(99)00015-4)
- Wray, A., 1999. Formulaic language in learners and native speakers. *Language Teaching*, 32(4), 213-231.

- Yacoub, R. (2009). *Ideological aspects of dubbing into Arabic for children: With special reference to language variety* [Doctoral dissertation, University of Salford].
<https://usir.salford.ac.uk/id/eprint/26976/>
- Zaabalawi, R. (2019). English collocations versus Arabic collocations: A pedagogical dimension. *The Reading Matrix: An International Online Journal*, 19(1), 167–180.
- Zendal, B. (2021). Aldbljh ela al'erbyh: Tarykhha, anwa'eha, mrahlha [Arabic dubbing: Its history, types, and stages]. *Mjalat Aladab Lldrasat Allghwyh W Aladbyh*, 1(11), 484-507. <https://doi.org/10.53286/arts.v1i11.587>
- Zitawi, J. (2003). English-Arabic dubbed children's cartoons: Strategies of translating idioms. *Across Languages and Cultures*, 4(2), 237–251.
<https://doi.org/10.1556/acr.4.2003.2.5>
- Zoud, H., & Mansour, K. (2021). 'ahmiat d-dabalja walstrja wa daurhma fi tanmiat l-lghat larbia lada t-ṭefl [The importance of dubbing and subtitling and their role in developing the Arabic language in children]. *Afaq Sinmaiya*, 8(3), 262-283.
<https://www.asjp.cerist.dz/en/article/171035>

الملخص

تتمحور الدراسة حول دبلجة 8 مسلسلات أطفال أمريكية من اللغة الإنجليزية إلى اللغة العربية الفصحى. ترى الدراسة أن لوسائل الإعلام الموجهة للأطفال وظيفة تعليمية، وأن دبلجة هذه البرامج تشكل مدخلات لغوية بإمكانها أن تسهم في بناء المخزون اللغوي لدى الطفل. لذلك، تعاین الدراسة صحة الترجمة وسلامة اللغة العربية الفصحى المستخدمة في دبلجة مجموعة مختارة من مسلسلات الأطفال الواقعية والكارتونية. وتأتي هذه المعاينة ضمن محاولة لتقدير مدى التزام شركات الدبلجة المعنية بتحقيق أهدافها ورؤاها، ومدى نجاح الترجمة وظيفياً. تعتمد الدراسة في تحليلها على «نظرية سكوبوس» الوظيفية، و«نظرية التغريب والتوطين» في الترجمة، و«تصنيف فينيه ودارلنيه لاستراتيجيات الترجمة». تهتم هذه الدراسة تحديداً بترجمة التعبيرات الاصطلاحية، وتسلك نهجاً نوعياً يعتمد على الملاحظة والتدوين ويستند في تحليله على المراجع اللغوية والمعاجم المعروفة. وبعد تحليل 47 ترجمة غير دقيقة، تجد الدراسة أن المسببات الرئيسة للترجمات غير الدقيقة كالتالي: (1) استخدام استراتيجية ترجمة غير مناسبة. (2) إساءة تفسير النص الأصلي. (3) استخدام جوانب من اللهجات العامية ضمن الترجمة إلى العربية الفصحى. (4) استخدام التعبيرات المجازية الأجنبية والبناء غير العربي للجمل، بالإضافة إلى الاستعارة المفرطة للكلمات الإنجليزية (التغريب) في الترجمة. بناءً عليه، فإن الدراسة توصي بمجموعة من الإجراءات، منها: (1) بذل المزيد من الوقت والعناية للتأكد من الفهم السليم لمحتوى النص قبل الشروع باختيار استراتيجية الترجمة. (2) اعتماد مراحل مراجعة وتدقيق لغوي إضافية. (3) التأكيد على أهمية الانتباه لتداخل وترباط الثقافة باللغة أثناء تدريب المترجمين الجدد. (4) إنشاء هيئة عربية متخصصة لمراقبة جودة المحتوى المقدم للأطفال بشكل دوري.

جامعة البحرين

قسم اللغة الإنجليزية وآدابها



كلية الآداب

الدبلجة العربية لمسلسلات الأطفال الواقعية والكارتونية: تحليل وظيفي للتعبير الاصطلاحي

أطروحة مقدمة كجزء من متطلبات الحصول على درجة الماجستير في الدراسات
التطبيقية للغة الإنجليزية

إعداد

نيلة علي عبد الله خليفة

الرقم الجامعي: ٢٠١٣٥٧٤٢

إشراف

د. ضياء صقر الجلاهية

أستاذ مساعد في دراسات الترجمة

جامعة البحرين

مملكة البحرين

مايو ٢٠٢٣ م